

# The Observer #13



Still leaping



after all



these years!



from the files of Project Quantum Leap

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## State of the Project 1996

by Karen Funk Blocher

It's once again time to call for nominations for PQL club officers. Nobody has bothered to nominate anyone in several years, but I'm mentioning anyway because it's a new year, and it's your club. If you want to make a change, please tell Margaret or myself before May so we can hold an election.

Margaret Colchin is still doing a wonderful job as National Project Observer, and Teresa Murray still handles what little mail we still get at this end, most of which recently has been requests from German leapers for Scott's autograph. The LPOs are as active as ever, and we especially appreciate their help distributing *Coming Attractions*. Sharon Major has improved our lives immensely by taking over the mailing of back issues from a city whose postal workers actually send out the mail you give them. This, along with Margaret's mailing of new issues, has stopped the terrible drain on club funds and members' patience caused by all those lost *Observers* and membership packets we kept having to replace in recent years.

Aside from this wonderful reversal in club fortunes brought about by Margaret and Sharon, the biggest changes in the way the club functions have been technological. Just a year or two ago we were paying a company to create half-tones photographically. Now I can create scanned images in a minute or two at John's office, and later paste them directly into my Microsoft Word document. There was a time when I had to retype almost everything that was submitted, or beg a friend to scan in typed pages and convert them into a Mac-based document. Now I get nearly everything by email, and I don't have to ask anyone to convert anything. Nor do I have to do my layouts in Pagemaker, spending hours moving lines around the top of each page. I can concentrate on editing and proofreading instead of tedious typing and formatting. That's good, because I'm no longer physically up to the all-nighters I used to put in on this thing. Well, maybe the occasional all-nighter, but not two weeks' worth of them!

Thanks for being here and please stick around, because things are only going to get better. *Quantum Leap* fandom is now a global phenomenon, linked as much by the Internet as by fanzines. This (*continued*)

**The Observer** No. 13, Spring 1996. 2nd edition. Published semi-annually by Project Quantum Leap, an unofficial fan club operating in association with Karen's Performa 630CD, John's Quadra and God, Time or Whatever. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. Current rates for three issues: \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 1996 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, P.O. Box 77513, Tucson, AZ 85703. Guidelines available; SASE or email kfbopfql@aol.com. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping....

issue we welcome our new British Project Observer, and by next issue I hope we'll have active Project Observers for other countries such as Germany and France. If you live overseas and want to help us coordinate our upcoming letter-writing campaign with other leapers in your country, please let us know as soon as possible.

Wherever you live, your comments and suggestions are always appreciated. I can be reached online at KFB OF PQL from within eWorld or America Online (KFBOFPQL@aol.com from the Internet). Margaret can be found at m.colchin@genie.geis.com. Regular mail is also acceptable, but I'm not as good about answering regular mail as I am email. Nevertheless, here's a reminder about the club's two addresses and when to use them. If you need to order something, please mail your request to the following address:

Project Quantum Leap  
Attn. Margaret Colchin  
P O Box 30784  
Knoxville, TN 37930-0784

If, on the other hand, you have an article, art, or photos for *The Observer*, or a question or comment for me personally, your best bet is to email it to me. If you must send it via the US Postal Service, then you may send it to the Tucson club address:

Project Quantum Leap  
P O Box 77513  
Tucson, AZ 85703

Mail specifically meant for Teresa Murray may also go to the above address with her name on it. See you next issue!

Karen Funk Blocher  
6 February 1996

## A Leap Thing to Do: A Personal Appeal by Karen Funk Blocher

Almost a year ago, my close friend Shiori Pluard learned she had leukemia. Since then she has been in the hospital for several extended periods, getting radiation treatment, chemotherapy and even a bone marrow transplant previously harvested from herself. The leukemia is not gone, and she now needs to find a bone marrow donor who matches her tissue type if she is to have a reasonable chance of survival.

Roughly 16,000 people in the U.S. are diagnosed each year with leukemia and other fatal blood diseases. Like Shiori, the only hope for survival for many of them is a marrow transplant. Almost 70 percent of these patients cannot find suitable marrow donors within their families, so they need to find unrelated marrow donors. The chance that a patient will find a compatible donor varies, depending on the patient's tissue type. A patient's best chance of finding a match is within his or her ethnic and racial group. Many patients

die before finding a matched donor, but as the number of potential marrow donors increases, so do the chances of finding a match. The only way to find life-saving matches for these patients is to tissue type millions of volunteers around the world. Only those volunteers whose tissue type matches that of a patient in need will be asked to donate marrow. In the US, the matching of volunteers with patients is done through the National Marrow Donor Program (NMDP).

It's especially important that volunteer donors are found from a wide variety of ethnic groups to give every patient the best possible chance of finding a donor. In Shiori's case, this may be especially difficult, since she is of mixed Japanese/European heritage. This is one reason why I want everyone who reads this to help spread the word. Maybe a reader of this article (or one of the others I'll be writing elsewhere) will be the one who saves Shiori's life, so that her eight-year-old son Maverick won't grow up without his mother.

Volunteer marrow donors must be between 18 and 55 years old and in good health. They are educated about marrow transplant and donation process, consent to be listed on the NMDP Registry and donate a blood sample for tissue typing. There may be a fee for this blood test, depending on the availability of funding. Screening for minority volunteers is federally funded, and if you donate plasma or platelets through apheresis (a procedure that removes selected blood products and gives you back the rest, leaving you less depleted than whole blood donation), you can help patients immediately and get screened at the same time, usually for free. There are no other costs to the volunteer donor.

Your tissue type is then entered into the NMDP's computer. If you are a preliminary match for a patient, a coordinator contacts you to arrange additional testing. If you are a precise match for a patient, you attend a information session with counselors who review the process and your options. You also undergo a physical examination. After being fully informed, you make the final decision whether to become a marrow donor.

In a hospital, no more than 5 percent of your marrow (which is a liquid) is collected from the back of your pelvic bone. You are under anesthesia during this procedure, which uses a special needle and syringe. Usually, a donor stays overnight in the hospital, and will feel some soreness in the lower back for several days after the donation. The lost marrow naturally replenishes itself within a few weeks.

Even if you can't help Shiori specifically, you may be called upon to save another life, to truly have the opportunity to "put right what once went wrong." How often in real life do we get that chance? Please help! I want Shiori around for many years to come.

For more information, write to  
National Marrow Donor Program  
3433 Broadway St NE, Suite 400  
Minneapolis, MN 55413  
or call 1-800-MARROW-2.

## Leapers' Digest

Condensed news August '95 through February '96

Mostly written by Margaret Colchin

Abridged and updated by Karen Funk Blocher

### LeapCon '96

It's hard to believe that another year has come to an end, but that means it's time for Leap Con '96, held Feb. 17-18, 1996 at Beverly Garland's Holiday Inn Hotel in North Hollywood, CA. Cost for the entire week-end was \$40 per person if paid in advance, and \$50 at the door. The Con had a limit of 500 people. If you missed it and you'd like to attend Leap Con '97 next year (if there is one), send your name, address, and a SASE to Leap Con '97, P.O. Box 16495, North Hollywood, CA 91615-6495. If you've attended any Con in the past, you'll automatically get a registration form for this Con.

Con organizers have been working at full speed, planning many exciting events for the Con. Guests who accepted invitations (barring professional commitment) included Mark Banning, Clive Barker, Julie Barrett, Ginjer Buchanan, Doran Clark, Sami Chester, John D'Aquino, Mike Genovese, Richard Herd, Gillian Horvath, Donna Magnani, Harriet Margulies, Ashley McConnell, Ryan McWhorter, Marjorie Monaghan, Mary Gordon Murray, Daniel Roebuck, Bradley Silverman, Tommy Thompson, Michael Watkins, and Rich Whiteside. Scott and Dean have been invited and said they'd try to come (Scott said he'd "really try"), but since they're both so busy, they never know till the last minute whether they'll be able to attend.

Besides the always-terrific guest panels, there was be a Dealers' Room, a Charity Auction which always has fantastic items you can bid on to benefit the designated charities, and a Saturday night party where you could meet all your Leaper friends. This is all in the future as Karen edits this (time and space...), so we'll have a proper wrap-up next issue.

### ACCELERATE '96

Our Leaper friends in the U.K. are planning the third British Quantum Leap Convention, scheduled for April 12-14, 1996 at the Radisson Edwardian Hotel, Heathrow. **John D'Aquino** has already accepted their invitation to attend, and I believe Scott and Dean have been invited. Three-day registration is about \$50, and they also have charities designated to benefit from money after costs. For information sheet and registration form, send a self-addressed envelope and two IRCs to Accelerate '96; 78 Sterry Road; Dagenham, Essex RM10 8NT; England, U.K.

### REGIONAL LEAPS

#### EastLeap '95

This regional Con, held at the Airport Ramada Inn in Philadelphia on October 20-22, had its most successful meeting ever. Over 70 Leapers attended, and had a

great time. Highlights of the weekend included guests (*QL* authors Elizabeth Storm, Julie Barrett, and Barbara Walton, *QL* editor Ginjer Buchanan, assistant Laura Anne Gilman, and *QL* executive coordinator Harriet Margulies), a well-stocked dealers' room, a *QL* version of the \$10,000 Pyramid game, and, of course, the Charity Auction, which raised well over \$2000. Most expensive item was a "walk-on" role in Elizabeth Storm's next *QL* book. Best news to come out of the Con is that organizers have committed to hold an EastLeap again next year!

### IndyLeap '95

IndyLeap '95 was held in Indianapolis July 29-31, 1995, and what a fun Con it was! The Con was almost at capacity attendance, with Leapers from California to New York, and all points in between. The Dealers' Room was well-stocked with *Quantum Leap* items, the Charity Auction raised over \$4600, and good fellowship was shared by all.

Leapers enjoyed appearances by John D'Aquino, Beverly Leech (filling in for Michael Watkins, who had a family emergency), and Rich Whiteside. Rich entertained with some great pictures and stories, Beverly charmed the crowd with her wit and graciousness, and John was his usual wonderful self, with the welcome announcement that he'll be in at least one *seaQuest* episode this season. See the later item for more information about what else the three guests are involved in.

Organizers are already starting to plan next year's Con, so mark your calendars now for the last week-end in July!

### SCOTT'S MOVIES

#### *Lord of Illusions*

Clive Barker's *Lord of Illusions*, in which Scott stars as Harry D'Amour, did fairly well in first- and second-run theaters. It earned over \$13 million, finishing 115th out of over 450 movies released in 1995. It was released on August 25, landing in fifth place for the first week-end, with total box office receipts of \$4.8 million and a per-screen average of \$3131 on 1533 screens. It seems to me this is pretty good for a niche picture. Reviews were mixed but mostly favorable, although everyone who reviewed the picture seemed to think Scott gave a very good performance. After its solid opening week-end, receipts tailed off a bit in the second and third week-ends, as expected. The end of summer is notorious as being a time when the theater box office drops off precipitously. Leapers who chatted with writer-director Clive Barker at one of his book signings report that he said there will "probably" be a sequel. See below for more on this.

#### *Cats Don't Dance*

Latest word is that Scott's animated feature, *Cats Don't Dance*, is scheduled for release in summer 1997.

### SCOTT ON TV

#### *The Invaders*

Scott starred in the four-hour Fox miniseries *The*

*Invaders*, which aired on November 12 & 14. Scott plays Nolan Wood in this miniseries based on the TV series which aired in 1967-68. The movie was produced by Papazian/Hirsch Entertainment, and James Parriott, who is writer/producer for *Forever Knight* was also writer/producer for *The Invaders*. Reviews for the show were mixed, but most Leapers enjoyed the show and Scott's performance.

Fox worked hard on publicity for the show, and it wound up doing quite well in the ratings against some stiff competition. Sunday's first part got an 8.6 rating, 12 share, which was a whopping 23% above the network's season-to-date average for made-for-TV movies. Tuesday's second part tailed off a bit to a 6.9 rating, 10 share, which was still a double-digit share, and was higher than Fox's previous Tuesday ratings in the same time period. Further, viewership held steady throughout the two-hour airings each night, which means that those folks who tuned in stayed to watch the entire two hours. Scott has already said he won't do an *Invaders* series, but maybe we could hope for a few movies-of-the-week?

#### *Here Comes the Son.*

Speaking of movies of the week, Scott is doing one for CBS, tentatively titled *Here Comes the Son*. No air date at this time.

#### *Murphy Brown*

Scott did film an episode of *Murphy Brown*, which aired February 5th, 1996. He previously had to turn down an episode scheduled for shooting in October, but the door is always open for him to come back as Peter Hunt whenever his schedule permits.

#### *Necessary Roughness*

No other major projects for Scott as of this moment, although there were two Scott sightings recently - he appeared on a *Mike & Maty* show telling a nice Christmas memory, and his 1991 movie *Necessary Roughness* aired Christmas Eve, earning a 6.9 rating, with 11.5 million viewers.

### SCOTT ON VIDEO

#### *Lord of Illusions*

January was a big month for Scott's movie projects. On Jan. 16, director's cut (unrated) of *Lord of Illusions* was released for video rental, on both cassette and laser disk. The commercial version is also now available on video, but the director's version shipping in larger numbers (which is unusual) and is clearly marked as such on the box. Retail sales are planned, but there will probably be a 6-9 month holdback after video rental. All of the pre-release hype stressed that this is a very scary movie, but if you've been holding back and not going to see the movie because of that, I recommend that you rent the film. It didn't impress me as being all that scary, although the special effects at the beginning and the end are kind of gory. The greater part of the movie between the book-ends of gore is a very engrossing detective story, and Scott gives a perfor-

mance that makes his character Harry D'Amour totally believable. In fact, that's what gives the movie its credibility, in my opinion. Harry is a heroic character you can believe is going to make everything come out all right in the end. I guarantee you'll enjoy Scott's performance, and you can just fast-forward through the parts you don't want to watch. Scott said recently that the script is already written for a sequel to *LOI*, he's signed on the "bloody line", and the sequel will be made if the current movie does well in international box offices and video rental and sales. It's my opinion that it's really important that we support Scott in this project.

#### *Mercy Mission*

On Jan. 23, the TV movie *Mercy Mission* was scheduled to reach the rental shelves. This was a movie Scott filmed back in April 1993; it was shown originally on NBC and was recently picked up by the Family Channel. Although it's only available for rental right now, it will probably be available for sell through in 6-12 months. However, if you have more money than patience, your video dealer can order it for you now for \$79.95.

#### *A Passion To Kill*

Then, on Jan. 30, *A Passion To Kill* hit the streets for sell through (retail sales), at the reasonable prices of \$14.98 for SP and \$9.98 for EP. The distributor Unapix has very kindly arranged for Movies Unlimited to handle phone orders, if you can't find the film in your local stores. You can call 1-800-4Movies to place your order, and they'll be happy to take your credit card number.

#### *Men, Movies & Carol*

*Men, Movies & Carol* (the Carol Burnett tv special in which Scott gets to sing and dance) is now available in sell through from Critics Choice, 1-800-367-7765, for \$9.98 plus \$5.50 S&H. Tape is SP and excellent quality.

#### *The Invaders*

*The Invaders* is scheduled to be released for home video rental on March 19, with possible sell through about 6-12 months later. More information as the time gets closer.

#### *My Family and Color of Night*

Scott has a small role as a priest in the movie *My Family*, which was scheduled to hit video rental stores on November 7. Retail sales will probably be available after the usual 6-12 month holdback. Although Scott has very little screen time in this film, it's a good movie that stands on its own merits. As previously reported, *Color of Night* is also on the rental shelves.

[A note from Karen: I got a Movies Unlimited catalog recently, and they are a treasure trove of videos for both Scott and Dean. More on this in the **Things for Leapers** section.]

### SCOTT ONLINE

In connection with publicity for the Fox series *The*

*Invaders*, in which Scott starred, he did an on-line chat at the Fox web site on the Internet, Nov. 9, 1995. It turned out to be the largest Fox chat ever, and there were many people, not counted, who managed to get to the Fox site but couldn't get into the chat room because it was full. Most of the questions were those we've seen many times before, but a few bits of information surfaced. Asked what he's doing in front of the cameras, Scott said he's taking a little rest from being before the cameras, but is working on his production company. He also said he's trying to figure out which movie to do next (but a check later revealed that this is still up in the air).

#### SCOTT'S BENEFITS

Scott and **Malcolm McDowell** gave two performances of the two-man play *The Importance of Being Wilde* on November 11 in Thousand Oaks, CA. The play was held to benefit Scott's daughter's school, and the very nice lady who organized the event sounded quite pleased with the performances, the actors, and the amount of money raised for the school building fund. Leapers who attended (many went to both performances) said it was a wonderful evening and the play was beautifully performed by both Scott and Malcolm McDowell.

If you weren't able to attend the play but would like to support Scott in this project, you can still make a donation. Make your check (in any amount you want) payable to Gold Coast Performing Arts Assn., and send it to the Assn. at 60 Rancho Rd., Suite 1; Thousand Oaks, Ca 91362. Write the name of the play or Scott's name on the envelope, and they'll add your contribution to the fund.

Scott also participated in a benefit tribute to Lorenz Hart at the Mark Taper Forum in the Los Angeles Music Center around the first of October.

#### SCOTT'S NEW ADDRESS

Scott has a new address for you to send cards, letters, pictures, etc - anything you want. The address is:

Scott Bakula  
14431 Ventura Blvd., Suite 320  
Sherman Oaks, CA 91423

When Scott was on the premiere of the *Stephanie Miller Show* in September, he told a story about a puppy dog from a letter that a fan had sent - so we know he reads at least some of his mail, or what he has time for. Keep those cards and letters coming, folks!

#### SCOTT AND VQT

For the sixth year in a row, Scott Bakula was nominated for an award by the members of Viewers for Quality Television. His nomination this year is for his role of Peter Hunt in *Murphy Brown*, the role for which he won his fifth award last year. The category was called "Specialty Player" last year and has been renamed "Recurring Character" this year. However, Scott's

string of VQT wins has finally been broken. He lost to Kathleen Wilhoite ("Moments to Live"), who won for her work in *ER*.

#### SCOTT AND BAKULA PRODUCTIONS

Recent reports from CBS confirm that Scott will be doing at least one pilot for a possible berth on their fall schedule. The pilot will probably be an hour-long drama, but we have no details at this time.

#### DEAN IN THE MOVIES

##### *Mr. Wrong*

Dean has a featured role as a "sleazy private detective" in the Ellen Degeneres feature film *Mr. Wrong*, scheduled to open on February 14, 1996. This should be a good movie to display Dean's comedic talents. Many Leapers will be at Leap Con during the first week-end of the movie's showing, and we hope to be able to attend together. It will be fun to attend the movie *en masse*, if we can find a theater large enough to accommodate our group of 500 or so! The perception of a movie's success is usually determined by its results of the first week-end, so let's all try to attend the week-end of Feb. 16-18, if we can.

##### *Midnight Blue*

Dean wrapped his role in a TV movie of the week, and went right to work on the independent feature film *Midnight Blue*. Like Scott's independent movie *A Passion to Kill*, this feature doesn't have a distributor as yet. It's a Motion Picture Corp. of America production, and co-stars Annabel Schofield and Harry Dean Stanton.

#### DEAN ON TV

##### *Nowhere Man and The Commish*

Dean has been working steadily in TV projects lately. He had a major guest-starring role on *Nowhere Man* the first part of November, giving perhaps his best performance since *Quantum Leap*. Sorry I didn't know about this one ahead of time, but I'll try to track down the air date for a possible rerun. Then he filmed the two-hour *The Commish* episode, "In the Shadow of the Gallows." Although we originally thought this wouldn't be shown until January, apparently ABC rushed it through post-production and put it on the air November 30. Since ABC wiped out its entire Thursday line-up, I guess they needed a lot of product to fill the void. Dean's episode of *The Commish* fared pretty well against NBC's Thursday juggernaut. The ep earned a 7.8 average rating, 13 share, finishing second behind NBC's shows and increasing its viewership steadily through the evening.

##### *Twilight Man*

Dean sequed from *The Commish* right into the movie *Twilight Man*, a virtual reality thriller in which he has the major role of antagonist Hollis Dietz versus Tim Matheson's protagonist Jordan Cooper. He plays a computer wizard out to get Cooper in the movie which

will air on Starz! channel as its second original movie. (The first was *Captain Zoom*, which co-starred Liz Vassey of "Raped" and "Goodbye Norma Jean.") According to the very nice lady at Encore Media, which is handling the film, Dean's character is the very incarnation of evil. Current plans call for the movie to be aired sometime in the second quarter, perhaps in May. They've already scheduled through February, so it shouldn't be aired before March. I'll keep checking and hope to let you have an air date before it happens!

#### *Close To Danger.*

As soon as Dean finished *Twilight Man*, he started work on an independent movie-of-the-week called *Close To Danger*. This is a smaller role for Dean. Don't have the network yet, but I hope to have more information next month. Dean has wrapped work on both TV movies.

#### *The Langoliers*

*The Langoliers*, the Stephen King miniseries in which Dean stars as Robert Jenkins, was released on cassette and laser disk at video rental stores in mid-August. It is now available in sell through. You can order it from Critics Choice, 1-800-367-7765. Cost is \$19.98, S&H about \$5.50. They also have some of Dean's earlier movies.

#### DEAN IN THE UK

As reported last issue, Dean participated in a Con in Dublin, Ireland on August 26 & 27, and also at one in Bristol, England at the Colston Hall on September 2 & 3. See this issue's **Close Encounters** section for a review of the latter event.

#### A BIRTHDAY SUGGESTION

As many of you know, Dean will be turning 60 on his birthday on March 5th. If you'd like to give Dean a birthday gift I think he'll really appreciate, you might consider a donation to his favorite charity. Dean's charity is N.I.R.S. (Nuclear Information & Resource Service). You can make your check payable to N.I.R.S. and send it to:

N.I.R.S.  
1424 16th Street N.W., Suite 601  
Washington, D.C. 20036

#### THE QUANTUM LEAP MOVIE

Many of you are still wondering how our letter-writing campaign of last January, 1995 came out. We were able to determine that there was a significant increase of the amount of mail that turned up on Universal Pictures president Casey Silver's doorstep the week of our campaign. Shortly after that, there were several mentions of a possible *Quantum Leap* movie in a few newspapers around the country. However, before anything could come to fruition, MCA/Universal was sold to Seagram's, and many things were put on hold while a very large number of high-level personnel changes took place. Many of the MCA executives were

replaced, but recently, it was announced that not only had Casey Silver survived the changes, he's actually been promoted! He's now chairman of the entire Motion Picture Group. So.... We think it's time to remind him again that we're still out here and we still would like a *Quantum Leap* movie.

We've designated the week of May 19-25 as the time to write to Casey Silver and encourage him to consider a *Quantum Leap* movie. We need the lead time to organize the planet, since we now have active chapters all over the world. It's important that Silver see that we have a large foreign fan base, because foreign receipts seem to increasingly determine whether or not a movie will turn a profit. We'll have more details for the letter-writing campaign in the following months, but for now, circle the week of May 19 on your calendar and file away Silver's address:

Casey Silver, Chairman  
MCA Motion Picture Group  
MCA/Universal  
100 Universal City Plaza  
Universal City, CA 91608  
Stay tuned - more details to come!

