

# The Observer

Newsletter of the League of Electrically Altered Persons

Vol. 7, No. 15

Spring 1997

## The Face That Haunts Me

by Laurence Stanton III



"Sam #42," painted by "Magic" Williams

My late wife used to tell me it was a delirium, caused by a bad heart and an overactive imagination. I do have a bad heart, much improved now after several operations, but I do not believe that my memories of that time stems from mere imagination. I'm a lawyer, long since retired now, but I still pride myself on my objectivity and clear thinking. Imagination? Hardly. What I lack in this case is not a failure to recognize the truth, but rather a lack of tangible evidence that would hold up in court—even the court of public opinion.

It was 1978, the year in which the old curse that had haunted my little Southern town for decades surfaced once more. When the crisis came, suddenly I was not myself, or at least, not entirely myself. It seemed that I was two people: Larry Stanton, trapped in a strange blue room and wearing a stranger's face, and the stranger, going about my business with my face instead of his own. We were linked, somehow, and even as I spoke with the Cigar Smoking Man in the blue room I was aware, *(continued)*

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## Who is this Man?

by Roberto Gutierrez



"Admiral Al," painted by "Magic" Williams

The search continues for clues to the identity of the Man in White, variously known as Angel Al, the Admiral, or the Cigar Smoking Man. Recent speculation has it that this being, once believed to be either an alien or an emissary of the Almighty, is an officer in the U.S. military, co-leader of a conspiracy to alter the lives of unsuspecting American civilians.

Why anyone from the US Government, the C.I.A. or the Navy would have any interest in electrically altering the physical aura of dozens of innocent people over the course of four decades is an open question, but two altered persons recently reported under hypnosis that the Man in White was seen wearing a military uniform, complete with Navy medals, ribbons and other decorations.

Others report that the Man in White has been seen wearing such unmilitary garb as multicolored shirts or a silver bomber jacket with matching shoes. But nearly every recovered memory of the "Admiral," has two characteristics in common: a craggy, seemingly compassionate face, apparently unaltered since the 1950's, and the constant smoking of cigars.

Is "Admiral Al" a real military man, or is his nearly normal appearance an illusion perpetrated by aliens? If he's human, why doesn't he age? We asked noted FBI investigator Fox Mulder, who listened *[continued on pg 2]*

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**Note:** This issue of *The Observer* was rushed out without being spellchecked or proofread. The editor takes full responsibility for any typos, and promises to do better next time!

## Last Minute News!

*Quantum Leap* is returning to the Sci-Fi Channel on March 31st! See the Leaper's Digest column for details.

## The Beginning of the End?

by Karen Funk Blocher

Last issue, when I wrote, "NEXT ISSUE: SEASON FIVE AT LAST! (PHOOEY)" at the end of the latest installment of my episode guide, the comment didn't go unnoticed. Sharon Major wrote,

"When you remarked, SEASON FIVE AT LAST! (PHOOEY), an entire range of meanings came to mind. Could you have meant, "phooey" because the fifth is the final season, and there is a lingering sadness knowing the end is near? Or could it be that "phooey" means you realize there is still a rather long road ahead before you finally are able to call it quits? Or does "phooey" mean that you dread remarking on the 5th season because you preferred the earlier seasons?"

I'd like to say that the first answer is the correct one, and certainly that was my conscious thought in writing those words. However, "all of the above" would be the more honest answer. Somehow I didn't realize back in 1990 when I agreed to be Project Chairman of this fan club, that I was signing on for life! Here we are, almost four years after the show's cancellation and 6 1/2 years after the founding of the club was first conceived, and I'm still promising to be there for you all, as long as you want me. But how long is that? Until the movie comes out? It could be a long wait, much as I hope otherwise. Until you're all bored with *Quantum Leap* and give your allegiance to the next decent tv show to gain cult status? That's already happened for a large number of leapers, yet here we still are, all the rest of us, keeping the flame alive.

How about until I run out of material to publish in *The Observer*? Ah, well, that's part of at least two of the reasons given above for my "PHOOEY." This, too, has already happened to some extent. In the old days, it only took a trip to the QL offices at Universal to gather an interview or two for *The Observer*, but that opportunity is long gone. After that, we relied heavily on the L.A. QL cons for interviews—but there isn't one this year, not in that sense. So I'm strapped for interviews. Tell me, folks: do you want new, complete transcriptions of older Q&A sessions that we taped but never published? I have several such tapes in the trays above my computer, never transcribed because I didn't want to steal *Quantum Quarterly's* thunder with their versions of the same thing. Was I wrong? Should I (*cont.*)

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pass these along to Marcia Mahan for transcribing, and publish them anyway? If nothing else, they would be a little taste of the freshness and optimism that's been torn out of us in the years since cancellation.

Then again, to finally get to the point, there's that darn episode guide. If you look back at the very first issue of *The Observer*, you'll see that I managed to fit that entire short first season in one issue. I wasn't going on for pages after page about pivotal episodes, and quite a few of the little headings I use now weren't even conceived yet. Now an important story like "Lee Harvey Oswald" consumes many words and pages, not because I want to stretch the column over as many issues as possible but because I want to do it right, and say everything I want to say about a particular story. Even so, there will someday be an issue with five or six or ten pages about "Mirror Image," and that will be that. What then? Do I start over, and do those early stories over again in more depth, or save that material for the book I want Ginjer et al to let me write? Well, truth is, I have an ace of my sleeve. Thanks to Jim Rondeau and a certain shop on Hollywood Blvd., I have scripts for several stories that were written but never produced. I shall write about those. Fne. Then what?

While you're mulling that over, let's throw in this question, too. It's that time of year again, and for the sake of appearances at least, I'm asking once again for nominations for PQL club officers. If you'd like to buck the longstanding trend of PQL members failing to nominate anyone who isn't already doing the job, then here's your chance! To be honest, I must tell you that the balance of power has long since shifted in the club, without any fuss of elections and politicking. As National Project Chairman, Margaret Colchin makes most of the decisions now, checking with me as she deems appropriate. It makes for a very good working relationship, with Margaret overseeing my work, and Sharon Major's in distribution, and the work of all those LPOs out there. Margaret more than makes up for my disor-

ganization and periods of distraction, and I tell you honestly, I'm not at all sure the club would still be around were it not for Margaret.

So, anyway, yes. I say phooey to the fact that it's 1997, and there's still no canonical *QL* after the fifth season and "Mirror Image." I say phooey to the day when I have no new interviews for *The Observer*, and no more episodes to write about. And I say phooey to the sense of panic that grips me when I sit down to edit another *Observer*, and realize that I'm as thoroughly trapped in this role and Sam Beckett is in his. Each of us has the same out: choosing to quit, thus denying the needs of others. Each of us refuses to make that choice.

Most of all, I say phooey to the fact that U.S. interest in *Quantum Leap* seems to be dying down a bit, replaced by what some call the Cult of Scott. Don't get me wrong. I still think that Scott Bakula is a terrific actor and a nice man, talented and funny and intelligent and good-looking. But surely there's more to *Quantum Leap* than that! What about Dean, and Don Bellisario, and Deborah Pratt, and Paul Brown and Tommy Thompson and Chris Ruppenthal? What about Big Mike Watkins and Diamond Farnsworth, Harriet Margulies and Bev Bridges, and everyone else connected with the show? Doesn't anyone else still care about these people? Surely they were important, too, and their current work deserves to be covered in these pages. I'm dying to interview some of these writers again, and I have hopes that in the coming week I will finally interview Don Bellisario himself after seven years of wanting to do so. *Quantum Leap* was all of these people, and more. It was the story of two very different men, encouraged by an unnamed force to help other people at great personal cost to themselves. That dream lives on, as long as we truly care about the tv series *Quantum Leap*, and all it stands for.

And so does *The Observer*.