#### DON'S TV SERIES

Karen here. Don Bellisario's new tv series, *JAG*, premiered in September to respectable ratings, although the ratings have dropped somewhat since then and the show is pre-empted relatively often. Scott Bakula and Tom Selleck both turned up at a publicity launch party for the series, which follows the adventures of two Navy lawyers (one of each sex) all over the world. W. K. Stratton ("Genesis," "Good Night, Dear Heart" and "Trilogy" as well as virtually every DPB series ever made) has a recurring role, and *QL*'s Michael Zinberg is now co-executive producer.

Some fans have complained that the show is sexist, largely because Meg is subordinate in rank to Harm and because many of the military personnel are portrayed as either hostile or condescending toward women. Personally I disagree. Since Harm is the lead protagonist, it makes sense that he would rank higher (different ranks of Lieutenant) than Meg. It's also sadly true that any realistic portrayal of U.S. armed forces in the 1990's must include sexist behavior by military personnel. This one's no *Quantum Leap*, but it's still well worth watching.

#### QUANTUM LEAP ON USA AND SCIFI

USA has moved *Quantum Leap* from Monday through Wednesday midnight to Monday through Friday at noon Eastern, beginning on January 2 and probably continuing through the first quarter. The SciFi Channel is airing *QL* at 8pm and midnight Eastern, Monday through Thursday. SciFi's Leap Day Marathon will be aired from 9am to 4am Eastern, and will show episodes of the fifth season, beginning with "Lee Harvey Oswald" and going through "The Beast

Within."

There may be some major changes coming for *Quantum Leap* on USA and the SciFi Channel. Their contract for airing the series, like so many others, specifies a limit on the number of times each episode may be shown. Although the *life* of the contract still has several years to run, they're rapidly approaching their allotment of times each ep may be run. Both USA and the SciFi Channel are negotiating to purchase additional runs of *QL* to try to fill out the life of the contract with MCA/Universal. These things take time, however, and in the meantime, SciFi has changed the schedule a little. Beginning Feb. 1, they aren't showing the same ep at 8 and midnight. Instead, they'll show the episodes in *Quantum* order, but in sequence from one time slot to the next. For example, on Feb. 1, "Permanent Wave" was scheduled to air at 8 with "Raped" at 12; Feb. 2 was to be "The Wrong Stuff" at 8 and "Dreams" at midnight, etc. This should stretch out the number of runs a bit. Also, they're planning a big *Quantum Leap* marathon on Leap Day, airing selected eps continuously from 9am to 4am.

The series has done very well for both networks, so they really want to keep it on the air. I'll try to keep you updated and let you know when something definite has been decided. This *doesn't* mean *QL* will leave the air permanently in the next 6 months or so, but there may be an interruption.

If you'd like to thank the networks for showing *QL* and encourage them to renegotiate the contract, the address is Robin Bennett, USA Network (or SciFi Channel), 1230 Ave. of the Americas, New York, NY 10020. A polite note to show them we're still here and would like to see the series continue airing seems to be the best thing to do right now.

### JOHN D'AQUINO

John D'Aquino is involved in pre-production for his movie, *Hard Luck Cowboys*. It's the story of Terry Funk (Carl in "Heart of A Champion"), who grew up on the Texas Boys Ranch when his father was head of the Ranch. John is hoping to use as many former *Quantum Leap* crew members as he can on the movie. If you'd like to support John in this project, you can purchase T-shirts (with the HLC logo on the front and the title printed on the back) for \$20 or caps (with the logo embroidered on the cap) for \$15. You can send your check, payable to Hard Luck Cowboys, to Joanne Kent, P.O. Box 445, Gilbert, PA 18331. Please include T-shirt size (large or extra large) and also add postage: \$3 for shipping 2 items or less and an extra \$1 for each item over two. Joanne, who is John's cousin, has also started a fan club for John. If you'd like to join the club, send a SASE to Joanne at the above address.

John has been busy doing TV projects lately. He completed work on an episode of *Renegade* that was shown the last week in November, and an NBC movie titled *Babysitter's Seduction* (working title *Death Pays*

*A Sitter*), which aired January 22. He also did an episode of *Murder She Wrote* titled "Murder in Tempo."

Last fall John also appeared in an episode of *seaQuest*, which aired September 27. He also appeared in a stage production called *Dom DeLuise Presents Laugh Night* at the Tamarind Theater, in Hollywood. This was two one-act comedies, performed Mondays through Wednesdays, Sept. 11-Oct. 18.

The *Baywatch* episode titled "Face of Fear" in which John guest starred was originally scheduled for February, but Leapers were startled to see it turn up the week of November 6. It was also rerun the week of January 8.

### THIS 'N' THAT

Rich Whiteside appeared in the feature film *The Glass Shield*, available now in videocassette. He's also doing some work on *JAG*, although he was cut in the pilot.

Beverly Leech starred in a *Rockford Files* TV movie, which aired sometime in November.

### NOTE OF THANKS

Thanks to all the wonderful Leapers who sent holiday wishes to Rosie and me. I've said it before and I'll say it again; Leapers are the most generous, caring, sharing people I know! Thanks, friends! [Thanks from me too!—Karen]

**THANKS** to Scott Bakula, Jay D. Schwartz, Ginjer Buchanan, Jim Butler, Ray Canella, Craig Karpel, John D'Aquino, Stephen DeMille, Evan Fong, Dan Gurlitz, Eddie Hill, Walter Kelly, Deborah Kely, Kristi Klein, Eric Maehara, Aimee McMackin, Diane Mekari, Billy Perkins, Paul Salsini, Jennifer Thompson, Steve Wegner, Michael Weldon, and all the wonderful Leapers who contributed information to this column.

### Keep on Leapin.'

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## Stockwell's Soapbox: Speak up and Count by Laurie Farber

So many decisions that affect us now and in the future are made in the political arena where most of us assume we have little influence. Although we need to understand the process and the game, it's not necessarily true that we don't count when decisions are made.

This past fall in a county legislative race on Long Island (NY) an incumbent legislator won by 15 votes! Just 15 people decided his presence in the legislature. That's probably less than the number of eligible voters you know in your own community! While this particular young man hasn't been a strong force in the legislature, you can be sure that in his future actions he will always be cognizant of his constituents--he knows how close he came to losing. I was amazed to discover how many of my college students (adults in their 20s, mostly) were not even registered to vote despite a day of voter registration held right there at the college. As a student said to me once, "if you don't vote, you have no right to complain." This next fall in the U.S., we will have a lot of major decisions to make at the polls. Register early enough to vote. If you need information about candidates, see if your local League of Women Voters is hosting candidate forums and debates.

Some years ago I invited a county legislator to speak to a college class about how laws were made in the county. Much to my surprise, she was brutally honest about the role of lobbyists and behind-the-scenes money and influence. Yes, it's really all true and if you've followed what happened with the accusations of tobacco companies deliberately adjusting the amount of nicotine in cigarettes, you can see how much influence the tobacco lobby, and Philip Morris in particular, has had on our federal government. I saw it first-hand on a local level with the plastics/petroleum industry. If elected officials get *all* their information from these industries, then you can be sure their viewpoints aren't very objective--and in many cases this is exactly what happens. Sometimes professional lobbyists with glossy brochures are indeed taken more seriously than irate local citizens. But sometimes outspoken constituents can have an impact, too.

The vice chair of the local Sierra Club group (by the way, the only environmental group that endorses political candidates) noted that due to meetings and conversations he and others had with 2 local Congressmen (both considered to be in the group of "freshman" Republicans, though one was actually elected the term before), these men voted against the Clean Water Reauthorization Act. Although this bill, H.R. 961 often called the "Dirty Water Bill," did pass in the House, these local men realized how it would have a severe impact on local drinking water standards and local coastal waters, both of which are critical to this area's economy. Action on clean water is now up to the sen-

ate.

Our current Congress is trying very hard to dismantle all of the environmental legislation that was originally enacted about 20 years ago. If they can't repeal a law, they are trying to rewrite it with the help of industry lobbyists so that it will not protect anything; if that doesn't work, they will kill it in the budget. The Sierra Club is calling this the "War on the Environment" and when you start to look at how many fronts there are in this war, it is quite frightening. The Endangered Species Act Reauthorization will be coming up for a vote this year. There are already at least 2 versions in the Senate (S. 768 and S. 1364) and one in the House (H.R. 2275). But all three of these bills would remove existing protection for species' critical habitat and put economic costs over scientific evidence and long term ecological impacts. We need to strengthen what we have, not weaken it as these bills would do.

If it seems obvious to any child that even if animals themselves are protected, you go ahead and destroy the place where they live, that animal will shortly be gone, why can't our Congress see that? The emerging field of conservation biology recognizes the intricate interconnectedness of all life and espouses the idea that ecosystem protection is paramount to any long term survival of all forms of life. Harvard biologist E.O. Wilson says the current rate of extinction is 1,000--10,000 times the background rate of extinction in the fossil record. This means that 1/3 of all species on this planet could be extinct in the next 40 years.

This is the time to speak out. One local (NY) Congressman has already received 75 letters asking him not to weaken the Endangered Species Act. This may not seem like much, but it is making him think about it.

In the January/February 1996 issue of *Sierra* magazine, Douglas Chadwick writes:

"The Endangered Species Act is our compact with other living things--a guarantee that we will not knowingly end their existence and that we will actively work to prevent their extinction from non-natural causes. An enlightened expression of our finest values, it represents a stride forward in the moral progress of humankind."

Write, call or e-mail (yes, some Congressional representatives now have e-mail addresses) your representatives in Congress--both the House and the Senate. Your voice added to others *can* make a difference!

For more information, the Sierra Club's World Wide Web home page can be found at: <http://www.sierraclub.org> and if you want to receive daily e-mail alerts on the War on the Environment, send a message to: [majordomo@igc.apc.org](mailto:majordomo@igc.apc.org) with the message body of: `subscribe sc-action`. The January/February 1996 *Sierra* magazine (focusing on endangered species) or winter 1995 issue of *Wild Earth* (focusing on conservation biology) can be found at many local libraries and bookstores.

**Close Encounter with Dean Stockwell**  
**Stargazer Productions Sci-Fi Extravaganza**  
**Colston Hall, Bristol, 2-3 September 1995**  
 by Davina J Pereira

*[We're very pleased to lead off this issue's Close Encounters section with the following account from our new British Project Observer, Davina Pereira, which also appeared in slightly different form in Quantum Quarterly. Sorry, Jim, but I enjoyed this so much that I couldn't resist publishing it too! Davina's cover letter was equally charming, and read in part:*

*"On my welcoming letter to PQL you told me about Dean appearing at the Sci-Fi Extravaganza in Dublin and Bristol. Well, I duly got my tickets (fourth row) and went to see him. Girls, he was gorgeous! I am enclosing a brief report on Bristol together with one of the pictures I took....You should probably know that I'm also sending it to Jim Rondeau at Quantum Quarterly and to Hilary Broadribb at Quantum Quest here in the UK. Most of the Leapers I know seem to be spread out amongst the three clubs, so that's why I have sent to everyone...."*

*A word of warning: I had to expurgate Davina's account in several places. If you dislike censorship and want to know what's missing, email or write to me and I'll fill in the blanks. Sorry about that, but I really had to do it. Oh, and Davina, it's called a bolo tie.—KFB. ]*

The weekend really began on the Friday night, when 10 DeanFreaks gathered at Dale Williams' house in Cwmbran. The evening was spent looking at pictures, watching Dean's movies and, of course, it being Friday, "Killin' Time (just for the leather jacket, you understand.)

Saturday morning we were all up early, taking it in very organized turns to shower, brush teeth, and coiff and perfume ourselves ready for the day ahead. I have to admit to being a little nervous and managed to get rid of the best part of a packet of cigarettes before the journey had even begun! Then we split into the two cars and began the drive to Bristol. British weather being what it is, it poured when we reached the carpark for Colston Hall. Does anyone else out there understand how difficult it is to share an umbrella with someone who is 5'8" when you're only 5' tall? Luckily the doors to Colston Hall were open and we were allowed inside the lobby. I have to admit that the 10 of us spent most of the next half hour playing hide and seek with somebody who shall remain nameless.

Once 10am chimed the main staircases were opened to allow the throng through. I tended to waiver a little at the bottom of the stairs, because the two guys checking tickets were a bit watchable, but eventually I made my way to the top. Coffee and nicotine were high on my priority list and as both the queues for programmes and the dealers room were a little long for my

liking I settled into a chair by the coffeebar. Eventually the queues went down and we ventured into the dealers room to buy lots of nice piccies, including a particularly to-die-for picture of Scott in a white tux. You might find it strange that a confirmed DeanFreak would be interested in buying a picture of Scott, but this picture was gorgeous! Of course, most of the merchandise was aimed at the Trekkers—models, pictures, games, artifacts and even jewellery (I did think about buying a Bajoran earring, but they were a bit tacky and too highly priced for something that wasn't even silver). As the first guest, Denise Crosby, was due on stage soon we made our way to our seats in the auditorium.

Denise was as entertaining as she could be, given the fact that it's been a long time since she was in *Trek* and she doesn't seem to have done much since. There were a few entertaining anecdotes (like the fact that originally she went for the part of Troi and Marina Sirtis went for the part of Tasha Yar, but ended up vice versa), but I think most of the audience were hard pressed to think of questions to ask her. I tried desperately, but my mind was on other things.

After a short break (and yes, you've guessed it, another nicotine and caffeine fix) we came back in for Jerry Doyle from *Babylon 5*. With him was his real-life wife Andrea Thompson, also from *B5* but whom most leapers know as Maggie Dawson from "The Leap Home—Vietnam." Now the action speeded up. After two very funny blooper tapes from *Babylon 5* (a programme I have never watched—but fully intend to now) the two man show started, with Andrea disappearing into the audience to take the mike around to those who had questions. These two were great entertainment, and unlike many stars, were quite happy to talk about their private (and I mean private) life. They make a great couple, obviously very happy and secure in their relationship, and by the time they had finished, you felt as if you knew them personally.

Now it was lunchtime. The 10 of us had got Dean a present, a large candy jar full of M&Ms together with a large card from us, and we went to find somebody I knew to ask them to give it to Dean. One of the staff was very obliging and she said she would make sure that he got it. Unfortunately, due to a bad experience with a fan in Dublin the weekend before, Dean had refused to meet any more fans and so we were going to be unlucky in that respect, but she said she would make sure he got the sweets and would tell him who it was from. We had already labeled the card from The Girls In The Fourth Row and wrote our names on a piece of paper for him.

Back to real life and owing to the numbers of people crowding the bar and the coffeebar, I made myself very happy sitting on the staircase. Nice timing; both Jerry and Andrea made their way up the staircase to get to the hospitality suite. Both said hello, both were quite happy to step over us, and very relaxed. After lunch they were both back on stage, with Jerry taking the

mike into the audience and Andrea on stage.

Then, it was the autograph session, possibly the worse moment of the weekend. Although privileged ticket holders were supposed to get first call for the autograph session, it was a mad stampede up to the side of the stage. We ran for the front and managed to be standing right in front of Dean's seat when he appeared on stage, carrying not only the famous cigar, but a glass of Guinness. Sorry about the drooling here, but I couldn't get over how gorgeous he was in the flesh. I have met some of my heroes before and been disappointed with them, but there was no way that was going to happen with Dean. He was wearing a tweed (Irish?) jacket, with a black polo shirt and silver cowboy lace (you know, the kind of thing he usually wears instead of a tie) and black trousers. He looked wonderful and I just couldn't take my eyes off him! I stood there and watched him as he looked around at the audience and, inevitably, he saw me, gave me a little smile and carried on looking around. As he sat down, the queue in front of me moved forward and I had to move away from my prime position in front of his seat. Shame!

The queue moved slowly and eventually I walked onto the stage, clutching the main photo that I wanted him to sign. First of all I had to get Andrea, Jerry and Denise to sign a programme for a friend and I stood in front of Jerry. "Hello again," he said, obviously recognising me from our earlier encounter on the stairs. "Hello again," I said. I was wearing a black satin jacket with the letters "QL" on the front and Jerry, in his infinite wisdom, asked me what it stood for! "*Quantum Leap*," I said, with just a hint of my well known sarcasm. "Oh," he said, "I guess I should have known that with your man dean sitting down there." I smiled. Jerry has the most beautiful blue eyes and yes, he does look like Bruce Willis, although these days I'm not sure that's exactly in his favour.

Well, after Denise, there was Dean. I had to wait a while but I had it all worked out. I was going to walk up to him, and say that I wanted him to sign a photo that I had done especially for the weekend; but once I got there it all came out as "I've got a special photo for you to sign." He looked at the picture, looked up at me with those beautiful big brown eyes and said that it was one of his favourites too. When he had finished signing, I walked away, barely able to put one foot in front of the other. I got off the stage, my hands and legs shaking, and knew I had to find a quiet spot to get my act together. Yep, the coffeebar and the cigarettes again. I couldn't believe that I could just barely hold my coffee cup! I sat there, feeling just a little dazed, hardly believing that I had met Dean Stockwell.

After about 50 more cigarettes I felt sane enough to go back into the auditorium ready for Dean's Q&A session. Owing to the before-mentioned shambles of the organisation for the autographs he was still on stage with the others and so I joined my fellow fans at the front of the stage, with trusty camera in hand. I man-

aged to steal a place right in front of him, and the camera worked overtime. Dean was very obliging, never complaining (I think it had something to do with the very relaxed mood he was in care of Mr Arthur Guinness!) and smiled at us all, half posing for pictures when he could. Unfortunately, due to the extreme proximity of Mr Stockwell, I think I suffered a bit of camera shake, although I got some nice candid shots. We were even treated to the leer when a woman wearing particularly tight jeans walked off the stage, and those of us at the front severely admonished him! He laughed and when another moment (and another pair of tight jeans—guess what I wished I'd worn!) appeared he did the same, although he let us know by the smile he gave us, it was for our benefit. Being the ever consummate actor, he was playing to the audience!

Once the 10 million people had gotten their autographs the stage was cleared of paraphernalia and the stars stood for the photo shoot. I hurriedly changed the film in my camera and we took our seats ready for Dean's Q&A session.

Stargazer didn't do a lot of research for the opener, because they showed the first part from the pilot episode. Now while that is great for the film of Al picking up the girl in his car and finding out that Sam is leaping, as we all know the beginning of the pilot does not contain the *QL* theme music. Another booboo! But once Dean walked out on stage that was all forgotten. He waved, he smiled and he looked F-O gorgeous. He looked around, said hello, and then, despite the wisps of dry ice still circling the stage, commented that there wasn't enough smoke, but there soon would be, and lit the cigar, acknowledging the fact that he doesn't inhale them. Camera flashes went off, and he glanced up and around at the audience. He told us a little of what was going to happen for the next 45 minutes (yes, we were short-changed on the first day) and then asked where the Girls In The Fourth Row were. We waved like silly teenagers and he thanked us for the M&Ms, asked us how we knew he liked them and said that he and the others had been tucking into them. He then apologised for the fact that Scott wasn't there, but Scott had been lucky and got some work—he hadn't, that's why he was there—aaah.

The Q&A session is just a little muddled in my mind. From what my Swiss-cheesed brain can remember there were a lot of questions from non-*QL* fans who didn't really know much about the series: questions that most of us knew the answers to, stuff about the blue screen effect, why the programme ended, what about a movie and his favourite episodes. I think I was too busy trying to take photos and just plain watching him. I do remember a couple of things. Evidently, the set nickname for *QL* is "C\*\*\*\*\* L\*\*\*\*" and he also told us about one of the practical jokes that Scott had played on the set. They were filming "The Right Hand of God" and it was Dean's birthday. They were doing a scene where they had to walk alongside each other and the di-

rector asked for it to be shot over and over again. On the last time Dean discovered that Scott was no longer walking beside him and that there were a few more people behind the camera than had or should have been. Then through the set speakers "the Stripper" started playing, Scott sat Dean in a chair and three "nuns" walked towards him. Needless to say, he said it was very enjoyable! Somebody brought up his love of golf and he told us that he had played that morning. On the environmental issues, he said that he was struggling to get various legislation through the Senate which was being blocked by Clinton's opposition. A fan also managed to present him with a miniature Oscar. "At last," he said, raising it in the air.

All too soon (like 30 minutes short) Dean had to go, though he did appear back on stage briefly for the goodbyes. We all floated out of Colston Hall, down to the pub to try and get our feet back on the ground. We sat, we talked, we once again gazed at our pictures. Although a few of us had been a little disappointed with both the organisation and, would you believe it, even Dean, we all decided that it had been a good day.

But the Sunday was even better! Dean was on earlier and we only had to sit through Jerry and Andrea for the morning (oh, what a hardship!). Straight after a very nervous lunch was the charity auction and, after auctioning a couple of things that were of no interest to anybody, Jerry finally held up one of Dean's cigars. Well, you didn't need a crystal ball to see what was going to happen. Dale was the one who finally managed to grab the bidding and we urged her on as she contested a very strange looking man in the row in front of us. When the price got up to £50, Jerry called Dean on stage and then we knew that Dale had to get that smoke or else! Dean had obviously come straight from the golf course and I think he had been colour blind when he dressed. Brown polo shirt, lilac jumper, blue trousers and a green cap. Still, I forgave him—yes, all right, I'd forgive him anything! Eventually she won, bedding in at £130 and a very happy, glazed Dale Williams went up on stage to receive her cigar and get a kiss from Dean, with Emily and Terry busily snapping pictures at the front of the stage. She let us all hold the cigar, with its signed wrapper, for a short while and then packed it away safely.

Straight after the auction Dean was back on stage. This time, Stargazer got it right and played the *QL* theme over the film of the pilot. Dean walked on stage, complete with bottle of Guinness and cigar and went through the whole process over again. We had the same kind of questions, but our girls managed to find some others to ask him. Dale asked him about music and he told us that while he was in Dublin he managed to see Neil Young, who is his favourite. Apart from that he loves classical music, especially the three Bs—Brahms, Beethoven and Bach. Somebody else asked him what his golf handicap was; it had been 16 over par that morning. No, he hadn't managed to see Dennis

Hopper whilst he was in Ireland as Dennis was filming elsewhere, and yes, he thoroughly enjoyed all the music skits on *QL*.

All in all, both Q&A sessions seem to mingle together in my mind and it's a little hard to discern which questions belonged to which day. Although nothing particularly new was discovered as far as his real fans were concerned, it was good to see him holding his own on stage, without Mr. Bakula to back him up. In fact, I couldn't help thinking that because Scott wasn't there, Dean had to make more of an effort and it paid off.

Well, the second autograph session loomed large. I had already been told by the staff that this time we were going to be called up row by row. I queued with two photos this time, that incredibly sexy shot of Dean in the denim jacket and black shirt and one of him in a red shirt, his head resting on his hand. Once out group reached the table, Denise announced that the Dean Brigade was here and Jerry asked me if we were the ones who donated the M&Ms. I said yes, and asked him if he had enjoyed them, as he had come on stage munching a handful. "Yep," he said, "but we're running out."

Just before I had got to the table the MC announced that it was to be only one signing per person. Still, feeling a little braver this time, I put both pictures in front of Dean and asked him to sign the top one, but if he could sneak in the second one I would be grateful. "Sure, honey," he said smiling up at me, "Open that up (pointing to the programme) and I'll sign that for you too." After he finished signing the pictures I held out my hand, which he took. I told him thanks for coming over and I looked forward to seeing him soon. He smiled, said thanks and God Bless You. We squeezed each other's hand and I was reluctant to let go but knew I had to. Those eyes, that sly smile and his voice. I tell ya, I was in Heaven! Wanting to use every piece of film I had left, I once again took my place at the front of the stage. As always Dean played to his very own private audience and there was one moment when, my camera down after deciding to give the pictures rest for a while, Dean looked straight at me, raising his eyebrows, inviting me to take a picture! I quickly pulled my camera up and snapped. He nodded and smiled and went back to signing his name for the 4,000th time.

After this session, I realised that Dean would soon be leaving. While some of the others stayed in the auditorium, waiting for Denise Crosby, I went back outside for another smoke. I stood talking to some of the stewards at the door and then they asked me to move to one side. Dean was coming up the stairs from the lobby and as he passed he nodded at me. This wasn't the only time that some of us got a little closer to Dean. In the middle of Denise's session, I was outside, not wanting to say goodbye to Dean on stage, but rather keeping the memory of him passing me by the doors as my last one of him. Dale was outside, paying for her cigar, and a couple of others joined us. We were standing there,

having a drink when suddenly Jerry, Andrea and Dean appeared, walking towards us and the dealer room. Security wasn't too heavy and we didn't get pushed out of the way or anything. We were very sensible and just said hello as they passed. They walked around the dealers room for about 10 minutes and then Dean told the man in charge that his Guinness needed topping up. He stood there waiting for a while, looking around and then turned and smiled at me again! On the way out, Dale said a cheers which was returned and I wished him a safe journey home to which he replied thanks. We watched him walk down the stairs to make a phone call and back up to do the goodbyes on stage. No, I didn't want to say goodbye, just au revoir and so I stayed by the coffee bar, sad that it was over but blissfully happy.

Everyone was on a high on the way back. We each had our own memories of both days and it was 10 thoughtful DeanFreaks that returned to Cwmbran. Each of us remembered little points in time that belonged exclusively to us. For me, it was the smile, the photo that he wanted me to take, the time when he squeezed my hand and said "God bless you" and the moment by the dealers room. I'm sure that each of the others have memories like this which we will all treasure for years to come. It was well worth the money and I would have spent more to see him. He was charming, obliging and polite for the most part. He looked unbelievably gorgeous for a man of his age and certainly better than I had seen him on recent TV appearances. Thank you, Dean, for a wonderful weekend, and we now look forward to Leap Con 96—The Next Installment.

Below: Dean in Bristol. Photo by Davina J Pereira.



## Close Encounter with Scott & Clive: In Line at San Diego Comic-Con '95 July 29, 1995

by Karen Funk Blocher

On July 31, 1995, I wrote a posting on America Online that began, "I just got back from a terrific weekend. Tracy and Teresa Murray and I drove from Tucson to the San Diego Comic-Con to see Scott, and it went even better than our high expectations." Five months later, I would not dispute those words. We really did have a wonderful time. As usual it was largely due to the generosity of Scott Bakula and the enjoyment we feel whenever Scott takes the stage to answer question from fans. This Q&A session was an unusual one, because Scott was not sharing the stage with Dean Stockwell or Don Bellisario or Deborah Pratt. This time he was up there with writer-artist-director Clive Barker, talking about their then-upcoming film *Lord of Illusions* at the annual San Diego Comic Convention. What follows is a slightly updated version of the rest of the article I originally wrote for my friends online.

The San Diego Comic-Con is the world's largest and most important comic book convention, with literally hundreds of comic book professionals (writers, artists, editors and publishers) on hand to promote their comics, sign autographs, hang out with fans and screen new talent. Many thousands of fans come through to see Stan Lee et al, but also to see a number of guests from other sf and fantasy related media. Jean-Pierre Dorleac was a guest a few years back, and this year's guests included Adam West, Elvira...and Clive Barker and Scott Bakula. Scott and Clive had a Q&A together at 1PM on Saturday, with free tickets available to con attendees based on the size of the rather large auditorium. (Saturday-only admission to the con itself was \$20.)

Scott fans and Clive fans lined up an hour or more ahead of time outside the second-floor auditorium, standing or sitting on a rooftop area under a gigantic sail motif canopy. Flyers for Leap Con '96 were passed out, and Teresa went back to the car for the handful of copies of *The Observer* #12 which I'd printed before sending them off to Sharon and Margaret so they could be distributed at IndyLeap. Unfortunately I didn't think of printing some *Observers*, or even fliers, for the Comic-Con, because there were a number of PQL members and of course many, many Leapers there. People kept asking to see the copies we had with us, and we had a number of good conversations about Scott and Clive and *QL* while we waited.

Inside we watched a promo film of *Highlander* tv series clips while everyone was finding a seat and they were getting things set up. Then a guy named (I think) Terry Erdman, who worked on *Lord of Illusions*, introduced trailers from *LOI* and three other upcoming MGM/UA films. Then he introduced Scott and Clive,

who weren't quite ready. No matter; they soon came out, each of them drawing a standing ovation. I don't know the capacity of the auditorium, but I'd estimate 2,000 or so, and it was full.

It seems that every time Scott makes a public appearance, the hot topic is the length of his hair. This time it was short, very short, like that of a 60's FBI man. He mentioned that he was working on *The Invaders*, so in effect we were getting a preview of the way Scott's hair would look on that Fox miniseries.

In deference to the sensibilities of some of our readers, I won't be publishing the whole Q&A here. It was R-rated and funny. Scott bantered with Clive in much the same way he would do with Dean or Don Bellisario on stage. Clive said that Harry D'Amour is a character that's strong enough and likable enough to root for in a genre where fans usually root for the monsters. Even though all this horrible stuff is going on, Harry's there to get the other characters—and the audience—through it.

Clive was scheduled to do an autograph session at a time to be announced, but \*surprise!\* Scott joined him in what proved to be a two hour plus marathon of signing. The crowd was far too large for the roped aisles they had set up, and it was hard at first to tell where the Elvira line ended and the Scott & Clive line began. Eventually we got inside the ropes, and two hours later Teresa and I reached the front of the line.

I bought a Barker paperback to be signed for my husband, just in case he wanted one, and was just telling Clive that I was trying to work up my nerve to see *LOI* ("It's really not my genre") when Scott got in on the conversation. "Maybe you should have some else see it first an recommend it to you," Scott suggested. (The logic escapes me, but that's okay!)

"I can do that for her," Teresa volunteered.

"It'll be all right," Clive said, "Because *he's* in it. He'll get you through the movie okay."

Jay Schwartz (Scott's publicist) was sitting there, and I told him and Scott that Margaret and Rosie Colchin had said to say hello. Their faces lit up, and they asked how Margaret and Rosie were doing as Scott signed a publicity photo from *LOI* for Rosie.

I asked if they'd gotten their *Observer* #12's okay, which Tracy had passed across the crowd to them during the long wait.

"Yes, Jay's been reading it to me," Scott said. I talked to Jay for a bit about the photos on the *Observer* cover, and then Scott was talking to be again. "Clive says you should go to the movie 10 minutes late," Scott advised. "He says that the first eight minutes are the goriest part, so if you miss that, you'll be okay."

I thanked him and Clive, and Teresa passed me a *LOI* mini-poster signed by Clive and Scott. I wasn't expecting that, and thanked them. "I don't like to ask you for an autograph for myself anymore," I said. "I already have your autograph."

"You can ask," Scott said with a smile. "And I'll

do it."

"That's okay," I assured him. After all, there were still people behind me, and I'd already stepped beyond the table to let the next people have their turn. "I'm sorry to hear *Prowler* didn't make it."

"Oh well. You move on," Scott said. He was obviously looking forward to the future, not fretting over what was past.

Teresa had gotten her photo signed for Sharon Major, and we moved on. Scott gave his full attention to the next person. That's one of the things that's so great about him. If he's in a position where he can meet fans individually (which he really can't at Leap Con), he obviously enjoys doing it, judging from his manner as he smiles and chats with each fan. He gives everyone their own moment of quality time, making each fan feel special, like Scott is genuinely interested in what he or she has to say. And you know what? I think he really is! Of course, it costs him dearly to attempt to do it with a crowd that size. 2 1/2 hours of chatting and signing has to be draining, not to mention hard on the wrist. But two hours in, Scott seemed as happy and friendly as if he'd just started, and had all day to talk to us—which he obviously didn't. All together now—the man is a saint!

**Close Encounter in Chicago:  
*Lord of Illusions* Screening  
August 12, 1995  
by Sharon Major**

On Saturday, August 12, Scott made an appearance at the Sony Theater in downtown Chicago, where an advance screening of *Lord Of Illusions* was being held. Not only anxious to see *LOI* two weeks early, but also to see Scott in person, Pat Orth, my daughter Jenna and I eagerly made the car trip from Detroit to Chicago.

Worries that we might have to stand outside in the sun and heat were dispelled when we were able to wait inside the marble-appointed, air-conditioned lobby. Along with Kathy McLaren (who generously provided us with tickets and a place to stay) and a few other friends, we were first in line, so that we would have front row center seats. The theater for the screening was small, capacity about 400+, but I doubt if it was 3/4 full. Scott made a brief welcome and told us to "just get ready because it's a ride!" Afterward, all traces of a stiff neck (from watching the movie nearly straight up) vanished when Scott reappeared and stood only six feet for us for the Q&A. Questions and remarks covered not only *LOI*, but also *QL* and many of Scott's other projects. Afterward, Scott spent a few extra minutes signing autographs for the 50 or so people who decided to stay. Even though our entire encounter with Scott was brief, the entire weekend was wonderful and magical, with many lasting memories.

Anyone interested in an audio tape and transcript of

the Chicago Q&A can write to me. I will also include on the tape the Mark & Brian radio interview from August 23, which featured Scott, Clive and Loren Stewart. Please send \$4 (covers the cost of the tape, transcript and first class postage) to: Sharon Major, 3801 Grindley Park, Dearborn, MI 48124.

*Scott at Planet Hollywood. Photos by Carol Zara.*



### Close Encounter at Planet Hollywood: Scott Bakula, Hands Down by Carol Zara (CarolZ2071@aol.com)

This is the story of Scott's visit to Planet Hollywood in New York City on August 14, 1995. For anyone who is unfamiliar with the location, Planet Hollywood is a restaurant chain owned by Bruce Willis, Arnold Schwarzeneger and Sylvester Stallone, which has locations in many of the major cities around the country. The gimmick of the place is that they have movie/TV memorabilia all over restaurant. Anyway, it appears that as part of the publicity for *Lord Of Illusions*, there were to be appearances in several Planet Hollywoods with donations of various things from the movie. I believe that the LA location got a sarcophagus, and the Chicago location got two of Clive Barker's sketches. But I think they saved the best for the New York location.

The story actually starts on Sunday when the Chicago area leapers were sharing the story of their encounter with Scott at the *LOI* sneak preview in Chicago. At one point, someone mentioned that Scott said he would be visiting Planet Hollywood in New York, prior to his appearance on the Letterman show. This sent me off to the telephone directory to make a frantic call to Planet Hollywood, at 11 pm. The nice operator told me she had no idea what I was talking about and to call back tomorrow at 9. So the next day I went into work and called at the appointed hour. The operator had a vague idea of what I was talking about but wasn't sure so she said call back at 11. She did say Scott would be there at some point during the day, which meant leaving work early. Taking the rest of the day off, I headed up-town to the restaurant.

At the restaurant they still were not sure when Scott was arriving or what he would be doing. They thought he would be there at about 1:30. In order to be view the "events" you had to be eating at the restaurant at the time of the presentation. This meant timing things just right. When I went inside for lunch, I noticed that there were signs for *Mortal Kombat* things on the table. Bad omen. It turned out that Christopher Lambert was there at 1:30 to donate some stuff from his movie. I complained to my waiter that they told me the wrong information and he told me that Scott wouldn't be there 'til 4:00. He asked me if I was a fan of Scott's and I told him yes. He then told me he saw "Anyone Can Whistle" and I told him that I did as well. We chatted a bit about the performance and the CD and I'd made a friend. He said I could come back later and as long as I ate (again) I could probably get a view of the event. It was then that I found out that what Scott was doing that afternoon was being immortalized in cement. He would be making handprints for their wall. (Outside Planet Hollywood there is a wall similar to the street outside Mann's theater in LA, with different stars' handprints.)

So I left the restaurant to find something to do until it was closer to 4 pm. When I got back there the guy keeping the line outside in order recognized me and let me go in. The hostess also recognized me and I got a seat with a view of the stage but all the way in the back of the room. I got the same waiter, who kindly brought me dessert and lots of water and left me alone. Four o'clock was fast approaching. I noticed a table right up front with three nice girls sitting at it. So being a brazen New Yorker, I went up and asked to sit with them. This was about 5 or 6 feet from where Scott would be. They said "sure," and offered me some of their dessert. They were from Alabama and very sweet. They asked me if I was a fan of the show and if I'd seen Scott before. We talked for a while until they showed the trailer for LOI. And they showed it again. And again. The ready room door opened and there was a glimpse of Scott. His hair was so short! He was dressed all in black. They showed the trailer again, and finally announced him.

He came out. I took pictures. They asked him to sign the LOI poster. He was now 3 feet away. I commented something like "Hey, that's the old poster," and he looked at it again and turned around, looked right at me and said, "You're right, it is." Then he turned back to the poster and wrote something like "To Planet Hollywood, New York—Scott Bakula." The photographers asked him to pose for some pictures with the poster.

Next they presented Scott a Planet Hollywood Jacket which he graciously put on and modeled. (In my opinion he looked much better in the black short-sleeve polo). After some photo ops, they asked him to take off the jacket so he could do the handprints. They had brought out this large square of cement and placed it on a table. He stuck his hands in the cement kind of sideways and they told him to "hold it." At this point he joked that they wanted the cement to harden with his hands in it so he would have to carry it around with him (or something to that effect, I still wasn't thinking very clearly at this point).

Finally they let him take his hands out and then handed him a paint brush to sign his name. He looked at the brush with a "You want me to sign with this?" kind of look on his face, but used the handle to sign his name. Rather neatly I would add. I guess he wanted people to know whose hands they were. Then they asked him to turn the cement around so he could pose with it. Scott got to flex his muscles but the thing must have been really heavy as it took two guys in addition to Scott to turn the block of cement around. Then he posed some more. Unfortunately he had to rush away to go to the Letterman taping. It was all over too soon. But worth eating twice in the same place in one day.

So the next time you're in New York you'll have to visit Planet Hollywood and look for the hands.

*(Editor's note: Some time after this article was written, fans reported that Scott's hand prints had been removed*

*from the New York location of Planet Hollywood and sent to a less prominent city in the Planet Hollywood chain. To the best of my knowledge, Leapers have not yet discovered where the prints now reside, so if you visit a Planet Hollywood anywhere in the world, keep your eyes open. You may be able to rediscover this "lost" artifact.—KFB]*

**Close Encounter in Thousand Oaks Pt .1  
AOLeapers Have a "Wilde" Night with Scott  
*The Importance of Being Wilde*  
November 11, 1995  
by Myrna Davis**

Several of us Leapers from America Online decided to attend the benefit reading of *The Importance of Being Wilde*, which Scott and Malcolm McDowell performed for Scott's daughter's school on November 11, 1995. Sue Greening and I drove together since we live so close. We met the others at the Thousand Oaks Civic Arts Plaza. This was the same theater at which I saw "Man of La Mancha" last year. We knew it was going to be a great night and therefore purchased tickets for both performances.

When we went to the table in the lobby to get our "will call" tickets for the first show, we noticed a table nearby where they were selling T-shirts with a picture of Oscar Wilde, the name of the play ("The Importance of Being Wilde"), and Malcolm and Scott's names printed on them. If they were personally signed by magic markers by both stars, they were a little more. Sue talked me into it and now I am the proud owner of one of those signed shirts, which I can never wear because I can never wash it. Well, maybe it will be a collector's item.

We joined up with Naomi and other AOLeapers that we knew. Naomi took us over to Adina and introduced us. A few minutes later, Mary Steenbergen (McDowell's ex-wife) came in with Ted Danson, whose hair was clipped short like a Marine. Mary and Malcolm's kids go to the school for which the fundraiser was produced. She looked absolutely great and very happy.

After milling around in the lobby, we went to find our seats. We were in the fifth row to the left side of the stage. It's not a big theater and you can see from any seat as each row rises above the one in front and no one's head is in the way. Finally, the lights dimmed and a school representative came out to give us some information about the new arts building they are constructing with the benefit funds.

On the stage was a table with a pitcher of water, two glasses, and two black hats right out of Dr. Seuss (stove tops, but with the same shape as in Dr. Seuss books). On each side of the table were two music stands, each of which had the script (in a notebook) on top. Malcolm McDowell came in from the left side of



the stage and Scott from the right. Both men wore black, except that McDowell had a white shirt and green flower in his lapel. Malcolm wore a suit and Scott wore a crew neck, long-sleeved shirt and black pants. His hair is still short and there's no sign of the white streak anywhere.

Malcolm and Scott read their parts. Malcolm portrayed Oscar Wilde and Scott played the prosecutor, friend and other characters. The excerpts were from the Wilde trials, letters, etc. They both did a fabulous job. Scott had to employ several English accents in order to represent the different people he portrayed.

Although the subject matter was serious, it was done with humor and sensitivity. Some of the dialogue of Oscar Wilde was (as near as I remember the words): "There is no sin, except stupidity" and "Men marry because they are tired and women because they are curious--both are soon disappointed." Mr. Wilde was apparently very witty. The reading took a little over an hour.

After the first show, we spent time talking to each other in the lobby. A few more friends arrived for the second show. We went back in to the theater. This time, I sat in the front row by the aisle, left of center.

At the end of the second show, there was a standing ovation. Both men were given flowers. Scott said something to Malcolm and then they applauded us. Two children from the school were brought out on the stage by the school representative. One of the children was Scott's daughter. While they all walked off the stage, Scott put his arm around his daughter--it was a very lovely gesture.

Now came the reception. There were blueprints of the new arts center building, which would house, among other things, a ceramics and photography studio. Malcolm came out first.

Scott finally entered the lobby where the reception was being held and, of course, the crowd gravitated to him. We all waited patiently. Poor Scott. He had come there early, did two plays back-to-back standing up, and was now standing and talking to people one at a time, posing for pictures and was so gracious, even though he was obviously tired.

I was enjoying watching everyone have their turn with Scott and took pictures of several friends with him. At last, it was my turn. He gave a bright "Hello" and after I introduced myself, told him our group were tapeworms since we tape just about everything he's on. He responded with "I know." Naomi took our picture and, with the pressure to move on, as lots of people were waiting, I thanked him and moved on.

As the crowd died down, we hung around. When there was a lull, I told Scott "hello" from Jo Fox, a fellow AOLeaper in Florida who gave Scott a special gift at the 1994 Convention. I also relayed a message to him from another AOLeaper who went to high school with Scott. Then I asked him to sign something for me, which he did. I also told Scott that I would love for him

to do more comedy as he's so good at it. In my opinion, his face is so elastic, it lends itself to comic expressions very well.

Then I went over to the Malcolm and told him how much I enjoyed his performance, too. He was very nice and thanked us for coming.

Next, I went up to Jay and told him that I wish Hollywood would pay more attention to Scott's talents, instead of only concentrating on how he looks. He said something to the effect "We're trying." We chatted for a couple of minutes and then we thanked each other as I went back to be with my friends. Jay was also very amicable and accessible.

Throughout the whole reception, Scott was calm, patient and friendly to everyone and after such a long day, you just wanted to say "I'm sorry we're doing this to you." I think between his talent and personality, he has attracted life-long fans.

After Scott left, I joined the other AOLeapers, who had gone outside to the parking lot. As Scott drove away, we all waved good-bye and he responded in kind.

Thank you, Scott, Jay and Malcolm for an unforgettable evening.

## Close Encounter in Thousand Oaks Pt .2

### *The Importance of Being Wilde*

November 11, 1995

by Sue Greening

Sue Gree@aol.com

On November 11, Scott Bakula and Malcolm McDowell appeared in *The Importance of Being Wilde*, a staged reading based on the life and trials of Oscar Wilde. This was a benefit to raise money for a new arts center for the Oak Grove School in Ojai, California. There were two performances, one at 7:00 p.m. and one at 9:00 p.m. The most expensive tickets for the later show included a champagne reception with Scott and Malcolm following the performance. Many of us bought tickets to both performances.

As the day approached, I became more and more excited and nervous. I couldn't believe that I would actually be seeing Scott from the first row and get to meet him in a more informal situation than at a Con. Myrna Davis and I were going together and arranged to meet other leapers for dinner. We met at my house early in order to exchange even more videotapes of Scott. We were too nervous to eat much.

As we approached the theater, Myrna and I became more and more nervous and excited. As we entered, we saw groups of fellow leapers, most of them our online friends. We greeted each other and met new leapers that we only had known by their online nicknames. It's always so exciting to put faces to names. I am an AOLeaper, but have made many good friends from other online services.

The theater was small, only 400 seats, 20 seats across. The first performance I tried to concentrate on the reading itself, instead of just on the actors (especially Scott). I have a book of Oscar Wilde's writings that described the trials. It helped to have this background. Malcolm wore a double-breasted tux with a green carnation boutonniere. Scott wore a black cashmere crewneck sweater, black pleated wool pants and a black and silver belt with a large silver buckle. No white socks in sight! He even wore black dress shoes. His hair was still short, but not as short as in *The Invaders* and was slightly reddish. Although I prefer his hair longer, he looked great, as always. He looked at ease and as if he was enjoying himself.

The show was riveting. It was a demanding evening as they were both speaking for 1 1/4 hours each performance and had only 1/2 hour break. During the second performance, Malcolm seemed a bit tired towards the end. He had the most dialogue. After the last performance, Scott and Malcolm were presented with flowers and the producer was called up to be presented with a bouquet. Scott suggested that they applaud the audience. Then, one of the school organizers of the program called Chelsy Bakula and Charlie McDowell to the stage. They looked self-conscious as only 11-12 year-olds can. Chelsy has long blonde hair and is quite short. As they walked off the stage, Scott encircled Chelsy with his arm.

We mingled in the foyer waiting for the stars to appear. The anticipation of the crowd was palpable. As Scott entered, the crowd patiently waited to speak to him. I had planned all these things to say to him but of course promptly forgot most of them. I chatted with Scott for a short time and got my picture taken with him. I was conscious of all the other people waiting so I didn't want to monopolize his time. After I talked to him, I realized that I had forgotten to have him sign the photo I had brought with me so I got in line again.