Karen Funk Blocher

8 February 1997 ☘

## Leapers' Digest

Condensed news July '96 through February '97

Mostly written by Margaret Colchin

Abridged and updated by Karen Funk Blocher

### CONS AND REGIONAL LEAPS

#### DeanFest '97

Although the next LeapCon won't be until 1998, there will be several gatherings before then where Leapers can get together and just socialize by themselves. The first planned get-together is DeanFest '97, which will be just over with by the time this issue of *The Observer* is printed and distributed. Scheduled for Feb. 15-17 at the Hollywood Holiday Inn, just 2 blocks from Dean's Star, DeanFest celebrates Dean Stockwell and his career. Organizers have planned many activities for the weekend, including lots of Dean video, a Stockwell mini-museum, trips to Dean's Star nearby, a scavenger hunt for Dean items, a Stockwell Jeopardy

game, and much more.

Also, organizers have come up with two really neat ideas in which they'd like Dean fans to participate. The first is a birthday video which they'll shoot at the Con and give to Dean for his birthday. If you can't come to the Con and would like to be included, send your video to Cathy A'Hearn, at the address above, before Feb. 21. The second idea is a Directory of Dean fans. If you'd like to be included, send your name; address; phone (optional); e-mail (optional); a brief bio of yourself; your favorite Dean movie, TV appearance, quote, and scene; and any special Dean moment you'd like to share. Cathy will need this information before Feb. 8. All those attending the Con will receive a copy of the Directory, and if you'd can't attend and would like a copy, let Cathy know and information will be available to you after the Con. For more information, send a SASE to Cathy A'Hearn at 11018 Moorpark St., #303; North Hollywood, CA 91602 or e-mail her at cathy.ahearn@macsch.com.



We'll have a full report on DeanFest from Davina J Pereira in the next *Observer*.

### LeapCon '98

As mentioned above, the LeapCon Committee has decided to take a year off and not have a LeapCon '97. They've worked very hard for a number of years, and really need time to deal with some things in real life. Although we'll miss seeing all our friends in Los Angeles in 1997, the good news is that the Committee is already making plans for a LeapCon in 1998! The time off will give them a chance to rest and regroup and make LeapCon '98 the best one yet, and it will give Leapers more time to save their pennies for a 1998 Con. The Committee will be sending updates as information becomes available, and I'm looking forward to seeing y'all in 1998.

There are still some fantastic items from past LeapCons (and from QuantumCon before that) that you can purchase as souvenirs, including a wonderful sweatshirt with the '96 Con logo, and a fabulous blue totebag from LeapCon '95. For a complete list of the items and an order blank, send a SASE to LeapTime Inc., P.O. Box 16495, North Hollywood, CA 91615-6495. Proceeds go to defray future Con expenses.

### IndyLeap '97 (and '96)

YES, there will be an IndyLeap '97! Organizers got enough reponse to justify holding the Con next year, their fifth anniversary. It's scheduled for July 18-20 at the Airport Holiday Inn in Indianapolis, IN. They already have some really nice items for the Charity Auction, and will surely have more by July. There will be videos, a Dealers' Room, and lots of good fun. If you'd like to attend this Con, send your check for \$40 to IndyLeap '97, P.O. Box 17411, Indianapolis, IN 46217. Let them know what kind of hotel room you'd like, and they'll be happy to make your reservation in the block of Con rooms. It might be a good idea to send your registration early for this Con, because attendance is limited, and the fee goes up to \$50 after June 1. If you'd like a flyer with information and a registration form, send a SASE to the address above. If you're on AOL, you can also access their web page at [www.members.AOL.Com/JKoenig317/indyleap.htm](http://www.members.AOL.Com/JKoenig317/indyleap.htm). Thanks to all those who said they'd come to IndyLeap in 1997 - we'll see you there! Since LeapCon in Los Angeles is taking a year off (see item below), I think it's very important that we support the regional Cons like this one, and EastLeap, if we can.