This time, he wasn't quite as busy, so we talked longer. I relayed the questions from the AOLeapers. He said that he had no upcoming projects at this time, even Murphy Brown. I asked him about the rumor that he would be appearing in *Company*. He said he had heard the rumor, and it was untrue. He was amazed at how far some people had traveled to see the show and that so many of us had bought tickets for both performances. I don't know why he was amazed at this, by now he should know that his loyal fans will travel anywhere to see him. I told him a little about our AOL network of Leapers and how we should get a quantity discount on videotape and postage. I thanked him for being the catalyst for the development of close friendships by bringing together leapers from all over the world. I have made a group of very good friends that I have met online. We are even planning to travel across the country to visit each other. I told him that he really needs to get on-line and he said that he knows he should. He was so gracious and easy to talk to. I even

got a hug! He told me how exhausted he was because he had had to be there so early.

Jay Schwartz, Scott's publicist, kept trying to pull him away as it was getting late, but Scott, being the gentleman he is, didn't want to disappoint anyone. He stayed until midnight. The AOLeapers gathered together with Scott for a group photograph. I talked at length with Jay and thanked him for letting us know whenever Scott is appearing places. I asked if he would tell someone whenever Scott is appearing anywhere, including on entertainment tv shows, and he said he usually tells Margaret Colchin. The fans spend so much time combing the television sections hoping to catch a glimpse of Scott in anything.

After we left the theater, we mingled outside to say our final goodbyes. I saw Malcolm exit and chatted with him for a while and I had my picture taken with him. He was amazed that so many of us came to both shows and wanted to know which one was better. I told him that the dynamics of each performance and audience were different, but one wasn't better than the other. Then, Scott drove by and waved to us as he left.

Myrna Davis, Sue Hanna, and I met at Denny's before returning home. We were too excited to go home. We finally left for home at 1:30 a.m. Poor Sue had a 2 1/2 hour drive ahead of her.

It was a memorable experience, over much too soon. The camaraderie of my fellow leapers has been fantastic! I feel like I have made so many good friends through this common bond that we have. I tried to express this to Scott and let him know how much we all support him in whatever he does. He really seems to appreciate us. I think that's part of his appeal. He seems like the properly brought-up, polite boy next door. The fact that he is good looking is merely an added perk. I can't wait to see everyone at Leap Con!

*Scott at VQT in 1993(?) Photo by Teresa Murray*



**Interview: Mary Gordon Murray**  
**Leap Con '95, February 18, 1995**  
**Interviewed by Tracy Ann Murray**  
**and Karen Funk Blocher**  
**Transcribed by Marcia Mahan**

TRACY: ...basic questions like "How did you get the role on *Quantum Leap*?"

MARY GORDON MURRAY: I auditioned like one does for every job we mostly get as actors. It's a rarity not to have to audition in my position. I went in and actually I thought, "Gosh, you know I might just be a tad young for this role." I don't know. I just wasn't quite sure 'cause she had to go to, like, her mid-fifties. But I thought, I could do that. I could do that. She's gotta start kinda young, so I just went in there and it was great fun. The writing was so wonderful and I had a ball at the audition, which is unusual.

TRACY: You came out from New York for that or...?

MARY: No, I was living in Los Angeles. I had been here about a year. It's one of the earlier jobs that I got.

TRACY: Yeah, I recall your work on *One Live to Live*. I really enjoyed that.

MARY: Oh, thank you very much.

TRACY: Though you're right [re earlier comments]; she was terribly nice.

MARY: Terribly nice, oh my God. After seven years of that, I have to play a lot of mean characters just to make up for it. [laughter] Yeah.

TRACY: Did you enjoy working on the episode?

MARY: Oh, it was great fun. It was really fun because it was three parts. I mean, I was really only in the first two and a little—I died in the last one—but, it was delightful because I think it took about five weeks all told to do. So it was kind of like what I was used to in terms of doing a play and doing the theater and where I come from.

And so it felt very familiar. You know, usually you go into a tv thing and you kind of just are thrown out of a cannon. And this just gave me the feeling of like being part of the team. Because it was such a nice, long shoot.

TRACY: For three episodes—well, two episodes...

MARY: Yeah, but really stretched out over, like, almost five weeks as I recall. I think that's what it took.

TRACY: And Jimmy Whitmore directed that. Was he easy to work for?

MARY: James Whitmore, Jr. Oh, he's just the sweetest man. The most enthusiastic—just a delight. He's like a wonderful smart kid. [laughter] He just loves what he does and he made me feel great.

TRACY: Had you worked with him before?

MARY: Had I worked with James Whitmore, Jr.? No. Not at all.

TRACY: Or any of the people that were on that shoot? Were they all new to you?

MARY: They were all new to me. Um-hum. Yeah. Yeah. I knew Scott, I mean, just, I knew his work in

New York, but, being from theaters, but I'd not really met him, so yeah, it was the first time. They were great. Deborah Pratt was great. She wrote the episode as well as produced it and she was just so great to have around. You know, she really was having fun and was just supportive. It was a very supportive group. Yeah, I've been lucky out here.

TRACY: So what have you been doing lately?

MARY: I've been lucky as heck. I have a couple of things that are starting. I'm doing *University Hospital*; that's the new Aaron Spelling show that'll be airing a week from this Sunday. It's like the 24th or something. And then John D'Aquino and I just found out that we're both doing an episode of *Murder She Wrote* this week. We're on the same episode...

TRACY: Oh wow!

MARY: We didn't know it.

TRACY: I'll have to watch that one.

[Karen arrives from somewhere at about this point.]

MARY: I know! It's airing, I guess, in about a month or so. And then, after that, I'm going up to do a play. I'm doing *A Little Night Music* up in Sacramento and I have a concert series after that, and then I'm having a baby in August!

TRACY & KAREN: Oh congratulations!

MARY: [laughter] I'm four months pregnant, so it's going to be quite a little stretch for the next six months or so. Five months.

KAREN: Do you find different reactions from fans from *Quantum Leap* as opposed to your fans from other work you've done?

MARY: Uh, different reactions from fans of *Quantum Leap*, well, this is really the first intensive experience I've had with fans from *Quantum Leap*. This is the first convention I've been to and most of the people that have recognized my work from this show have been people in the business, so I haven't really got that much experience. I don't know whether that's just because L.A. is kind of, you know, so blasé about that stuff, or maybe I just wasn't recognized as much from ["Trilogy"], you know, because of the difference of the character...

TRACY: You look so different.

MARY: And I look so much like Becky that I was recognized for her a lot—the character I played for years on the soap. But, actually I wouldn't really know.

KAREN: Do you think you got any work out of the *Quantum Leap* episode? Any further work because of it?

MARY: That's always so hard to say. I think you always get helped by the work that you do. I mean, everything you do leads seems to help the next thing. And I would hope so. I would certainly hope so. I've been fortunate enough to keep working, so what particular thing -- I mean, there's no direct affiliation to that. But there's always things you don't even know about as an actor. I just did this *University Hospital* and I had done a *Melrose Place* over Christmas and they're both

Aaron Spelling, so did they know that I had done that? I don't even know that. You know, whether the same casting people knew that I had done [the other show]. I mean, who can tell. But I can't help thinking it couldn't hurt.

KAREN: Yeah.

MARY: I just worked for Mr. Spelling, so you know, it's always a good thing.

KAREN: What do you think of this kind of a fan activity? Is this something that you knew was out there?

MARY: I did! I think I was back East doing a play last year when I'd gotten a notice about the last convention, so I couldn't be here. So, that was really the only thing I knew about it and I was sorry I couldn't be here because it sounded fun. When I did the soap, there were lots of fan club things; it was very active at that period. I don't know whether they still are, but it was a very active time. They are? Okay. It was a real big time for soaps and we all had individual fan clubs and we'd go to each other's meetings and then there would be convention things and so I was pretty familiar with the kind of fan club thing. I mean, it was fun; I always had a good time doing that, but I've never had any outside of that. I've never had any real, group thing.

TRACY: Yeah, this is more of a *Trek*-like kind of thing—*Star Trek* kind of thing, yeah.

MARY: Oh, this is bigger than any of the ones that I—I mean, I've been at ones where there's more people in the particular room, but that was it. There wasn't a whole convention where all the stuff was going on for two days. I mean this is massive. It's really wonderful. How nice for the show. I mean, it's really extraordinary. You know, especially to keep on going after it's already off the air.

TRACY: How did you get into the role to get yourself to be Leta Aider?

MARY: You know, that's an interesting question because even auditioning for it, it was kind of—phoo!—such a dark character; such a sad character. And—let me get this fella. I'm just gonna grab this and go ahead and sign this, so he doesn't have to stay too long.

Fan: Thank you.

MARY: Sure, Nathan. Sorry. There you go. Okay, take care. Who knows where it comes from when you're an actor? Who knows? But I remember working very, very long before the audition and doing a really, like 20 minute, preparation just to go where she had to be and walk into an audition and be there [in Leta Aider's character] was kind of a weird thing. I remember I went into the room, I sat down, and I had to ask them—because you always walk in and you say, "Hi! How are you? It's nice to meet you, blah, blah, blah." And she had to walk in after her husband had just been killed and she didn't know how and she was full of anger and pain and venom. So I said, "Would you mind; could I please have just a few minutes of silence?" and they were terrific and they let me just sit there for like 30 seconds and in silence [laughter] for

the audition. Deborah Pratt and I can't recall who the other fellow was. I guess it must have been James Whitmore, but I don't really recall. It's a blur. But I remember Deborah because she's so...she's Deborah, you know? And that was lovely, that they helped me do that. It was fun. [Another brief fan interruption for an autograph. while Tracy and Karen consult about questions to ask.]

TRACY: No, I haven't asked all the basic questions.

KAREN: Standard question 1-A.

TRACY: She's more the expert on the interview type things.

MARY: Oh, okay.

KAREN: I know all the ones that we ask everybody, as in "How did you get into the business?"

MARY: I started off when I was 19. I did my first professional job and it was a little non-union tour of *Godspell* and, I did most of my work for years and years and years. Aside from doing the soap job I did for seven years, I did theater in New York. And I did a lot, lot, lot of theater. I did seven Broadway shows and that's the bulk of my professional work. And I moved out here just about three years ago. I was doing fine in theater. I really love it and I still go and do it as often as I get a chance. But there were certain things I hadn't done. I had never done a feature film, and I hadn't done as much night-time stuff as I'd wanted to, and so I thought, "Okay, I'd better get out there." I've done five features and—you know...

TRACY: Great.

MARY: ...I've gotten to be able to not feel like that's not all cut off for me. How long I'll stay? It depends. Who knows? My family is back East.

KAREN: Oh, I see.

MARY: So that's always a pull; especially starting a family.

KAREN: Did you always know that you wanted to act for a living?

MARY: As sad as that sounds [laughter], yes that is what [I wanted to do]; I never grew out of that silly fantasy. You probably can note some kind of maturity in my fiber, but yeah, I always wanted to act and was a precocious little obnoxious ham [laughter] at times, singing and dancing for anybody that would sit there long enough to let me, so, yes, for a long time. Yeah.

KAREN: [laughter] I don't know [what to ask] 'cause I don't know where Tracy started with this!

MARY: That's okay. We can repeat things [laughter].

KAREN: You asked about the soap work and so on.?

TRACY: Well, sort of.

KAREN: Sort of? Okay. How did you get into the soaps particularly?

MARY: You know, it always sounds so dull. I always wish I had a more interesting story, but my background—and everyone's isn't—but mine is so [dull]; it's probably an off-shoot of me. I've done sort of every little facet. I've done commercials and I sing and I do comedy. So I just auditioned. It was just the next thing that

was kind of there to do. I'd never done one and my agent sent me. I had an audition for Becky and actually the first time I went up for her, they rejected me. They didn't think I was right for the role and I thought, "Gee, that's funny. I sing and I can really kind of do that country western thing. They should've given me a shot," you know? So I auditioned again when the casting director was out of town and I auditioned for her assistant who thought differently, and kind of swished me through. And I love this casting director; she's actually a friend, but I don't know whether she'd even remember that. But he kind of got me into a call-back situation that I don't think I would have even gotten. It was kind of a fluke. I'd been up for another role, and he said, "Well, why don't you come back for this other thing?" and it was like, I bit my tongue about that I'd already been in for it [laughter]—and I went in and they finally screen-tested me and I got the part.

TRACY: Did you have a solo album released?

MARY: I've never done it --I've done gillions of things on all different kinds of albums, cast things and all different, you know. I have one that I just did last weekend 'cause I did an AIDS benefit and they recorded that. And I had someone approach me while I was doing the soap and they wanted to do kind of a Becky Lee album [laughter] and in retrospect, it was probably stupid not too, but I thought, oh dear. You know, I don't wanna.

TRACY: Yeah.

MARY: It just seemed bizarre. I mean, I'm really not a country western singer per say. That seemed sorta hammy. I'm a Broadway singer, if anything, so that seemed confusing to me. No, I've never done one on my own. I'd love to.

KAREN: Is it a very different kind of experience working on a daytime versus nighttime show?

MARY: Very different. It could not be more extraordinarily different, especially when I was first on daytime. I think it's changed a bit now. I think it's changed a lot now, but when I was first on, we actually did them sequentially, and we actually paused for commercials. We literally would do the prologue and then you'd break in between a scene, if they went from one scene to another. The studio was shaped like a horseshoe—like really a big orb—and when they finished with their shot of the last scene, the cameras would move over to the other scene very quietly and then be ready to come up. There'd be no break between scenes. They would do it like it was live television. As it went along, that stopped and they started doing it more like film or nighttime work. They'd do every scene in a set.

With daytime, you could be doing 60 pages of dialogue a day in a one hour daytime show. A phenomenal bolt of text to remember. But, you have a little more time to prepare for it when you do a night-time show. You walk in, how are you...you rehearse it, you're in make-up, and you shoot it. I mean, I've done scenes --

I did a film recently where my son was hit by a car and I had one day on this film and my scene was losing it over my son. Weeping. And I literally walked on the set. They had done my hair, but I'd met no one. I shook hands. Hi, it's nice that you're playing my son. It's nice to meet the director. "Okay, in this shot you're gonna, blah, blah, blah. Take it."

And I wept. "Hi, how are you...Waaahhhh!" [laughter]. I mean I had to—without knowing anyone there—cry my guts out for the next four hours in front of total strangers. It's a peculiar [laughter] way to make a living. But, at least you have a little more time to prepare when you're doing a daytime thing, or theater or something like that.

KAREN: Do you find that it affects the work that you do to have those different working conditions? I mean, would you rather have more time to think about...?

MARY: Well, yeah. I mean, it's always peculiar to me coming from doing theater for so long that you don't rehearse for three weeks at least. I'm used to going in a room where there's nobody around but the people that are creating it and you just play and you work on your acting beats, and it's not as technical a medium until you finally have to do it. And then you spend a couple of days working on lights and stuff, but basically it's about the people that are [there]. When you're dealing with something like film or television, the technical aspect is overwhelming. It's a technical thing. It's about that camera. It's about your relationship with that camera as much as it is about your relationship with the other actor, and you never can lose sight of that. So it's a very different way to do it. I always think of it as more like photography and theater is more like painting. You have to be able to do it instantaneously, by the moment, be just kind of open to it, and in the theater it's more like constantly returning to a moment. It's always going back and kind of putting on another layer and then leaving it, and coming back to the same spot and doing it again and then leaving it, time and time again. I'm used to that, so I prefer that purely because it's comfortable, but they're both techniques and they're both skills.

TRACY: Can I ask what Broadway shows you did?

MARY: Well, I did *Grease*. I was Sandy Dombrowski, the little blonde twit in *Grease*. [laughter] I didn't say "twit", did I? [laughter]. And I did a show called *The Robber Bridegroom*. It was my first Broadway show. I understudied the lead in that, and a show called, *I Love My Wife*. Um, a show called, *Little Me* that was the best for me. It didn't last that long—it was a Neil Simon musical—but it was a nice opportunity. I got a Tony nomination, it was a lovely kind of thing for me to get. And, *Into the Woods*, which I did out here in California. And *Coastal Disturbances* which is a play that probably not many people would know of [laughter], but it was a wonderful play. And a few others I can't think of right now. Big old...well, I won't say. [unintelligible]

TRACY: What would you like to do if you could choose anything?

MARY: I would love to do a series right now. That would be a delightful thing, particularly where I am in my life. I mean, having a child, and..

KAREN: For the security of it or...

MARY: Well, truly, if I just wanted security, there's other ways to go about it. Certainly that's an aspect of it, but I did the soap for all those years and yet left it, and, I don't know whether they'd want me at this point, as I move on in years, but I always kind of think, "Gee, you know I can always go back begging." [laughter] If someone still was even interested, I could always...and yet it's kind of like it was enough after seven years—never say never—but it would still be a new frontier to do a night-time thing. It would be something new to do, and it would be secure. I could be in one place. And I'd like to, for the fact that I'm having a family, and also I just where I am in my life. But it would also be interesting. It would just be fun to do. I'm sort of ready and interested in that thing, and you're not always. I mean, I've been a gypsy for a very long time doing theater that takes me to Baltimore, and you know, and most other work constantly takes you [away]. Even the *University Hospital* episode I did, I was two weeks in Vancouver. You're constantly sort of all over the map. So that part of it would be lovely, but the work would be fun. I kinda feel like I've been lucky that the things that I've done have ended up being pretty good shows, even in the three years. They've been kind of quality things, so I hope that, if my number comes up for a series, that I'll be fortunate enough to be in one kind of in that same ilk. You know, something as wonderful as *Quantum Leap* would be extraordinary, but it sure would be nice. Not a bad way to spend a bunch of years.

KAREN: I've noticed a few times that actors in different takes of the same scene will vary their lines a little bit and play it a little bit differently each time. Does that happen on the stage? Do you experiment at all—not necessarily changing the lines, but the way you think of that scene that given night?

MARY: What happens is very different. That's an interesting question. What happens with the theater is that you try all of those things in rehearsal. You do it a billion different ways in rehearsal. You do it in Swahili in rehearsal [laughter]. You do it over in your head—speaking in tongues. You try it over and over and over and over. Once the show pretty much gets what's called "set"...pretty much set into itself, then it becomes technical again. You have a light that's hitting a spot and you've gotta hit it. And all those things, people build their performances around what your performance is -- and it becomes an animal unto itself. Something beyond you're individual performance. So, even though Brando was famous for changing dramatically when he did *Streetcar* on the stage and whatever, the truth is that you keep it alive by varying it, but the parameters are

probably much smaller than in film because you've whittled that down. You've tried all those things and you've kind of pared it down to so that it'll change, but you probably wouldn't notice it in the audience that much. Or it would just seem different as opposed to "Oh, that's a very different reading—that's completely different" [laughter], which would be more a film thing where you'd really try and do it, "Hey, let's just do it a whole different way and that'll be an interesting take to look at in the cam," when you go to edit. It's very different.

TRACY: Go ahead; [ask] another question [laughter].

MARY: What magazine is this for?

KAREN: This is *The Observer*.

TRACY: Yes, give her a sample copy here.

KAREN: This is our newest issue.

MARY: Oh, that's great! [tape paused] It's just all about the show and...

KAREN: That's right.

TRACY: Yeah, it's partially an episode guide and other things like that. Isn't "Trilogy" in this one?

KAREN: No, not yet.

TRACY: Not that far yet?

KAREN: No, I'm still working on season four. There is a long interview with Deborah and that was, you know, a few months after that. And, in fact, I was on the set of "Trilogy" one day to interview Scott and I've been trying to figure out if you were there that day.

MARY: Isn't that funny?

KAREN: It was, um—let's see, what were they working on?

MARY: The well.

KAREN: Well, they did the well scene that day and Scott was shooting a scene with ...

MARY: The girl...

KAREN: Max Wright. Yeah, in front of the sheriff's office. That was what they were doing.

MARY: Could be. Could be. I might have been sitting in my trailer [laughter]—you know, waiting for the next scene. That's funny. There was like a whole week to ten days where it was that last episode that all I did was lose my mind and throw things all around the house and die [laughter] --kill myself—whatever—and...

TRACY: Got that kitchen really messy.

MARY: Oh, you don't know. They gave me canned tomatoes and junk and I just got to smear it. It was so wild, so cathartic. It was wild.

KAREN: Do actors compare notes on the set? Like, have you worked with this person before? Is he easy to work with? Is he hard to work with?

MARY: Absolutely. To be honest with you—absolutely. I mean, generally people are pretty kind and, when you're working, you don't want to be really indulging yourself in a lot of backstabbing, gossipy stuff 'cause it'll get in the way, especially when you're just dropping in for an episode. It's like.... But, certainly it's always...more than of the other actors, I'm always inter-

ested to hear what the crew says. When I sit down in the make-up chair or the hair chair, I won't, like, cross-examine them, but you can feel how they feel about the star or about the set itself, or other characters. Again, I've been incredibly lucky that they've been, almost to a man—not everybody—but almost everyone has been just wonderful. But, you can feel it when the crew doesn't want to talk about it [laughter]—when they kind of dodge it, or, you know, there's just that little bit of tension. It's very often, you know, ratings are down or something, but it's very often an actor whose just a little difficult, and they don't quite want to tell you and you pick it up and go, "Oh no!" , you know, "Oh dear".

KAREN: And, in that situation, does that affect how you behave?

MARY: It makes you a little nervous. It doesn't help. It's better kind of almost not to know that stuff, but I guess prepared isn't too bad either. In fact the one time that I felt that way, it didn't mean a thing because I got along just fine with the person. But it's interesting. You pick up a lot. The crew are the ones, 'cause they are there all the time. They are there twelve hours, five days a week, and they see everybody at their best and their worst, and they know, year in and year out, how people really are. And how you treat somebody who kind of is in that position says a lot about you: the hair guy, the make-up guy, the guys who are just working their butts off [laughter] all the time for—not the glory of being in front of the camera, but for the work.

KAREN: What is in it for an actor? Why do you do this?

MARY: Oh, God, that's a good question. There's probably a million reasons that aren't good ones. I mean they're just selfish and glory stuff and ego and, I mean, they're real. My brother calls it "the glamour business;" or, people think it is, but the reality of it is not glamorous at all. If you've ever on a soundstage, it's a pretty unglamorous place. Nor is the backstage of a theater usually an all too thrillingly pretty a place.

TRACY: Yeah, we were on location when Scott was doing "Vietnam," the *Quantum Leap* episode, and it was mud and water, and that's what it was.

MARY: Absolutely. Absolutely. I mean, they're gritty. It's a blue collar place. You know, it's people working hard and it's people holding wires and moving electric and lights and, you know. And I feel the only reason people do it professionally, do it for a living, [is] if they're just too foolish to do anything else. I mean, you've got to be just so in love with doing it that all the other things that come with it are tolerable. 'Cause there are a lot of things that come with it that are tough. You know, obviously. Not steady half the time, and it's not secure, and there's rejection and there's all those things, so, if you're lucky, you're probably doing it because, when you do get to do it, it's so wonderful and that's okay.

KAREN: There's an emotional component to the work, itself, as you're doing it...?

MARY: Yeah. Yeah. It's a way of expressing yourself that you can't do any place else. You know? I think you have to feel that way, that it's just a way of expressing yourself that nothing else compares to. And that's however that's hooked up for you. I think it's different for each actor, but, it's a way of telling the truth, under the guise of telling a lie. And you can get pretty addicted to the truth.

KAREN: So, are you looking to express all different parts of yourself by playing completely different ranges of characters? I mean, you said you enjoyed playing this nasty woman after playing this really nice person. Do you find parts of yourself in just a broad range of humanity in order to play it or...?

MARY: Yeah. I think that's exactly what it is. I mean, I think you find you in it. My husband was saying—he's not at all in the business, and we were talking about seeing a friend in a play last night. And I said, "It's sometimes hard to see a friend or someone you know," and he said, "Well, it's like watching you, honey. When I see you, I can't get lost because I know it's you."

I said, "Well, do you think acting is like pretending I'm somebody else?"

He said, "Well, yeah isn't it kinda? It's kind of like—you know, you do a funny voice and you walk different and, you know."

I said, "Well, sometimes it is, but most of the time no. It's really just finding a part of yourself that's very similar to that person." Even if they're a murderer, even if they're Leta Aider—a part that's not so nice—and isn't really so different and doesn't take a lot of stretching yourself to pretend you are, you know. It's uncovering all those things that all of us really have. I mean, we're all capable of everything. So, yeah, sure.

KAREN: So, are you looking to play more different kinds of roles as you go on, or would you want to find something comfortable and stick with it?

MARY: I don't know whether I'm really, to be honest, in the position to be that picky about whether I'm playing a wide range of roles. Certainly, I like to do a wide range of vehicles. I wouldn't want to stick to one particular thing, but mostly it's just lovely when it's something that's well done. If it's something that's well written, and about something, then the individual character is lovely. I mean, it's more exciting to be involved in something that is about something that is interesting, you know? Because you will invariably be interesting in it. Even if you have the most fascinating character in the world, but it's just something that—who cares—then, so what? [laughter]. So what; I have this flashy fabulous character. What's it about? So I more like looking for something that's fun to do that's interesting, that smart people have written, like a *Quantum Leap* episode that's fun. You know, that somebody gets really passionate about. Deborah was passionate about that one, and you could feel it.

TRACY: Yeah, she had planned that from the first year

and had been trying to push it through and [laughter]—finally got it.

MARY: That's interesting.

KAREN: She mentioned that she was working on it way back in 1990.

MARY: That's wild. You could see, she was just happy, you know, when she was doing that. I mean, I don't know her and she just seemed so delighted with it.

KAREN: The Club votes on awards for each season and, for that season, we finally got around to tabulating the results; it's in that issue and that won for the best episode of the season.

TRACY: And best director.

MARY: Wow! Oh, that's nice...

KAREN: And best writer for Deborah Pratt.

MARY: That's lovely. Good for them.

KAREN: And that was up against "Lee Harvey Oswald".

MARY: Well, that's great.

KAREN: Well, I think Adina is looking to take you away.

MARY: I think I'd better go walk my dog. [laughter] He's gonna split a bladder if I don't get him.

TRACY: Just one more question. Is Murray your married name?

MARY: No, my married name is Nichols and Mary Murray is my name and there was a Mary Murray in the union when I joined the union.

KAREN & TRACY: Ah.

MARY: So, after eight years of acting in the theater, I had to do something, and I didn't want to change my name, so I stuck my father's mother's maiden name in. It's as generic as anything in my family.

TRACY: What area of the country is your family from?

MARY: Back East in New Jersey, right outside of New York City.

TRACY: Oh, well, we're kind of Kansas.

MARY: Oh, Murrays from Kansas. That's a different ilk.

TRACY: Different branch.

MARY: That's funny. And is it your sister that also writes for?

TRACY: Yes. Teresa. She's stuck in the Dealer's Room on our table, so she can't be out.

Mary Gordon Murray. Photo by Tracy Ann Murray.



## Interview: Michelle Joyner

Leap Con '95, 2/18/95

Interviewed by Karen Funk Blocher,  
Tracy Ann Murray and Teresa Murray

Transcribed by Marcia Mahan

KAREN: Okay, we have what we call "standard question 1-A."

MICHELLE JOYNER: Okay.

KAREN: And that's "How did you get into acting?"

MICHELLE: Well, I started out acting in high school, just in high school productions. I decided pretty late that I wanted to be an actress, actually my senior year in high school, that that's what I wanted to study in college, and I went to begin theater school in Boston. An agent in New York who was a modeling agent saw my picture, and asked me if I would come to New York and work for them as a model. And at first I said no, I wanted to be an actress, but they said, "well, you could study acting while you're here." And so I ended up doing that. So, I ended up starting out as a model and then switching back to acting when I was about 23, I guess. So, I modeled from the time I was 18; I modeled for five years, and that's how I got started.

KAREN: Did that open any doors for acting, or did you just have to change gears?

MICHELLE: Well, it's interesting because I never thought of modeling as a career. I always thought of it as an opportunity to travel and, you know, earn some good money. But I actually quit modeling right when I was starting to do very well in this country because I thought it would hold me back as an actress, because, back then, there was a real stigma of kind of model-turned-actress. And, of course, nowadays it's completely the opposite. Models are doing movies all the time, and had I known that that was going to change, I probably would have stuck with it because the transition might have been easier for me [laughs]. But, I stopped modeling and went back to college and then began acting full-time. And my first job after college was on a soap opera. It was my first professional job.

KAREN: And what was that?

MICHELLE: That was *Search For Tomorrow*.

KAREN: Oh!

MICHELLE: Yeah. It was the last season of *Search For Tomorrow*. I played Sarah Whiting, who was kind of country singer who falls in love with Quinn on that show.

TRACY: It's kind of a coincidence. We were just interviewing Mary Gordon Murray who played a country singer on a soap opera [laughter].

MICHELLE: Oh really?

KAREN: So how did you get the job on "*Quantum Leap*"?

MICHELLE: I just came in and did an audition for it and got called back. It's funny because, sometimes when you do an audition, you know that you didn't get



it. And sometimes you think, “Oh I have a good shot at that,” and sometimes you just know you did. And that was one of the ones where, when I did my audition, I just felt that it went so well. I walked out of there thinking, “I got that job,” and I did. But I do—you know, a working, busy actor does 100 auditions like that every season.

KAREN: Right.

MICHELLE: And some you get and some you don’t. Most you don’t, so it was nice to get it.

KAREN: What was it like working with Nancy Culp?

MICHELLE: She was wonderful. She was very, very funny and very personable. She was living in Palm Springs at the time and would come up here to work, and she was happy to be working again. I was very sorry to hear that she had died not too long after we did that show; the next year, I think. And so I felt pleased that I had an opportunity to work with her because I’ve always been a fan.

KAREN: When you first came out and auditioned for that, it hadn’t actually aired yet. Is that correct?

MICHELLE: Oh, the show, itself?

KAREN: *Quantum Leap*. Yeah.

MICHELLE: No it hadn’t. Right.

KAREN: So...

MICHELLE: Uh, wait. You know what? I can’t remember. I know that I hadn’t seen it. I’m not sure; maybe it was just beginning to air or....

KAREN: I don’t think it actually had.

MICHELLE: Yeah.

KAREN: So did it seem strange coming in, to catch...

MICHELLE: Yes.

KAREN: ...hold of what the show was about?

MICHELLE: It was a little difficult to grasp the concept. In fact, sometimes when I tell my friends that live in different countries who haven’t seen the show—although now it’s pretty much all over in reruns—when I tell them about that particular show, it’s hard to describe [laughs] the concept to them. Yes, but they were very clear about it and the script was pretty clear.

KAREN: You mentioned on stage that that’s the only time you’ve ever played a nun. Was that harder than another role or easier?

MICHELLE: Um, it wasn’t—I don’t know that it was easier or harder. It was just very interesting. She was a particularly innocent person and that, on top of being a nun; it was very interesting to play. I liked that character very much. I thought she was really fun, and also had a lot of tenderness and trauma in her life and her history, so it was a real well-rounded character I thought. I had a lot of fun playing it, and since then I’ve played a missionary on *Northern Exposure*. So that was the only other time I’ve ever had to do anything in that vein.

KAREN: Did you work with Guy Stockwell at all? I know you didn’t really have any scenes together, but were you there...

MICHELLE: Yeah.

KAREN: ...when he was around?

MICHELLE: Yeah, he was in, um, let’s see. He was...I’m trying to remember the scene that he was around. I worked with him for a few days. We weren’t, like you said, it wasn’t like we were in a scene together, but he was around a lot during that episode, and that was nice to see. It was nice to see Dean and Guy together, also. He was obviously very excited to have him there.

KAREN: Why don’t you tell us a little bit about *Cliffhanger*.

MICHELLE: Well that was a really fun experience and I was—it was supposed to take two weeks to shoot, but because I did all of my stunts, as it turned out, I worked on it for twelve weeks. We shot in Italy, and it was a big challenge. It was a big challenge to be able to go up and work in that situation and the heights. It was kinda scary, but it was a lot of fun, too. I ended up having a real good time. I don’t know that I would do that kind of work again because [laughter] I think you shouldn’t do life-threatening things on a regular basis, but I’m happy that I did and it was a real challenge and it came out great. I was very pleased with it. Everyone remembers that scene, you know? Even people who don’t really remember the movie too well. Everyone remembers that scene. So, it’s nice to be in something that kind of is instantly memorable.

KAREN: Do you have a favorite role to this point?

MICHELLE: Well, in the different mediums that I’ve worked in, being theater, television and movies, I have a favorite role in each of those ones, but out of the whole group, I couldn’t say. No, I get attached to each character I play really. I really liked the part I played on *Quantum Leap*, and, um, the *Cliffhanger* role was fun, and I have a special attachment to all of them. I wouldn’t say I had a favorite one.

TRACY: What’s the one in theater, if that was the television one?

MICHELLE: Oh, in theater I would have to say Juliet in *Romeo and Juliet*.

KAREN: When did you do that?

MICHELLE: I did that, let’s see, it was 1985, so ten years ago in Indianapolis. Yeah, it was a regional theater, Indiana Rep [Repertory] in Indianapolis. I think out of all the things I’ve done, that was kind of a highlight for me, playing that part. Even though it was, you know, not in the limelight. It was still a real challenge, and, from an acting standpoint, a real highlight.

KAREN: In a perfect world, if you could choose your roles and do whatever you want, would you prefer to keep working in all three media?

MICHELLE: Um-hum. Yeah, definitely. I love theater and it keeps you really fresh, but it’s difficult to do when you’re concentrating on a film and television career, because it takes you out of the business for however long the play runs. I think I’d be harder pressed now to go to Indianapolis, for example, and do a play for three months, because I’m just really trying to get

onto another tv show, or get my next movie, or something. So, I look forward to the day where I can be established enough that I can go back without worrying about taking time away from my main focus. I do look forward to that. Also the other thing is, if you get established in movies or television, it's easier to get theater roles, because, like everything else, it relies on the commercial aspect, and if people recognize your name and face, then you have an easier time getting a part, whether it's in New York or in regional theater. So, that's something I aspire to.

KAREN: Have you ever found that one role led directly to another one; that somebody saw you in one thing and cast you because of it?

MICHELLE: A lot of the times you're not aware of those things. Like, sometimes I've done a job that I'd thought that I'd just auditioned for and got, and found out later it was because the producer saw me in something else, but you're not necessarily aware of it. Occasionally someone will call and say to my agent, "We just saw her in such and such, and we think she'd be good," to come into audition," but normally you don't know it. You don't know it at the time usually. Like the movie that I did this fall, *Outbreak*, I found out after I was on the set that the producer had seen *Cliffhanger* and really liked it, and when she heard I was in it and had auditioned for the movie, she really wanted me to be in the movie. So a lot of times it helps, but you're not sure; you don't know that it helps, but it does.

KAREN: Well, since you've all ready played Juliet, is there a particular great role that you would like to play?

MICHELLE: Well, it's funny because with any role, there is a life span on it for you as an actor, unless you really do a lot of make-up or something. But, there are some roles that are ingenue roles, that I'm approaching the point where I can't play them anymore really realistically, one of those being Nina in *The Seagull*. I was understudying Nina in *The Seagull* a couple of years ago and never got a chance to play it, which was very disappointing. It was especially disappointing because I knew that it would probably be my last chance because, as you get older...and it's also not produced all that much. So there are certain roles that you hope you can play as a young actress, and then other roles that I would love to play in the future that I'm not nearly old enough to play. You know, some of the great Shakespeare roles and queens and Lady MacBeth and all sorts of great parts. So, I hope that not too many of them pass me by, but it's hard to get everything in.

KAREN: When you understudy, typically do you play another role while you're doing that?

MICHELLE: It happens both ways. In that particular production of *The Seagull* I wasn't playing another part. I was understudying two roles. I was understudying Nina and Masha, and I didn't get on for either one of them. The other understudy was understudying the main lead, Constantine, and he went on all the time be-

cause that actor got sick or different things happened and he didn't show up, so he was lucky in that case. But there have been situations where people play a smaller role in the production and then go on for the lead that they're understudying.

KAREN: Have you done any other understudying besides that particular time or?

MICHELLE: Another play that I was in, um, was called *My Rebel* and it was in Los Angeles. And I had the second lead, so I was in the play and then understudying the lead. And then about a week before we opened, they fired the girl who was playing the lead and moved me up. And then my understudy, who was playing another smaller part, went into my role, and that was very difficult because it was so spur of the moment. But that's the challenge, that when you're an understudy, you have to be able to [laughs] face.

KAREN: Is the theater experience different in both coasts and on tour and so on?

MICHELLE: I've never done a tour, and I think small theater, where you essentially aren't getting paid, is the same everywhere. People do it because they really love to do it, and I've done that on both coasts. And then I've done some regional theater, and it's all pretty much the same. I think it has a lot to do with the more prominent theaters; there seems to be more riding on it because the reviews are more visible and people take notice more, and so that adds a different element to it. It might make people feel like they have more at stake in that particular show. But, no, for the most part, I feel like it's all fun and usually fulfilling.

KAREN: Is theater out here seen or are movie and tv people aware of it? Do they come out and cast people out of the theater?

MICHELLE: It's hard to get audiences in Los Angeles, and I'm not sure exactly why that is. It's just, I think as a medium, it isn't taken as seriously out here, which is surprising considering there are so many ex-theater people in town trying to make it into the movie business and the television business. So, I don't know personally of anyone that's been seen in a play out here and then taken out to do something else. But, like I said, a lot of times you don't know those things. A lot of times you might be seen in something and a year later you might audition for something and someone might see it on your resumé and say, "Oh, you were great in that," and, "I remember you." And I'm sure it happens, that on occasion people kind of get plucked out of something and spotted for something else.

KAREN: We were talking to someone else earlier about the difference in acting in a play where you are saying the same words every night, and film and tv where you're basically doing it; doing different takes, but basically doing it once. When you're doing theater, how do you keep that alive and do the same thing over and over?

MICHELLE: Well, you have the same problem essentially in both mediums. It's kind of for a different rea-

son, but it's the same problem, and that is, doing something over and over again. When you do a tv show, it tends to move along more quickly because they don't have the time that a movie set has, so you do it a few times and they move on. But, when you're working on a movie, sometimes you'll work on one scene all day. And you'll do it from this angle, and you'll do it from this angle, and you'll do a close-up, and then you'll do the other close-up, and then you'll do the two-shot, and you're saying it over and over and over and over again. And, to keep it fresh like that without having the momentum of the entire piece behind you. When you're doing it every night in a play, you have the momentum of the whole play building up, so it goes from episode to episode to episode, and you just keep going with it. So, it's like acting out the whole thing in real time. Whereas, when you do it in a movie or a tv show, you have to re-invent the previous scene in your mind because you haven't just done it. You did it two weeks ago or something, or you haven't done it yet and everything is out of sequence. And so that's a real challenge. So, it's a similar problem of keeping it fresh, and I think people have different approaches to that. I find it easier in a play because you have the momentum of the play behind you. I find it harder to do a scene at 6:00 in the morning that's supposed to be at 12:30 at night, and after a long day of a lot of other things they haven't shot yet, doing that first up. A lot of times once you shoot the other stuff, you realize, "Oh, if we'd only shot this first, then I know I would've been in kind of a different frame of mind for that other scene," because the chronological order is all messed up.

KAREN: Is there a difference in actual acting technique between one and the other in terms of how big you play it?

MICHELLE: Well, the obvious difference is that, when you're on stage, everyone has to hear you and, if it's a big theater—2000 seat theater—you play it bigger than you would for a little intimate kind of studio theater space. And in a movie or television, nobody has to hear you except the character you're talking to, so it's different in that respect. But I think that the acting, itself, the emotion, you can't fake it on television or in the movies really, because the camera is right there and it really touches, you know, your face is just blown up and it's hard to pretend. Whereas on stage, if you're in a real emotional scene and you're not actually emotional, you can act emotional and nobody beyond the fifth row really would know the difference. You always try to do what you set out to do. You always try to be true. But you can't always do it every night on stage, so I think that's the difference. It's harder to fake it.

KAREN: Would you consider yourself a method actor then, or is it...

MICHELLE: I've been told by directors that I've worked with that I act like a method actress, but I've never studied method acting. I'm not even sure I know exactly what that means. I think that I just try to act and

respond as the character, not as an actress playing a part. I really try to get into it and I think that's kind of a method-y sort of thing, but, like I said, I don't really prescribe to any school of thought about that. I just try to be as true to the character as I can.

TERESA: What are you working on right now?

MICHELLE: Right now I'm not working. I'm looking for work[*laughter*]. Yeah, I'm auditioning. It's very busy right now 'cause they have all the new tv pilots. And I was away most of the autumn working on these two movies that I did, and away for the holidays, so I just basically got back into action in January and I've been auditioning every day, and you know, hopefully will get something soon. I always do. And sometimes it's a few weeks between jobs, sometimes it's a few months, and the longest I went was nine months once without working, which gets a little scary, but for the most part, I feel usually pretty confident that the right role will come along and I'll get it.

KAREN: Are you ever recognized on the street from anything that you've done?

MICHELLE: Uh-huh. Yeah. A lot of times people think they know me, not because they've seen me on tv or in movies, but because I look familiar. You know, because all the parts I play, I look very different. I tend to play a lot of different types and sometimes I'm really glamorous and sometimes I'm really plain, and, so people don't say, "Oh, you're so and so from such and such." They say, "Now, how do I know you? Did we go to school together?" [*laughter*] or "Did you go out with my brother?" or...

TRACY: You know, she does look sort of like Dimitra. [*laughter*].

TERESA: Yes.

MICHELLE: You know, people think they know you from somewhere, but they don't think it's tv, and then they ask you, "Well, how do I know you? What do you do?"

And I say, "I'm an actress. You may have seen me in something." They say, "Oh, of course, such and such." Then they might make the connection, but, out of context, they usually don't, which is fine with me because I think that, I mean it's always nice to be recognized, but I would not want to be the kind of star that just got mobbed everywhere they went.

KAREN: You wouldn't want to be in the number one show on television and...

MICHELLE: Well, I mean it's hard. To me it's a real conflict because of course you want success and fame comes with success. You can't have one without the other. But I don't think I would want to be in the position of being in the top three or five recognizable people in movies. I wouldn't want to be Julia Roberts or Michelle Pfeiffer. I just think you lose too much of your personal life. And there's a lot of careers that I can see that I would like to say that's the kind of career I would like, where people have really nice roles, they work constantly, they have a choice of things to do, but

they're not household names. You know, the general public might not know them.

KAREN: The character actors and so on?

MICHELLE: Yeah, I mean, not necessarily; I mean, like peers of mine in that category might be Elizabeth McGovern who is still quite a bit on stage, but also does some very nice movie work, but she's not the type of woman that would be mobbed if she went to the local 7-Eleven.

TERESA: Oh, I think they're going to come out and use the table here.

MICHELLE: Yep. I'll get down.

TRACY: Well, thank you very much for the interview.

MICHELLE: You're welcome.

KAREN: We really appreciate it.

MICHELLE: You're welcome. How often does this come out?

*Michelle Joyner at Leap Con '95. Photo by Sherlock.*

### Gregory Millar Interview Leap Con '95, February 18, 1995 Interviewed and Transcribed by Teresa Murray

GREGORY MILLAR: So what do you want to know?

TERESA: I want to know about "Black on White on Fire." We're you cast in that because of your work in "M.I.A." [as a drug pusher]?

GREGORY: I met Deborah during "M.I.A.," of course and she actually had me in mind when she wrote the role. Of course, they made me audition for it 500 times as they always did on *Quantum Leap*, but she had me in mind. I always knew that I wanted to do another *Quantum Leap* and I jumped at the chance when I got an opportunity to do it.

TERESA: "Black on White on Fire" was a very powerful episode. When you were making it did it seem like it was going to be that significant?

GREGORY: Oh, definitely. That episode was a very special episode and I think it was very special to Deborah. It was very special in how she cast it. She had a lot of hands on. Joe Napalitano, the director of that episode, was very, very hands on about the casting as well, and I think somewhat with the writing as well. He had a lot of input into it.

Deborah, being black, it was such a passionate issue for her, and it certainly was for me. You don't often see a lot of intensity in television. You do in film, but not in television. That was the great thing about working for *Quantum Leap* is that you get the opportunity to do things you don't often get to do on tv, especially as a guest star.

TERESA: Is it more like working on a film?

GREGORY: I think it is more like working on a film, at least from an emotional point of view. You're still confined to the story structure that tv has. You have to wrap everything up in forty minutes. So there is a lot of



short hand that goes on, but for an actor it's incredible.

TERESA: When the riots happened just a few months later was there a connection there for you?

GREGORY: The thing that affected me about the riots was that the emotional energy level was charged in the same way that the episode was charged. And because I knew that people were getting killed and that really was a concern of mine. When that king of anger gets unleashed, as I certainly understood from playing Lonnie, it can start a very effective dialogue, but not right away. An explosion happens and it takes a while for the dust to settle, but I think it wakes people up. And I think that explosion is necessary to wake people up.

It would be nice if you could do it in just a television episode and that way it happens after the fact of the actual death. An episode like "Black on White on Fire" goes a long way to doing that, but it seems like our society needs to go through those kind of mind expanding experiences together. And I think they are collective experiences: they affect everybody. It makes you think of things in a new way. I think that's what's important. I don't see it as necessarily being bad. Of course, it's destructive and people are hurt and killed which is a concern, but in terms of how it affects the culture, it could be very valuable. It's trial by fire.

TERESA: Some good things came out of the Watts Riots.

GREGORY: That's exactly it. Good things come out of the negative elements. Being a black man, I think I feel an affinity for people whenever they're expressing their anger about how they are treated in society. It's still a problem. It hasn't gone away. The riots won't fix it. An episode of *Quantum Leap* can't fix it, but it certainly opens up people's eyes and I think that's important.

TERESA: Have you had much response from doing the role? Fan response or job response?

GREGORY: I had some response certainly when the role came out. When the show came out it was a very

popular episode. It was a time when the ratings for *QL* were high. The show was highly rated and I think the production staff, Donald [Bellisario] was very happy about that. It got some press at the time, you know, just because of the subject matter. I haven't got too much response since then. I mean until this [convention]. You sort of move on.

The way television happens is you sort of work very intensely with a group of people for a certain period of time on a project which you love and then it's gone and then you have to go to the next job, because you've got to eat. That paid last month's rent and you have to go on to whatever is going to pay next month's rent. That just goes with the territory.

TERESA: And what's paying this month's rent?

GREGORY: Nothing! Residuals. [He laughs.] What's paying this month's rent? I've got a movie that's airing on cable which I finished a couple of months ago. They've changed the name of it. I think it's called *Flash Fire* now.

TERESA: On cable?

GREGORY: Yeah. I think it's airing on USA. It was originally made as a theatrical, but I think USA Channel bought it. It was called *August Fires*. somebody told me they saw it and it was called *Flash Fire*. That's currently paying the rent and as always you're looking for the next job. Unless you're on a series, which I'm not.

TERESA: Are you looking for one?

GREGORY: Looking for a series? Yes. It's pilot season. Yeah, I'm definitely looking for a series. We're all looking for a series. And actually not just that. You're looking for work which is as good as.... The thing that I remember about *QL* is that the work was so good. You don't always get to do that kind of work. And I don't think I've done that kind of work very often since. Sometimes.

TERESA: Is it just not out there?

GREGORY: They don't write for television that way and I'm not yet a big enough name to get access to it in features. You know they write for feature that way a lot. But the last few years especially, televisions been heavily dependent on sitcoms. It's changed in the last year with *NYPD Blue* and *ER*, of course, now and some of the others. You know the hour drama was sort of dead for a while. I don't know if you noticed that or not. I did. I'm primarily a dramatic actor not a comic one.

TERESA: So you haven't done many sitcoms?

GREGORY: I've done two. It's not my forte.

TERESA: You didn't enjoy them?

GREGORY: I enjoyed them it's just not what I do best. You know, with the punch line, Ba dum bum. I sort of miss the punch line. Everyone's going "That was the punch line."

And I'm like "Oh, really? God...uh... Can we do it again? I'll do better next time."

It's just that my personality, my energy.... I'm a dramatic actor that's what I do best.

TERESA: It's certainly what you did well in "Black on

White on Fire."

GREGORY: The heavy emotional stuff?

Oh, yeah, I'm in *Lethal Weapon III*... which is certainly not that emotionally heavy kind of stuff. I played a bad guy.

TERESA: I think I'd better let you go, but thank you. That was great.

GREGORY: Yeah, it was fun.

## Apology/Clarification Scott and his Fans by Karen Funk Blocher

Shortly after *The Observer* #12 was distributed, a member emailed me about an article in which I inadvertently criticized fans who waited outside after Leap Con '95 for Scott's and Dean's departure. Most of the fans out there did not deserve the "out-of-control" characterization I used in my "Close Encounter at Leap Con '95" article, nor did I intend to include everyone who was outside in that category. I'm sorry to have offended anyone who did nothing wrong or over-the-top, but I stand by my assessment with respect to certain behaviors performed that evening by a small number of fans.

As I tried to make very clear in that article, I do *not* feel that I or any other fan belongs in some elite group who (in the words of this person) "are the only ones who have a right to meet him." But when I am told that fans staked out, touched, and took pictures of the interior of Scott's car, yes, I have to say that some fans are "out-of-control." I don't think you are bad people, whoever you are, but I do think that Scott's privacy and property should be respected.

Regardless of who did what that night, the fact remains that there have been fans who don't know when enough is enough. Scott has had at least one genuine stalker; the club used to get mail from another fan who was almost certainly psychotic; fans have been harassed by other fans; fans ask for Scott's home address or try to find out what flight he's on; and far too many fans expect him to stop in the middle of a Q&A to come and kiss or hug them personally. Nothing terrible happened that night but it could have, and it's sadly true that if Scott is ever truly mobbed by a crowd, Jay Schwartz is almost certainly going to try to talk Scott out of putting himself in such situations in the future.

The potential for inappropriate behavior exists in all of us. It's important that we subject our actions to reasonable standards of behavior, and think before we Leap. Scott and Dean are people, and as close as we feel to them they are not our close personal friends. They deserve at least as much consideration as we would give to any stranger.

Regards,

Karen Funk Blocher

Project Chairman, Project Quantum Leap

Editor, *The Observer*

**QUANTUM LEAP:  
THE (PEN)ULTIMATE  
EPISODE GUIDE:  
SEASON FOUR (PART FIVE)  
researched and written by  
Karen Funk Blocher**

**THE EPISODES (CONTINUED):**

EPISODE 69: "Roberto!"

SAM'S CHRONOLOGY: 71

SAGA CELL: VERSION 6

FIRST SHOWN: 3/11/92      RESHOWN: 7/14/93

HAPPENED: 1/27/82, Destiny, New Mexico

WRITER: Chris Ruppenthal

DIRECTOR: Scott Bakula

GUEST STARS: DeLane Matthews (Janine [Jani] Eisenberg), Alan Oppenheimer (Earl Skipper), Jerry Hardin (Ed Saxton), Michael Heintzman (Tim), Marcus Giamati (Rick Upfield), Don Gibb (Gruel)

GUEST CAST: Co-starring: Barbara Tarbuck (as Esther Davis), Dr. Laura Schlessinger (as Herself), Charles Dougherty (as Jeeters), Dennis Fimple (as Red Norton), Victor Talmadge (as Foreman/Hank Graham); with: Sherri Lynn Rothman (Dawn), Gregg Birkley (Deputy), Paul-Felix Montez (Ernesto), Andrew Roa (**Roberto Roberto Gutierrez/Mirror**)

PLOT: Sam leaps into a televised First Amendment row and head-butting as local reporter-cum-talk show host Roberto Roberto Gutierrez. The station manager loves Roberto's sensationalism and attendant ratings, but ambitious but asthmatic reporter Jani Eisenberg is not a fan. Egged on by Al, Sam bets Jani \$100 that he can cover a hard-hitting news story as well as Jani can.

The stories they cover together don't look promising at first. A rancher who saw aliens had been drinking, and a trip to the local chemical plant, Saxton Fertilizers and Pesticides, is merely good PR for one of the area's major employers. But Al reveals that Jani is about to die in a suspicious accident. When 50 sheep turn up missing where the aliens were found and a plant employee is killed after arranging to meet with Sam, Jani and Sam know they are onto a major story after all. While pretending to look for a lost earring, they find their way into a secret tunnel at the plant in which protective suits are stored—suits that would have made the plant's employees look like aliens as they collected dead sheep after a major leak from secret chemical warfare experiments. Sam and Al remember precedents, and Al even notices that many of the plant employees have military bearing mannerisms. But when they return later with the camera crew, the tunnel is hidden behind a brick wall. Worse yet, Jani is now doomed to death by acute asthma attack.

Sam invites plant owner Ed Saxton onto the talk show, promising to apologize on the air in a segment called "When Reporters are Wrong." It's a delaying tactic, and soon Jani's efforts to break into Saxton's

computer are taken over by Sam. He eventually breaks in, just long enough to find out that they are working with a chemical that causes death by instant asthma attack—and to alert Saxton that someone from the TV station has hacked in. Saxton orders Jani's death, and his assistant sneaks in behind a sleeping Jani and swaps her inhaler for a deadly one as Sam continues to work at the computer, apparently oblivious.

Hours later, Sam calls Saxton, announcing that Jani's dead and renewing his offer to apologize on the air, this time in exchange for a large bribe disguised as a scholarship. But when Sam has Saxton on the air, he produces an inhaler and explains how a chemical weapon could be put into it. When he sprays it into Saxton's face, Saxton panics, providing enough evidence for his arrest. It's not the real spiked inhaler, of course; Jani's fine, and the deadly inhaler is in the hands of the police. Sam promotes the next edition of Roberto!, offers unsuccessfully to buy Jani a bottle of champagne, and leaps.

KISS WITH HISTORY: New Mexico is historically famous for reports of UFOs, alleged aliens and cattle mutilations, if not specifically for missing sheep.

STOCKWELL'S SOAPBOX: Al is familiar with past incidents in which the government tried to cover up the occurrence of dangerous chemical spills.

BIO/SAM: Sam shows a reasonably thorough knowledge of chemistry, albeit not necessarily at the doctorate level. On the other hand, Sam's knowledge of computers (which he used to design Ziggy) is put to use as Sam indulges in some fairly competent hacking with only a little help from Ziggy. And although he admits that "it's been a while," Sam types long strings of arcane characters very fast and accurately on a computer keyboard.

BIO/AL: Al may occasionally have found Sam's superior intelligence annoying. When Jani complains that she feels that she's one step behind Sam/Roberto, Al can't resist saying, "Annoying, isn't it? That's what you get for working with a genius."

In dialogue cut between the script and the screen, Al offers this apologetic explanation for his wisecracking in the face of impending disaster: "You're right, Sam...but you know, sometimes I just make jokes because I don't know what else to say. Or do. Because I'm nervous."

THE PROJECT: There's so much data about Project Quantum Leap in this episode that I've created a new heading here to deal with it, beginning with the Project's location. According to Al, the Project Quantum Leap complex was built thirty miles from where Sam is standing while talking to Red Norton about aliens, seven years after this 1982 leap (1989). Al points beyond a mountain toward the Project's location. At the time Sam is standing in a grassy area with the occasional pine tree, which would make it a mountain foothills elevation. While the view doesn't jibe well with the red rocks locale of the early saga cell, it does

work with the eclectic mountain of "The Leap Back."

Later, Al points out that the murdered man's security pass is a key card, used to open a door in a high security area. Al "reminds" Sam that Project Quantum Leap used such key cards at "the beginning of the Quantum Leap Project." Al then reveals that even newer technology replaced key cards at the Project. "It's before we got those electronic implants, remember Sam?" Sam may not remember this, but he does later remember that "top secret projects have their own secure computer networks," aka Ziggy in Sam's case.

Assuming that Sam is indeed referring to the Waiting Room in his remarks about Roberto being "kidnapped by aliens and held in an all white room," there must be much more to the Waiting Room than what we've seen in other episodes. That part of the Waiting Room is bright blue! In fact, it looks suspiciously like the color of a screen used for special effects! Alternatively, it's been repainted since Sam first left in 1995, and if he even saw it on his brief return, he's forgotten it.

**BODY AND SOUL:** Why does Sam promise that Roberto will talk about being "kidnapped by aliens and held in an all white room?" Does he really expect Roberto to remember being in the Waiting Room, or is he just joking? We'll probably never know, but it may be that Sam has worked out his own theories about what a former leapee remembers, based on his own experiences and Al's reports. It's certainly true that Al has mentioned more than once that someone in the Waiting Room believed himself to have been abducted by aliens. Given that, Sam's interest in UFOs ("Star Light, Star Bright") and the Project and Roberto's program both being located in a state infamous for alien abductions, Sam's joke/theory about what Roberto will say on his return is not great leap in logic!

**SAM BREAKS COVER:** "Why did you get into this business?" Jani asks. Sam replies: "I kinda just leaped into it by accident. Sort of like it now. I never really thought much about why. You know...I guess I kind of see myself as champion of underdogs everywhere."

**LEAP OUT/LEAP IN:** The leap-out from "Ghost Ship" in the original NBC airing is at most a second longer than the leap-in to "Roberto!" and looks more or less identical visually. The audio is different, however. The leap-out has only crowd reaction noise at the beginning, not the woman's words or Sam's "Thanks. Thanks Thank you," both of which are heard in the leap-in version. Conversely, the leap-out has extra audio after the image freezes at the end, in which one combatant is screaming, "We have lawyers! We have lawyers!" and the other is yelling about freedom. "We do what we want!"

**SCRIPT TO SCREEN:** Aside from the usual cutting of extraneous dialogue for length, there are two important bits of dialogue that deserve special mention. Following one of Sam's periodic claims that he's never been so humiliated in his life (cf. "Miss Deep South"

and "The Play's the Thing") it looks like Al begins to open his mouth to reply. The reply is not forthcoming on screen, but the script of 1/27/92 (FR) has brief but significant bit of dialogue here, following a stage direction that "Al's going to enjoy what he's about to do."

**OBSERVER:** Oh, yes, you have.

**SAM:** Yes I have, what?

**OBSERVER:** Been so humiliated. You did Hamlet in the nude.

Sam reacts with disbelief, and Al gleefully insists it's true. The incident would have added a little more continuity to the show and given us another example of the Swiss-cheesing that Scott has said goes on all the time for Sam. Unfortunately, second-time director Scott Bakula evidently found it necessary to cut the scene. The other cut is equally unfortunate but more obviously justifiable, and comes from the middle of Sam's moment of introspection quoted in the SAM BREAKS COVER heading. Sam muses that his drive to help the underdog comes from his father having been the underdog when he had to sell his farm and died of a heart attack six months later. This would have been another piece of the puzzle of Sam's past had it stayed in, but it may not be the sort of thing one would expect brash young Roberto Gutierrez to say.

Also, the leapee picks up an additional Roberto in his name between 1/29/92 and air date, and the PeeBee Tools calendar became the Bohey Tools calendar on 1/29/92. Act Two ends later in the script, and Act Three earlier. Al's priceless entrance behind the bikini-clad co-ed replaces a line of rather lame scripted dialogue.

"Roberto!" happens to be one of the few episodes from which I have more than one revision of the script, and the scripts I have for it came out just two days apart. The changes consist mostly of trying our better jokes for Al (most of which don't make it to air date), improving the ending considerably (later to be made better still), and strengthening the characterization of Jani by making her more intelligent. And the aforementioned speech about champion of underdogs is actually a combination of a story Jani tells about her father and Sam's reply about his. Jani was the original "champion of underdogs" in the 1/27/92 script!

**NOTES:** The "leaping about in time" voiceover near the beginning of Act One is reminiscent of the segues the series used to do before the advent of the "Theorizing..." saga cell. There's also one of these soliloquies in "The Play's the Thing" and other episodes.

Jerry Hardin (Saxton) later played the original Deep Throat character on *The X-Files*, while DeLane Matthews (Jani) has a long history of working with Scott Bakula. She previously starred with Scott and Patricia Richardson ("Good Morning Peoria," "Home Improvement") on the 1988 tv series *Eisenhower & Lutz*, and appeared as the frightened ex-wife of Scott's character in *The Invaders* (1995). She also stars in the current tv series *Dave's World*.

EPISODE 70: "It's a Wonderful Leap"

SAM'S CHRONOLOGY: 72

SAGA CELL: VERSION 6

FIRST SHOWN: 4/1/92      RESHOWN: 8/18/92

HAPPENED: 5/10/58, Place

TELEPLAY BY: Paul Brown

STORY BY: Danielle Alexandra and Paul Brown

DIRECTOR: Paul Brown

GUEST STARS: Liz Torres (Angela Carmen Guadalupe Cecelia Jimenez), Jerry Adler (Lenny Greenman), Peter Iacangelo (Frank O'Connor, Jr.),

GUEST CAST: Co-starring: Milt Kagan (as Lucky), Douglas MacHugh (as Moe), Vaughn Armstrong (as Father [Trump]), Frank Girardeau (as Sergeant McCann); with: Ed Wasser (Young Executive), Justin Thomson (Son [Donald Trump]), Ross Partridge (**Max Greenman/Mirror**)

PLOT: Sam leaps into New York cab driver Max Greenman and promptly runs over a woman with the cab. Sam can't find a heartbeat, but in moments she is conscious and apparently unhurt. She introduces herself as Angela, and refuses to see a doctor. As Sam hurries back to the garage, Angela is in the cab with him.

Sam thinks he's there to help Angela, who is apparently homeless, but Al says Sam is really there to help Max and his father. Max is one day and \$50 in fares away from winning a contest that would give him a medallion, a cab license that would enable Max and his retired father, Lenny, to start their own company. Al says that Max doesn't make it. The next day there is to be a robbery, which not only robs him of the medallion but leaves him comatose. As Sam and Al talk, Angela comes up and insults Al, indicating that she has been able to see him since he first appeared. Al thinks it's because she's crazy, but Angela insists it's because she is literally an angel, there to help Sam through some crisis the next day.

Lenny invites Angela home for dinner, but Angela doesn't eat or drink. Sam is beginning to entertain the idea that she may really be an angel, but Al angrily scoffs at the idea. But it is true that Ziggy can't find an Angela Jimenez in New York in 1958, and Angela again shows her intuition by playing and singing the song Lenny associates with his deceased wife.

The next day, Angela rides with Sam and counts the money as he picks up fares. Al reports that Ziggy found a singer called Angelita who died in 1928, and Angela tells of her death by falling during an audition. Al and Angela exchange more insults, but they are united in their support of Sam. Sam isn't anywhere near where the robbery took place in the original history, but it happens anyway. The robber gets away with the money, but Sam isn't shot. Angela is. Or is she? There are bullet holes in the front and back of her coat, but as before she rises unharmed.

Back at the cab company, Sam explains to the boss, Frank, about the robbery, and asked for a one day



Sam (Scott Bakula) as Max Greenman in "It's a Wonderful Leap." Photo by Megan Herring.

extension. Frank refuses, and when Sam tries to argue Frank fires him. Sam and Angela go home to tell Lenny, who is crushed. Moments later, Lenny sneaks out, taking a gun with him.

Sam takes Al's advice over Angela's and goes to the cab company, where the police are already outside. Lenny is holding a gun on Frank, careless what happens to himself but determined to get the medallion for Max. Sam gets the gun away from Lenny, promising to get the medallion another way. Frank then pulls a gun of his own, but Sam disarms him just before the police burst in. Sam accuses Frank of ordering one of the other cabbies, Tony, to rob him, using the same gun Frank had at his desk. Al reveals that Lenny and Frank both get probation, and Max gets the medallion to start a one-cab taxi business with his father.

Angela says goodbye, calling Sam by his real name. As she predicted, Sam immediately forgets her. Sam leaps.

KISS WITH HISTORY: Sam shows young Donald Trump the site where the Trump Tower will be.

MUSIC NOTES: Angela (Liz Torres) sings Gershwin's "Someone to Watch Over Me" (while playing it on the piano), and later sings the last verse of "Somewhere" from West Side Story.

BIO/SAM: This is one of those rare occasions in which Sam believes in (or at least considers the possibility of) a supernatural entity. Characteristically for Sam's upbeat, compassionate personality, it's a force for good (angels).

BIO/AL: Al has said (in "M.I.A.") that "There's a Devil," so why can't he cope with the idea of angels? Perhaps it has to do with the fact that God didn't save his father or Trudy. His experience in Vietnam and losing Beth may also be a factor. In Al's life, God (and therefore angels) have not been very helpful in hellish circumstances, so Al rejects the idea that there are guardian angels, particularly a female, middle aged Puerto Rican one. Women have been abandoning Al all his life, so why should he believe that this woman is



one of God's angels, doing the same kind of work that Sam does?

**BODY AND SOUL:** Considering the evidence, we are pretty much forced to admit that Angela is an angel. This gives us another category of beings that can see Al.

**SAM BREAKS COVER:** When Angela talks about moving on to the next assignment, Sam says, "I know that feeling." With Angela able to see and hear Al, she's privy to most of Al's conversations with Sam, and certainly hears Al call Sam by his real name. So why is it such a surprise that she call him Sam at the end?

**LEAP OUT/LEAP IN:** The leap-out from the first rerun of "Raped" is indistinguishable from the leap-in to "It's a Wonderful Leap." I times them at 25 and 24 seconds, respectively, which is within the margin of error on my VCR.

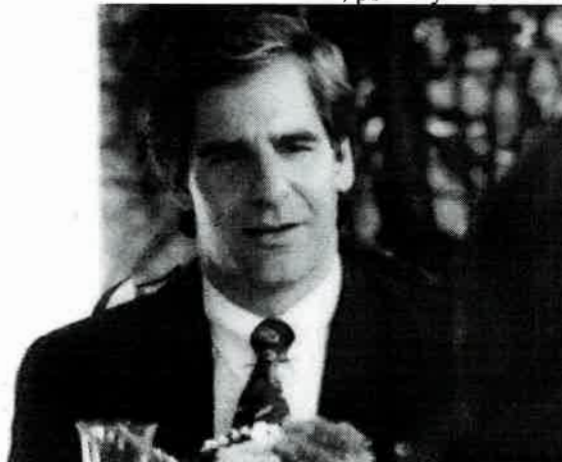
**SCRIPT TO SCREEN:** For once the script (2/19/92 F.R.) is very close to what we see on screen. Act Three ends earlier in the script, Anjela picks up an extra name or two (Jesus Ordinez?) on screen, and just before Al's arrival in the script she tells a story about her uncle Pepe having a heart attack and waking in a coffin at his funeral. there's a little story about Angela's uncle that gets cut, but otherwise it's remarkably similar to what aired, especially considering that my script is dated only one day after the original shooting script. It just needs Scott, Dean, Liz Torres and first time director Paul Brown to bring it to life.

**NOTES:** Liz Torres is flat-out wonderful in this episode. She really lights up the screen and is a joy to watch. She's funny, and warm, and sings well, and I can't imagine anyone else who could have made the role work. Liz also appeared in Don Bellisario's series *Tequila & Bonetti* as a psychic who could hear the dog's thoughts. She was great in that, too. Nowadays she is running a bus station with John Larroquette on the *John Larroquette Show*.

Aside from the above rave review, however, I have to say that this episode troubles me. It's one more step in the direction of depicting Sam's world as one in which supernatural forces really exist, which is a little hard to take in a show about a scientist. But what the heck. God was always one of the possibilities in the "God, Time, Fate or Whatever" that sends Sam leaping. Why not an angel too? Still, I have to say that Clarence and Tommy Smothers notwithstanding, the idea that an angel is a dead human being is very bad Hollywood theology.

Oh, and much as I hate to mention it, there's a mistake in logic in the time given for the robbery. Al ways that it's about to take place two hours sooner than previously reported, because they forgot to convert to Eastern time. If he's converting from Mountain Standard Time, which would be the Project's time zone, then the robbery should actually be taking place two hours *later* than expected, not earlier. Even that wouldn't make much sense, because what relationship

could there be bewtween Eastern Time in 1958 and MST in the late 1990's? Nope, the only way to work it is by saying that somebody (Gooshie? Al?) got confused in his time conversion, possibly from GMT.



Sam (Scott Bakula) as Kyle Hart in "Moments to Live."  
Photo by Megan Herring

EPISODE 71: "Moments to Live"

SAM'S CHRONOLOGY: 73

SAGA CELL: VERSION 6

FIRST SHOWN: 4/8/92 RESHOWN: 7/7/92, 12/1/92

HAPPENED: 5/4/85, Los Angeles and somewhere in California

WRITER: Tommy Thompson

DIRECTOR: Joe Napolitano

GUEST STARS: Kathleen Wilhoite (Norma Jean Bates Pilcher), Pruitt Taylor Vince (Hank Pilcher), Frances Bay (Mildred "Millie" Reynolds), Brian George (Ben Ratcliff), Matthew Ashford (Patient's Husband)

GUEST CAST: Co-starring: Ellen Gerstein (Woman), James Gleason (Roger Vickers), Krista Mione (Nurse Kidman), Julie Lloyd (Waitress), Mark Fauser (Policeman); with: Richard Merson (Vendor), Patrick Loew (**Kyle (aka Lyle) Hart/Mirror**)

PLOT: Sam leaps into daytime soap star Kyle Hart, but initially fails to notice he's on a set rather than in a real hospital as he tries to save the life of a patient whose death is in the script. Sam's behavior is taken as a star's idea of a joke, and cast and crew break for lunch. Sam soon learns that even Kyle's lunch time has its obligations, as producer Ben Ratcliff tells him he is to have lunch with the winner of a sponsor's contest.

Lunch with Norma Jean Pilcher is a distinctly uncomfortable experience for Sam. She repeatedly calls him Dr. Craig Connor rather than Kyle Hart, insisting that the tv series *Moments to Live* is a window on another world. Sam and Norma are interrupted by the rudeness of another fan, whose camera Norma deliberately drops. Then to top it off, Norma kidnaps Sam, her husband Hank at the wheel of the van as they drive him away. Al says that Kyle Hart was originally

found two weeks later and 500 miles away, with a gunshot wound in his head and no memory of what happened.

At first Norma and Hank won't tell Sam why he is being kidnapped, and attempts to alert anyone at a diner of his situation fail under their watchful eyes. Next Sam tries to enlist the help of Millie Reynolds, who is introduced to him at her home as Norma's Mama. Millie continues to hold a gun on Sam as she admits that Norma can be "headstrong." Then she drops the bombshell: he is being kidnapped so that he can father Norma's child. As Sam panics, Norma beans him with a frying pan.

Sam awakes chained to a bed in Norma's home, where he witnesses a temper tantrum after he uses the word "crazy" and is later expected to dance, still shackled, with Norma as Hank watches. Momentarily left alone, Sam jumps out a closed window head first and runs to the nearest pay phone. He has hardly begun to speak to the police before Hank catches up with him, shotgun in hand.

Again chained to the bed, Sam finally convinces Hank that Norma needs help to learn to distinguish reality from fantasy before Hank loses her completely. As Hank feigns unconsciousness, Sam claims he needs to operate on him with a table knife, forcing the distraught Norma to finally admit he's not a doctor. She runs to the nearby bridge, where Sam dissuades her from killing herself.

Later, Ben arrives to retrieve his star, even suggesting that Sam's ordeal be incorporated into the show's storyline. Sam leaps.

**IN CASE YOU HAVEN'T NOTICED:** This long-neglected expression from earlier seasons makes a minor comeback, but this time Sam's not talking to Al. Sam tells Norma Jean, "Since when did you start worrying about being nice? In case you haven't noticed, I've got a gun in my back."

**MUSIC NOTES:** Norma plays the song "Dream" by the Everly Brothers—twice—because she associates the song with a romantic scene from Kyle's tv show.

**INSIDE JOKE:** Ben could be talking about Scott Bakula instead of Kyle Hart when he says, "Besides, it can't be easy when you're in every scene."

**BIO/SAM:** Sam says he likes babies, but there was duress involved, so it's not necessarily indicative. It is obvious, however, that he doesn't take the responsibility of fathering a child lightly.

**BIO/AL:** Tina got Al interested in soap operas (he prefers the term "daytime drama") when he was down with the flu. Sam's being chained to the bed reminds Al of his imprisonment in Vietnam. Al was taught the basics of escapology.

**AL'S WOMEN:** After Norma Jean throws a tray full of dishes, Al says, "She reminds me of my second wife. Only her specialty was small appliances." (In the script he says of his second wife, "She never knew if she was comin' or goin'. Until she left.")

**BODY AND SOUL:** As we see later in "Trilogy," any child Sam would have fathered here would have been his genetically, not Kyle Hart's.

**SAM BREAKS COVER:** Well, no, he doesn't, but a few moments seem to come very naturally to Scott the actor, such as when he signs an autograph for the policeman at the end.

**LEAP OUT/LEAP IN:** The leap-out from "It's a Wonderful Life" is apparently identical except for the music. The organ music in the leap-out, connoting a soap opera situation, is replaced by more generic dramatic music in the leap-in.

**SCRIPT TO SCREEN:** In addition to a half-completed name changed from Lyle to Kyle (see below), Sam's leg shackles become wrist shackles and the song Norma plays in the diner changes from "Crazy" by Patsy Cline to "Dream" by the Everly Brothers between the script of 2/5/92 (FR) and the aired episode. The script also reveals earlier, less silly (and less funny) gags for Al than what aired. Dean's probably responsible for the "modem of the floppy disk" quip, for example.

**NOTES:** A satirical look at both television and fandom and a cautionary tale for fans everywhere. Okay, we don't all want to chain Scott to a bed and force him to father our children, but I think a lot of us need reminding from time to time that Scott is "just" an actor, however talented, not Sam Beckett and not our personal boy toy, ideal man or whatever. He may be (and almost certainly is) a terrific person, but he's not really ours, but a relative stranger with his own life to lead. May none of us ever lose sight of that as Norma did—or even as the other woman in the restaurant did. Even so, Norma's despairing question, "Why can't it be like it is on television?" is one I've often pondered myself!

Is it Kyle Hart or Lyle Hart? The director calls him Kyle, and so does the magazine cover. Al tells him his name is Kyle Hart, but later reports on what originally happened to "Lyle." Ben calls him Lyle at the end, and the end credit for the mirror image actor says "Lyle/Mirror." So which is it? The script of 2/5/92 (F.R.) calls him Lyle, so Kyle is probably of later vintage. As with most name changes on *Quantum Leap*, this is probably the result of research by the legal department. If there was nobody in L.A. named Lyle Hart, or if there were so many of them that no one could consider himself singled out, then there would be no potential legal problem. But there was probably a real actor named Lyle Hart, hence the name change. Too bad they forgot to get rid of all the references to the other name! Within the context of the show, perhaps Lyle was Kyle's nickname!

SEASON 4 CONCLUDES NEXT ISSUE—REALLY!

## An Index to *The Observer* 1-12

by Karen Funk Blocher

[PQL members, particularly new members, frequently ask that I recommend particular back issues of *The Observer* for them to order. As editor, I can't honestly tell them which to buy first, partly because they are all special to me, and partly because different fans have different priorities. A leaper who is interested in all aspects of the show may particularly enjoy the interviews with writers and other behind the scenes people, while others may be primarily interested in Scott Bakula or in Dean Stockwell. I have therefore compiled the following guide and index to the first twelve issues of *The Observer*, so that readers can choose issues according to their own particular interests. To save space, four of the most frequently credited writers/interviewers are abbreviated as follows: KFB = Karen Funk Blocher, TAM = Tracy Ann Murray, TM = Teresa Murray and BF = Bing Futch. I have also omitted most news and editorial columns.]

### The Observer #1 - January 1991

Cover: Goldenrod cover with black diagonal bar, copied from paperwork at Senate committee hearing in "Honeymoon Express." Only text on it: *Project Quantum Leap*.

#### Highlights:

**Quantum Leap Sets Destroyed** a report on the Universal fire (BF)  
**Stockwell Recycling Campaign Begins** (TAM)  
**Keep Those Letters Coming In!** (Mary A Schmidt)  
**Scott Bakula in Sibling Rivalry** review (KFB & TM)  
**A Short History of Project Quantum Leap** (KFB)  
**Leaping In Behind the Lens** encounters with real people, on and off the set [various]  
**Overheard at UCLA** questions asked after the mikes were turned off [Joan Dodson]  
**UCLA Q&A: 11/26/90** the actors and executive producers speak! [transcribed by KFB]  
**Dean Stockwell on *The New Twilight Zone*** [TM]  
**Dean Stockwell Films, Part 1: 1945-1951** [TM]  
**QL Episode Guide: Season One in depth** (KFB)

### The Observer #2 - Spring 1991

Cover: six primitive screen captures (best I could do in 1991) of the Mr. Little promo. "Recently I have received a few letters from fans of *Quantum Leap*, demanding I move it back to its original Wednesday night time slot. Listen, I run this network. Do you know what I have to say to the fans of *Quantum Leap*? [buried in avalanche of letters] You win!"

#### Highlights:

**Bowling for Leapers** report from the wrap party [BF]

**Stockwell's Soapbox: Saving the Ozone** (TAM)  
**Leaping into Fashion** the infamous Committee for a Scott Bakula Suit satire [The Fashion Observer]  
**Interview: Paul Brown & Tommy Thompson** [KFB & TM]  
**Who Are You and Why?** a survey [TAM]  
**Captain Galaxy Plays Tennis with Stars!** Richard Herd interview [TM]  
**Hitchcock Theater Q&A: 2/25/91** the actors and exec producers speak! [various]  
**Dean Stockwell Films, Part 2: Young Hollywood Rebel, 1957-1968** [TM]

### The Observer #3 - Summer 1991

Cover: tan or beige, with photo of Richard Herd and Scott Bakula as Captain Galaxy and Future Boy. "In this Issue: *The Adventures of Captain Galaxy!* Plus: A Special Spotlight on Dean Stockwell! Welcome to the Future!"

#### Highlights:

**Who We Are and Why! (Part One)** survey results [TAM]  
**Leaping Out of Fashion** - the Fashion Observer replies to critics  
**Interview: Richard Herd** [KFB and TM]  
**Scott Bakula in Texas / Scott Bakula in Chicago** [Julie Barrett and KFB]  
**Dean Stockwell at I-Con** [Candyce Nathanson-Goldstein]  
**Dean Stockwell Speaks I-Con Q&A** [transcribed by Nancy Rapaglia]  
**Stockwell's Soapbox** [TAM] plus Dean's U. S. Senate testimony  
**Dean Stockwell Films, Part 3: 1970-1983** [TM]  
**The Dean Stockwell Star: An Update** [TM]  
**QL Episode Guide: Season Two, Part One** [KFB]

### The Observer #4 - Winter 1991-2

Cover: fake *Time Magazine* cover, with Scott photo by Nancy Rapaglia. "THE NEXT EINSTEIN - A scientist and an ex-astronaut team up to ask: is *Time*, not *Space*, the final frontier?" First printing had red border on cover.

#### Highlights:

**Our Favorite Things** survey results part 2 [TAM]  
**Interview: Tommy Thompson** [Joan Dodson & Kris Arnold]  
**VQT: The View From Table 5** [KFB]  
**The View From L.A.: An L.P.O.'s Story** [BF]  
**Interview: Beverly Bridges** [KFB & TM]  
**Dean Stockwell Films, Part 4: 1983-1988** [TM]  
**QL Episode Guide: Season Two, Part Two** [KFB]

### The Observer #5 - Spring 1992

Cover: Dean photo from *Leap Day* 1992 inside Star

artwork. *Dean Stockwell: a Star on Earth and in the Heavens, February 28, 1992.*

#### Highlights:

**Leap Weekend: On the Front Line** [BF]  
**Leap Weekend: Another Angle** [Julie Barrett, Dr. Joyce D. Hatcher etc.]  
**Leap Weekend: A Side View** [TAM]  
**Book Review: Time Tripping** [Ann Raymont]  
**Video Review: Necessary Roughness** [TM]  
**Film Review: The Player** [TM]  
**Interview: Chris Ruppenthal** [BF; transcribed by Ann Raymont]  
**Survey Results, Part 4** [TAM]  
**Interview: Dennis Wolfberg** [TM and KFB]  
**Stockwell's Soapbox the Earth Summit** [TAM]  
**Dean Stockwell Films, Part V: Not Just Al** [TM]  
**QL Episode Guide: Season Three, Part One** [KFB]

### The Observer #6 - Summer 1992

*Cover: photo of Scott in glasses with leap effect painted in. How do we know he's not Sam Beckett?*

#### Highlights:

**Interview: QL FX wizard Roger Dorney** [BF]  
**Sam Beckett and Thomas Magnum** [Brigitte Scherer]  
**Interview: QL Guest Star Phil Fondacaro** [TM, KFB & Rosie Geonnotti]  
**Prodigy and the P\* Leapers** [Patricia L. Stone]  
**Editorial: When Fans Go Too Far** [KFB]  
**Necessary Roughness Redux** an alternative review [Regenia Marracino]  
**The Big Three Q&A: Scott, Dean & Don 3/1/92** [transcribed by Miriam Cooper & Dr. Joyce Hatcher]  
**QL Episode Guide: Season Three, Part Two** [KFB]

### The Observer #7/8 - Winter 1993

*Cover: photo of Scott Bakula in his trailer, Sept 1992*

#### Highlights:

**Sammy Award Winners**  
**Project Calla Lily** a report [KFB], press releases [Julie Barrett & KFB], a reply [Warren Littlefield] and a newspaper article [Walt Belcher]  
**The Death of Leap One and Other Stories** the story behind the interviews (KFB)  
**Interview: Scott Bakula** [TM & KFB]  
**Interview: Diamond Farnsworth** [TM & KFB]  
**Interview: Lydia Cornell** [TM & KFB]  
**Interview: Joe Napolitano** [TM, KFB *et al*]  
**Survey Results, Part 5** essays by leapers [compiled by TAM]  
**Scott Bakula: The Story So Far (Part One)** a preliminary biography [Ann Raymont]  
**An Introduction to Scott Bakula on TV** (KFB)  
**QL Episode Guide: Season Three, Part Three** (KFB)  
**Answers to Common Questions about Quantum**

*Leap* [KFB, Nancy Henderson & Gillian Eldridge]

### The Observer #9 - Summer 1993

*Cover: Sgt Leaper, our most ambitious cover to date. Photo montage on glossy stock, replacing all those people and objects from the Beatles' Sgt. Pepper album cover with QL actors, producers, writers, directors, fans, etc. On the drum: Dr. Beckett's Lonely Hearts Club Band.*

#### Highlights:

**Canceled!** truth and speculation (KFB)  
**About the Cover** An explanation and contest (KFB)  
**Scott Bakula: The Story So Far (Part Two)** a preliminary biography [Ann Raymont]  
**Stockwell's Soapbox: At Joy's Request** [Nancy Henderson]  
**Don Bellisario Explains "Mirror Image"** [Adina Ringer]  
**Second Annual Quantum Leap Convention** (KFB)  
**Interview: Chas. Floyd Johnson** [TM, KFB & Marjorie Dufek]  
**Interview: Robin Jill Bernheim** (KFB; transcribed by Shari Ramseur)  
**QL Episode Guide: Season Four, Part One** (KFB)

### The Observer #10 - Summer 1994

*Cover: file folders of Sam and Al, stamped MISSING, "From the files of Project Quantum Leap"*

#### Highlights:

**Key to the "Sergeant Leaper" Cover** (KFB, TM & Jon Balzano)  
**A Quantum Leap Writer—Almost** [Marla J Hayes]  
**Stockwell's Soapbox: Ozone and Orange Juice** [Nancy Henderson]  
**An Evening With Scott Bakula** 1993 VQT banquet report [Martha Peplinski]  
**Letter From A Leaper** [actress Nicole Dubuc]  
**Interview: James ("Bingo") Walters** (KFB & TM)  
**Interview: Deborah Pratt** [TM, KFB *et al*]  
**Interview: Guest Stars of "Killin' Time"** [TM; transcribed by Ruth Calkins]  
**QL Episode Guide: Season Four, Part Two** (KFB)

### The Observer #11 - Winter 1995

*Cover: photo montage from the pilot. "It's 1995. Do you know where your quantum physicist is?"*

#### Highlights:

**Dennis Wolfberg** a tribute (KFB)  
**The Writing & Sale of Quantum Leap: A-Z:** [Julie Barrett]  
**Stockwell's Soapbox** [Laurie Farber]  
**Sammy Awards Results** [TAM]  
**Interview: Deborah Pratt (Part 2)** (TM, KFB *et al*)  
**Interview: John Cullum** [TM; transcribed by Ann

Raymont]

**Interview: John D'Aquino** [MC]

**Interview: Guest Stars of "Lee Harvey Oswald"**  
[TM; transcribed by KFB]

**QL Episode Guide: Season Four, Part Three** (KFB)

### The Observer #12 - Summer 1995

*Cover: photo montage, Leaping through the career of Scott Bakula*

#### Highlights:

**Anyone Can Whistle** [Heidi Sanchez]

**Close Encounter In Ventura County, Parts 1 & 2**  
[Cathy Madden & Cathleen Miller]

**Stockwell's Soapbox** [Nancy Henderson]

**Close Encounter at LeapCon '95** (KFB)

**Interview: Mark Bannon of Crescendo Records**  
[David T. Okamura, KFB *et al*]

**Q&A: Harriet Margulies** -IndyLeap '94  
[transcribed by Marcia Mahan]

**Q&A: Rich Whiteside** IndyLeap '94 [transcribed by Margaret Colchin]

**Interview: Willie Garson of "Lee Harvey Oswald"**  
[TM; transcribed by TAM]

**QL Episode Guide: Season Four, Part Three** (KFB)

### Grouped by Subject:

#### Interviews - Actors

Scott Bakula #7/8

Lydia Cornell #7/8

John Cullum #11

John D'Aquino #11

Phil Fondacaro #6

Willie Garson #12

Guest Stars of "Killin' Time" #10

Guest Stars of "Lee Harvey Oswald" #11

Richard Herd #2, #3

James ("Jamie") Walters #10

Dennis Wolfberg #5

#### Interviews - Writers and Producers

Don Bellisario Explains "Mirror Image" #9

Robin Jill Bernheim #9

Beverly Bridges #4

Paul Brown & Tommy Thompson #2

Chas. Floyd Johnson #9

Deborah Pratt #10-#11

Chris Ruppenthal #5

Tommy Thompson #4

#### Interviews - Others

Mark Bannon of Crescendo Records #12

FX wizard Roger Dorney #6

Stunt Coordinator Diamond Farnsworth #7/8

Director Joe Napolitano #7/8

#### Question & Answer Sessions:

Scott, Dean, Don, Deborah & Michael Zinberg  
UCLA, 11/26/90 #1

Scott, Dean, Don & Deborah Hitchcock Theater,  
2/25/91 #2

Scott, Dean & Don first QL con, 3/1/92 #6

Harriet Margulies IndyLeap '94 #12

Dean Stockwell I-Con Q&A #3

Rich Whiteside IndyLeap '94 #12

#### Filmographies and Videographies:

The (Pen)ultimate Quantum Leap Episode Guide

Season One #1

Season Two #3-4

Season Three #5-8

Season Four #9-13

#### Dean Stockwell - The Films

Part 1: 1945-1951 #1

Part 2: Young Hollywood Rebel, 1957-1968 #2

Part 3: 1970-1983 #3

Part 4: 1983-1988 #4

Part 5: Not Just Al #1989-1992 #5

An Introduction to Scott Bakula on TV #7/8

## OTHER VOICES IN *QUANTUM LEAP* FANDOM

*(Other Voices is a free listing service for Quantum Leap fans, updated according to the most recent information we have. We urgently need to hear from any and all QL fan entities who still ARE around (or at least selling back issues) to verify what is and is not available to fans; if we do not hear from your organization by June 1996 your listing will be dropped. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines or unlicensed Quantum Leap merchandise. )*

### FAN CLUBS

**Project Quantum Leap** is the main US-based club for the series, with members literally all over the world. \$17 is good for three 40 pg issues of *The Observer*, featuring interviews, a seriously in-depth episode guide, etc. Please specify which three issues you want for your initial \$17; otherwise you'll start from the current issue. Membership also includes 5 buttons, 2 bumper stickers, a wallet photo, membership in a regional chapter if available/desired, and a custom "pass" to the "real" Project in New Mexico. Please specify your preferred department (Imaging Control, Research, Holography, Programming, Administration, Coding, etc.) and title (Assistant, Specialist, or whatever; be creative!) for your pass. Chapter members also receive the monthly newsletter *Coming Attractions*. Make check or money order payable to Project Quantum Leap, and send to: Project Quantum Leap, P O Box 30784, Knoxville, TN 85703. Overseas members please add \$10.00 US, Canada and Mexico please add \$2.00 US.

**Oh Bravo!** (Oh Boy!), the French fan club for *Quantum Leap*, already has more members than PQL! Their excellent fanzine/newsletter contains fiction, interviews, essays, news, recipes(!) etc., all *en Français*. For more info send self-addressed envelope with return postage (French postage or IRC coupons) to Oh Bravo!, 93 Av. du General Leclerc, 75014 Paris, France.

**The *Quantum Leap* Appreciation Association N.I.** is a U.K.-based fan club founded by Mark Cairns. The Airwolf Fan Club (U.K.), a club for Don Bellisario's earlier series, is also based at this address. (We think these two clubs still exist, although we haven't heard from Mark lately.) British residents send SASE for info to The *Quantum Leap* Fan Club UK, c/o Mark Cairns, Glenfield House, 246 Comber Rd., Lisburn, Co. Antrim, Northern Ireland U.K. BT27 6X2.

**The *Quantum Leap*, Scott and Dean Fan Club** is an international fan club based in Australia. US membership is \$19 US, converted to Australian dollars by international money order payable to Lynette Clifford. Send to The *Quantum Leap*, Scott and Fan Club, P O Box 28, Mount Gravatt East, QLD 4122, Australia.

**The Scott Bakula-Dean Stockwell Fan Club:** the fully sanctioned US fan club for Scott and Dean is going out of existence with issue #12. Back issues may be available; SASE to **Scott Bakula-Dean Stockwell Fan Club**, c/o Terry Spencer, 3250 Alkire Ct., Golden, CO 80401.

**Viewers for Quality Television** is not a *Quantum Leap* club *per se*, but many of its members are Leapers. VQT works to keep good shows on tv through surveys and write-in campaigns and by rewarding excellence with the VQT Quality Awards (which Scott won four years in a row for his work on *Quantum Leap*, and a fifth time for *Murphy Brown*). This is not a boycott or censorship group, but has a positive approach that gets respect from both network executives and tv producers. Membership rates vary, but a year of membership (including newsletters, member surveys etc.) starts at the suggested rate of \$15 senior or student, \$18 regular bulk mail and \$25 regular first class mail. VQT also has a "pay what you can afford" policy for people who want to participate but who are short of cash. Send check or m. o. to VQT, P O Box 195, Fairfax Station, VA 22039

### FANZINES / NEWSLETTERS

**The Hologram** is a review of *Quantum Leap* fanzines, published approximately quarterly. Julie Barrett, author of *Quantum Leap A to Z*, took over editorship with #5. Issue #10 is due out circa February, 1996. The Hologram is a must-have for anyone interested in buying QL fan fiction. Current rates: \$8.00 for four issues. Make check payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012.

***Quantum Quarterly*:** The second *Quantum Leap* newsletter/zine ever published (the first was letterzine The Imaging Chamber, now long gone), *Q2* still going strong. Publisher Jim Rondeau took over the editorship with #21, and requests everyone's help with information and input. Issue 23 was current as of Fall, 1995. Still \$1.50 per issue (current or back issues), \$3 per issue overseas, payable to Jim Rondeau. Double issues 10/11 and 15/16 count as two issues each. Specify which issues you want and send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130. NOTE: Jim Rondeau is also the best source to try for back issues of *QL* publications no longer listed here. Please state what you are looking for and SASE for availability and prices.

*Quantum Quest* is a quarterly British newsletter and letterzine. This small format, 32 page newsletter is crammed with photos, art, letters, commentary on the episodes, and news on UK and American developments in the world of QL. Editorship is by Hilary Broadribb, aided by a technical consultant or two and some cats. UK price £4.00 for four issues, Europe £5.00, elsewhere (including USA) £7.00 or \$13.00 cash in US funds. Make cheque payable to **Ms. H. C. Broadribb** and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW.

#### INFORMATION

**LeapLine** is an information service operated by the Indiana Leapers. You can call 1-317-SAM-0808 (his birthday!) at any hour (although they request that you not call TOO late) to get a recorded 5-10 minute message of current information about *Quantum Leap*, Scott, and Dean. The info is gathered from *Coming Attractions*, LPOs, and newspapers, and is updated approximately weekly. You can also leave a message at the end if you wish. The call is not toll free, but is a good way to keep current on the latest QL news.

#### CONVENTION

**Accelerate '96 - The Third British Quantum Leap Convention** takes place April 12-14, 1996 at the Radisson Edwardian Hotel, Heathrow, England. Like many UK conventions it's a charity event, in this case to aid Greenpeace and the Pediatric AIDS Foundation. First confirmed guest (subject to work commitments) is John D'Aquino ("Jimmy," "Deliver Us From Evil," "Mirror Image," *seaQuest*). The organizers also promise three days (and nights!) of non-stop QL entertainment, including science, philosophy and SFX guests, debates, guest panels and a different QL themed party each night. Registration £35 for full weekend. Special convention accommodation rates available at the hotel. Supporting membership for non-attendees is £10 and buys you a Convention package and souvenir booklet. For booking details, send SASE and 2 IRCs to: Accelerate '96, 78 Sterry Road, Dagenham, Essex, RM10 8NT, England. Information line: (01827) 64911 (Lee Ower-Sansome). Or send Email to [accelerate@pballiss.demon.co.uk](mailto:accelerate@pballiss.demon.co.uk).

#### LEAPING ON THE 'NET

<http://www-usacs.rutgers.edu/fun-stuff/tv/quantum-leap> is the Internet address for a World Wide Web site called The *Quantum Leap* Accelerator Chamber. This Web page by Tracy Finifter has info about fanzines, clubs, etc., with links to QL sound files, other QL-related Internet addresses, info on Don Bellisario's other tv series and much more. Similar but by no means identical to the above is another Web page, The *Quantum Leap* Information Page (<http://lumchan.ifa.hawaii.edu/ql/ql.html>). A third Web page of interest is a Scott and Dean news page at <http://www1.usa1.com/~ashworth/scotsite.html>, maintained by Pamela Ashworth and Susan Hanna. And if an entire online fanzine is more to your taste, check out Imagine, (<http://users.aol.com/genessa/imagine1.htm>) edited and published by Gail Feldman. Aside from the Web there are ftp sites and several QL newsgroups (Internet discussion boards), of which the most popular is probably **alt.rec.arts.quantum.leap**. The ftp sites include **ftp.cisco.com** (a Quantum Leap Anonymous FTP Archive) and **ftp.3com.com** (a mirror of the archive on ftp.cisco.com). There's also **src.doc.ic.ac.uk**; the Hawaii page says "Archives of The Quantum Leaper can be found here." There's even a German QL site called **Zurück in die Vergangenheit**, Web address <http://nitnut.cs.uni-sb.de:80/QL/>. Although online information changes rapidly, it is not always accurate due to the cross-posting of rumors and/or dated information. Most of the people who maintain online information do their best to keep it correct and current, but it's a good idea to confirm what you find online before acting on it by sending off money to anyone.

Online leaping can also be found on such services as **GENie**, **America Online**, **Prodigy** and (I assume) **Compuserve**, most of which also offer Internet access. Online discussion groups are probably the fastest way for leapers to get current information about Scott and Dean and to connect with other fans. To get in on all this, you need a computer, a modem and some sort of communications software. Check with friends, bookstores and/or computer software stores for further info on how to get on the 'Net!

#### FAN VIDEO

**Chris Mulcahy** videotaped LeapCon '95, and is offering to share his video with fans at his cost of \$30. Price includes a 3 pack of TDK HS tape dubbed in SP, Priority Mail postage, packing materials etc. Included are all of the major panels from the 1995 con. Chris also has a similar tape set (also three tapes) from the first convention for \$25. Send check or money order to Chris Mulcahy, 1622 3rd St., Bakersfield, CA 93304. Please allow at least two weeks for delivery.

**Julie Barrett** is still available to dub copies of the original *On the Front Line: The Quantum Leap Weekend* tape directed by **Bing Futch**, as previously reported in these pages. If at any time you ordered and paid for this tape and did not receive it, please contact Julie directly rather than PQL, as it saves a step and insures that your ordering information gets to the one person who can help. New orders (\$22.90 including Priority Mail postage) should also be directed to Julie. New orders should be payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012.

## THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE

New Reruns By Margaret Colchin Old Reruns by Karen Funk Blocher

[The huge increase in QL-related books and merchandise over the past few years seems to make this column more important than ever. Most of these items are professionally produced, licensed items, but we also have included some items which are not strictly Quantum Leap products but which nevertheless may be of interest to fans. All opinions expressed are those of Margaret Colchin or Karen Funk Blocher unless otherwise stated. As with the news column, Leaper's Digest, Karen is indebted to Margaret for six months of new information, swiped and edited down from the PQL newsletter Coming Attractions.]

### QUANTUM LEAP HOME VIDEOS AND LASER DISCS

Ten episodes of *Quantum Leap* have been released to date, appearing on nine tapes at a cost of \$14.95 each. The first videotape releases are "The Pilot Episode" (Genesis), "Camikazi Kid," "What Price, Gloria?," "Catch A Falling Star," "The Color of Truth," "The Leap Home" (parts 1 and 2 on one tape), "Jimmy," "Shock Theater," and "Dreams." They are available at Suncoast Video, Camelot Music, Tower Records and elsewhere. If you can't find the videos in stock anywhere, you can order them from 800-TREKKER, which also has the early QL books, the "official" *Quantum Leap* book by Louis Chunovic, and other QL merchandise. They offer shipping within 24 hours of receipt of the order.

The first five *Quantum Leap* home videos were also released on laserdisc back in September 1993. Laserdisc releases were "The Pilot Episode," #40902, "Catch A Falling Star" / "What Price, Gloria?," #41734, and "The Color of Truth" / "Camikazi Kid," #41735. The price on the laserdiscs was \$34.98. Sadly, the first set of laser disks didn't sell well enough to warrant putting out laser disks for the second set of episodes. The good news is that some stores may still have the eps on laser disk at a discounted price.

All of these videos are excellent—crystal-clear quality, and uncut as originally aired on NBC-TV. They are well worth the price, even if you taped the episodes when they first aired. No more videos are planned at the moment, but they know we're still out here and we want more episodes on home video.

### QUANTUM LEAP ALBUM and "SOMEWHERE IN THE NIGHT" SINGLE

The 1993 album, titled *Quantum Leap: Music From the Television Series*, continues to sell well nationally and has gone through multiple pressings, according to Crescendo. It is still available around the country.

The album features the song "Somewhere In the Night," written by Scott Bakula and Velton Ray Bunch. Also included are Dean Stockwell's "ABC Rap" from "Shock Theater," a *Man of La Mancha* medley, "Imagine," parts of the Emmy-nominated score from "Lee Harvey Oswald," and more. Cost is \$8.98 for cassette and \$12.98 for compact disc. Most likely places to carry the album are Tower Records, Sam Goody or Camelot Music, or you can order it from the producer, Crescendo Records, 1-800-654-7029.

Also, "**Somewhere In the Night**" has been released as a single. It's \$6.98 plus shipping and includes an extended version of the QL theme. It can still be ordered from Crescendo at 1-800-654-7029.

### BOOKS

Ace Books (a division of Berkley Publishing Group) has been publishing approximately one *Quantum Leap* book per quarter since 1992. Recently, however, there has been a slight change in this arrangement. The *Quantum Leap* books are still put out by the Berkley Publishing Group, but they're under the Boulevard banner now. They are available in most bookstores across the country, with best bets to carry the book being Waldenbooks, B. Dalton's, and Barnes & Noble. If your local bookstore doesn't have these books, they can be ordered if you give them the ISBN number.

A number of QL titles from other publishers have also come out over the years, both in the US and the UK. Here are all the *Quantum Leap*-related books to date—

**Quantum Leap: The Beginning** by Julie Robitaille. Novelization of the pilot (London: Corgi Books, 1990 and Reading: Cox & Wyman, Ltd., 1993). Never released in the US, and was out of print in the U.K. for a few years. However, a new UK reissue under the Boxtree imprint began to turn up at U.S. science fiction conventions a year ago. The author has little understanding of Sam's character, and the prose style is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode.

**Quantum Leap: The Ghost and the Gumshoe** by Julie Robitaille (London: Corgi Books, 1990 and Reading: Cox & Wyman, Ltd., 1993). UK-only novelization of "Play it Again, Seymour" and "A Portrait for Troian." This one's also been out of print and then reissued, has similar problems and advantages to the other Corgi/Boxtree novel, and also turns up at cons from time to time.

**Time Tripping: A Guide to Quantum Leap** by Bill Planer (New York: Image Publishing 1992). Unauthorized non-fiction book, taken out of print almost immediately due to a cease and desist letter from Universal. Largely cobbled from the fan publications, and what isn't is subject to misspellings and other errors. Occasionally turns up at conventions.

**Quantum Leap: The Novel** by Ashley McConnell (New York: Ace Books, 1992). US novel not based on an existing episode. Sam leaps into a jack-of-all-trades at an amusement park headed for disaster. Published by Boxtree



Books in the UK under the title *Carny Knowledge*.

***Making a Quantum Leap*** by Scott Nance. Pioneer Books. Another unauthorized non-fiction book. Has background on the show, its stars, an episode guide, and transcribed Q&A sessions with the "big three" (Don, Scott, and Dean) plus some of the other staff. Much of the interview material previously appeared in another form in *The Observer* and other fan publications.

***The Quantum Leap Book*** by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Available in most book stores, or can be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior) counterpart to *Time Tripping* and *Making a Quantum Leap*. Lots of photos, episode guide, etc. The episode guide is organized by leap date rather than episode order. Still not entirely accurate, but better than the two unauthorized books.

***The Complete Quantum Leap Book*** by Louis Chunovic (Citadel Books/Carol Publishing, 1996). Available in most book stores, or can be ordered with a credit card by calling 1-800-447-BOOK. The updated edition of *The Quantum Leap Book*.

***Quantum Leap: Too Close for Comfort*** by Ashley McConnell (New York: Ace Books, 1993). The second U.S. novel. Sam leaps into the assistant of a men's consciousness-raising guru, and meets Al at a critical moment in Al's life.

***Quantum Leap: The Wall*** by Ashley McConnell (New York: Ace Books, 1993). This book takes place in Germany, and has two separate leaps within the one story. ISBN number is 0-441 00015-0, and it's listed either as *The Wall* or *Quantum Leap: The Wall*.

***Quantum Leap: Prelude*** by Ashley McConnell (New York: Ace Books, 1994). This book deals with Project Quantum Leap before Sam starts leaping. The title may be listed as either *Prelude* or *Quantum Leap: Prelude*, and ISBN no. is 0-441-00076-2.

***Quantum Leap: Knight of the Morningstar*** by Melanie Rawn (New York: Ace Books, 1994). Melanie Rawn's first *Quantum Leap* book came out at the beginning of August. This is the first non-Ashley McConnell book in the series. It's a story set at a medieval festival that's taking place in 1987. Sam leaps into a man whose future invention will prove crucial to Project Quantum Leap. Nor is Sam the only leaper involved. The ISBN no. is 0-441-00092-4.

***Quantum Leap: Search and Rescue*** by Melissa Crandall (New York: Ace Books, 1994). The sixth *Quantum Leap* book from Ace. Sam leaps into a doctor who's searching for a plane that goes down in British Columbia. Al leaps in this one as well. The only problem is that Waldenbooks has it listed in their computer as *Search and Seizure*, and Barnes and Noble/BookStar has it listed as *Search and Destroy*! Best bet when trying to find this book is to ask for it by author and ISBN No. 441-00122-X.

***Quantum Leap: Random Measures*** by Ashley McConnell (New York: Ace Books, 1995). This is the final *QL* book by Ashley McConnell. The ISBN # is 0-441-00182-3.

***Quantum Leap: Pulitzer*** by L Elizabeth Storm (New York: Ace Books, 1995). This novel is said to focus on Al and has had very positive fan reaction so far. The ISBN # is 1-57297-022-7.

Another book that recently became available isn't *Quantum Leap*, but it may be of interest to Leapers. Simon and Schuster re-released the pocket book edition of Clive Barker's collection of short stories titled *Cabal*. This book contains "The Last Illusion," on which Scott's movie *Lord of Illusions* is loosely based. ISBN number is 0-671-742-884.

***Quantum Leap: A-Z***, a detailed concordance of *Quantum Leap* facts, cross-referenced and with pictures, written by Dallas LPO Julie Barrett. The book is a virtual encyclopedia of *Quantum Leap*, with every character, episode, etc. discussed in detail and cross-referenced. Leapers who have had a chance to read the concordance say it's definitely a book you'll want to have in your collection. Publication is scheduled for around Labor Day (September 1995). Julie reports that the ISBN number will be 1-57297-044-8. "It's rather exciting, to think that this book is really going to come out. The list price will be \$5.99 US and \$7.99 in Canada. It's a paperback, the same size as the *QL* novels, and runs 288 pages. Thanks again for all the support and your letters to MCA and all!"

***Double or Nothing***, by C.J. Henderson is available at most book stores. ISBN is 1-57297-055-3; cost is \$5.99. A release from Ginjer Buchanan says, "Even multi-billion dollar hybrid electronic brains sometimes get magnafoozled. And when Ziggy gets her circuits crossed, Sam winds up leaping into identical twins." Sounds like a challenge, even for Sam! The ISBN number for this book is 1-57297-055-3; cost is \$5.99.

***Odyssey***, by Barbara Walton, shipped in January and should be on bookshelves by the time you read this. If you can't find it in such stores as B.Dalton, Barnes & Noble, or Waldenbooks, you can order it by giving the ISBN no. 1-57297-092-8. Many stores are stocking the books under "Quantum Leap" instead of the author, since there are now so many books in the series.

The collection is accumulating nicely - and I have a release from Ginjer which lists books at least through February 1997, at the rate of about one book per quarter.

## COMICS

**Innovation** (an independent comic book company) put out thirteen issues of the *Quantum Leap* comic book before folding, plus a reprint of #1 containing an article by *Quantum Quarterly's* Christina Mavroudis on the first *Quantum Leap* Convention. Continuity freak that I (Karen) am, I personally have reservations about some of the earlier stories and

the art, but they're still a lot of fun, and later issues are especially worthwhile. Most comic book specialty shops carried this while it lasted and may have them in their back issue boxes. Innovation also produced a portfolio of artwork from the comics.

#### LICENSED QL MERCHANDISE:

**Creation** has produced *Quantum Leap* T-shirts, sweatshirts, jackets and carrying bags, some nicer than others and in a wide range of prices. They also have been known to carry some QL stuff produced by others. Most of this merchandise is no longer in production nor available at Creation conventions, and Creation no longer accepts mail orders. However, Creation stores scattered around the country may still have some of this merchandise in stock.

A better bet for ordering licensed QL merchandise is 800-TREKKER (formerly known as Design House International, Inc. and as FDW). Head honcho David Blaise has made a commitment to keep all licensed *Quantum Leap* merchandise in stock as long as it's available. 800-TREKKER/DHI are the licensed producer of such *Quantum Leap* items as full color mugs (Sam, Al, or Accelerator with the logo on the other side, \$12.00 each), key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam alone and Sam & Al, \$2.00 each or both for \$3.00). They also carry QL books. Call 1-800-TREKKER, or write to 800-TREKKER, P. O. Box 13131, Reading, PA 19612-3131. Their Internet address is <http://www.shopping2000.com/800trekker>.

Also, **Megan Herring** of Alabama may still have some *Quantum Leap* merchandise available, some of which we haven't seen elsewhere. Her address is P. O. Box 551, Ashland, AL 36251.

#### QL CALENDARS AND MISC.

**Antioch Press** published a 1993 *Quantum Leap Calendar*, a **bookmark** (Sam in a tuxedo), and a **pocket notebook**. The pocket notebook is 6 x 3 1/2 inches, with the *Quantum Leap* logo and Sam in the accelerator on the front and a publicity shot of Scott & Dean on the back and 36 ruled pages inside for your notes. These have turned up across the country in some K-Mart, Waldenbooks, Little Professor and other local book, stationery and sf specialty shops. Antioch does NOT do mail order. If you can find a store willing to order these, they'll need the following the ISBN numbers: Bookmark ISBN 0-7824-0846-X, Notebook ISBN 0-89954-756-7. They may be out of print by now. If you cannot get the bookmark or notebook in your area, check with 800-TREKKER.

**Project Quantum Leap** purchased the last 24 calendars found at the Tucson Waldenbooks after Christmas and is offering them for \$10 including shipping to the first two dozen people who order them. Yes, we still have some of these! Checks should be made payable to Project Quantum Leap and sent to the Knoxville address.

#### RELATED MERCHANDISE

##### MEN, MOVIES, AND CAROL and other videos

If you missed Scott on the Carol Burnett special, *Men, Movies and Carol*, which aired on CBS last fall, or if you'd like a very good copy of it, you can probably still call 1-800-494-6007 to order the videotape offered by CBS. It's \$19.95 plus \$3.95 shipping and handling. It's also available from Movies Unlimited (1-800-4MOVIES). Movies Unlimited also has the QL videos and many other Scott and Dean items. Also, some Suncoast Video locations now have Scott old tv movie *The Last Fling* in their budget section for about \$10.00.

##### BROADWAY CARES CD

In 1993 Scott recorded a lovely version of "It's Beginning to Look A Lot Like Christmas" for the double CD **Cabaret Noel: A Broadway Cares Christmas**. There are many other artists on the album, including Robert Morse, Maureen McGovern, Richard Kiley, Leslie Uggams and Amanda McBroom (who wrote and sang the theme song for *Eisenhower & Lutz*). All proceeds benefit Broadway Cares, so you'll be helping Scott's favorite charity as well as getting to hear him sing. After distributing the album for over a year and making a nice bit of money for Broadway Cares, the producer, Lockett-Palmer Recordings has turned the album over to the charity. If you'd like to add the album to your collection or perhaps give it to one of your Leaper friends, you can call Broadway Cares at 212-840-0770.

Further, if you'd like to give Scott something for his birthday or Christmas, you might consider a donation to Broadway Cares. Send your check, payable to BC/EFA, to Broadway Cares, 165 West 46th Street, Suite 1300, New York, NY 10036. Please mention that you're part of Project Quantum Leap. The organization is keeping a list of folks who send donations and will send acknowledging cards to Scott.

##### ANYONE CAN WHISTLE—THE CD AND SONGBOOK

On July 18, 1995, Columbia Records released a CD from the benefit performance of the Stephen Sondheim musical *Anyone Can Whistle*, in which Scott Bakula and other stars appeared on April the 8th, 1995. The CD contains the entire musical portion of the performance, plus part of the dialogue. Price is \$16.99 plus shipping, and the catalogue number is CK 67224. If you can't find it where you are, there are several sources that are willing to supply you with the CD. Leaper Mindy Peterman in Connecticut works for a record store and will be happy to send you the CD for money order, check or charge. Call 1-203-777-6271 Thursdays through Sundays and she'll be delighted to help you. Also, Alan at Smith Records in New Orleans will also be taking orders for the CD. His number is 1-504-522-7969, and he'll also be

happy to take money order, check or charge. The CD has been nominated for a Grammy, which seems to have encouraged more stores to stock it recently.

**Actors' Heritage** in New York has a songbook with vocal selections from *Anyone Can Whistle*, including Scott's solo, "Everybody Says Don't." You can order the songbook directly from them; phone is 1-800-446-6905.

#### MORE SCOTT ON CD

*Romance/Romance* is currently only available as an import from England, so it costs more than a regular CD. Scott Bakula's other cast album from past stage performances, *3 Guys Naked From the Waist Down*, has also been reissued as a British import. Stores known to either stock one or both of these albums, or have the capability of ordering them, include the following:

**Tower Records** (chain). There may be one near you!

**Smith's Record Center**, 2019 St. Charles Ave., New Orleans, LA 70130. Phone is 504-522-7969, and they'll take your credit card order.

**Footlight Records**, 113 E. 12th St. NYC 10003, phone is 212-533-1572.

#### MAGAZINES WITH QL, SCOTT OR DEAN

There's an excellent and extensive article about Dean's movie career in issue #21 of *Psychotronic Video*. An interviewer chatted with Dean while he was on location in North Carolina a few months ago, and got some wonderful stories and memories from behind the scenes. This magazine is a bit hard to find, so if you can't locate it where you live, you can write to the publisher to obtain your copy. The address is: Psychotronic Video, 3309 Rt. 97, Narrowsburg, NY 12764-6126. Cost is \$5.50, which includes first-class postage.

There's extensive coverage of the TV movie *Twilight Man*, including an interview with Dean, in

*Reel Carolina*, issue Vol. 1, No. 10. You can order a copy by sending your check for \$2 to Billy Perkins, P.O. Box 1724, Wilmington, NC 28402. Scott and Dean both appear in the January issue of *Cinescape*. There's an article about *The Invaders* with a picture of Scott, and an article about *Nowhere Man* with a picture of Dean and Bruce Greenwood. This issue should be on the newsstands for most of January.

*The Invaders* article in *Starlog* was scheduled for January's issue. It's issue #222 and should be on newsstands by the time you receive this newsletter.

The September issues of *Detour*, *In Style*, and *Fangoria* all have articles about Scott or Lord of Illusions, and all have some very nice pictures. The Summer issue of *Paper* magazine also had a half-page article about Scott, with a small picture. The publisher is already sold out of that one, so if you can't find it on the newsstands, you might try your local library to get a look at a copy. The Summer issue of *The Sondheim Review*, which has an article about *Anyone Can Whistle* and some pictures of Scott, can be ordered from the publisher: The Sondheim Review, P.O. Box 11213, Chicago, IL 60611-0213. Cost is \$8, which includes postage.

The August issues of *Fangoria*, *Cinefantastique*, and *SciFi* magazines all have articles about *Lord of Illusions*. The *Fangoria* has a two-page very favorable review, and their September issue will have the final article about the movie. All three magazines are accompanied by pictures. The August issue of *Cinescape* has an actual interview with Scott, with some interesting comments about *Prowler*, and some good pictures.

#### MISCELLANEOUS

**Scott Bakula and Dean Stockwell Photos**—close-up and in color. Photos are sold in size 4x6, but can also be purchased in larger sizes if requested. Other stars available. Please send a SASE for descriptions and prices, and specify *Quantum Leap* list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact **Nancy Rapaglia**, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50.

**Star Bright Pins**: The same blue neon star pin worn by both Al and Gooshie during *QL*'s first season is still available at some specialty shops around the country. Watch for it in any store which carries neon art.

**TV / Film Memorabilia**: Mention this listing for a 15% discount on a variety of merchandise (Project Quantum Leap members only). \$2 for giant sf-related catalog. **Still Things**, 13622 Henny Ave., Sylmar, CA 91342.

Sorry about the typos, folks! I ran out of time on this one!—KFB

**Coming up in future issues of *The Observer***: interviews with Carolyn Seymour, Robert Pine, Jean-Pierre Dorleac and many others, more of our marathon episode guide and lots of other stuff we don't know about yet. See you in the future!