IndyLEAP '96 was as much fun as all the other IndyLeaps! It's always a party when Leapers get together, and it was good to see our Leaper friends again. Organizers had worked hard to provide a wonderful weekend. Rich Whiteside, John D'Aquino, and Michael Stern entertained the crowd with stories and career updates - Rich was working at Paramount, Michael had left *Lois & Clark* to be one of the three editors on *The X-Files*, and John was close to pre-production on his movie *Hard Luck Cowboys*, pending funding. The Dealers' Room was constantly busy with Leapers ready to spend their money, and the Charity Auction was

again a hit, raising slightly over \$5000 for the designated charities. There were 73 items in the bidding auction, many of them packages with more than one item, and about a dozen items in a Silent Auction. Way to go, folks!—both organizers and bidders.

### EastLeap '96

In spite of the heaviest rain in recent memory for the area, Leapers gathered in New Jersey for EastLeap '96 had a great time. This Con, informally known as the Literary Con, drew an almost-capacity crowd and such guests as Barbara Walton, John Peel, Julie Barrett, and Ginjer Buchanan kept the folks entertained throughout the weekend. Generous Leapers again opened their pocketbooks, spending over \$2000 on lots of neat auction items. There's no decision as yet from organizers about an EastLeap '97, although I got the impression they might be leaning toward having one next year.

### DEAN'S MOVIES

#### *McHale's Navy*

After months of waiting for Scott's and Dean's movie projects to be released, we'll have lots to look forward to in the upcoming months, including three big Dean movies. First is *McHale's Navy*, due April 18. Dean has the role of the main antagonist, Captain Wallace Binghamton, the role played by Joe Flynn in the TV series. This should provide lots of screen time for Dean and a great chance for him to show off his comedic talents, playing opposite Tom Arnold as McHale.

#### *AFO*

Next, on July 25, is the big-budget movie *AFO* (called *Air Force One* until someone else said they had rights to that title). *AFO* (aka Air Force One), the Harrison Ford vehicle in which Dean has the role of The very good news is that Dean has landed a role in The movie stars Harrison Ford, Gary Oldman, Glenn Close and other big names. According to producers, Dean has a "very significant" role as Secretary of State Walter Dean. (Yes, I know - Dean plays Dean!)

#### *The Rainmaker*

Sometime in the fall, we should be able to see Dean as Judge Harvey Hale in another high-profile movie, the latest John Grisham novel to be made into a film. This one is *The Rainmaker*, and stars Claire Danes and highly-touted newcomer Matt Damon. Dean has probably finished shooting his role by now, but that's all the info I have so far. More later.

As you know from previous experience, some of these dates could be changed, but it looks like at least *McHales's Navy* should be out as now scheduled. See you at the movies!

#### *Midnight Blue, The Last Resort and Living In Peril*

There's still no definite news on the release of any of the feature films Dean has made recently. *Midnight Blue* and *The Last Resort* are still unknowns. *Living In Peril*, in which Dean co-stars with Rob Lowe, had a screening in LA several few months ago, and response was very positive. Several distributors are bidding for the project, so perhaps it will reach the big screen before long.

## *Sinbad*

Dean finished a small role in another indie, *Sinbad*, and like the others, this one is also missing a distributor.

## *Mr. Wrong*

The Ellen DeGeneres vehicle *Mr. Wrong*, in which Dean played a private detective, has been playing on pay TV channels and is available for rental on both video and LaserDisc. It's kind of hard to find someone at Disney with accurate information about possible sell through for the video, but I'll keep trying.

## DEAN ON TV

### *Popular Science*

Dean is looking good as the on-camera host and off-camera narrator for the *Popular Science* series airing on Wednesdays on The Learning Channel. The series has been airing on consecutive Wednesdays at 8:30pm ET (5:30pm PT), repeating at 11:30pm (8:30pmPT), starting on January 8 and continuing through April 2. It's great to be seeing Dean in something new for 13 straight weeks!

### *Close To Danger*

I'm sorry to have missed giving you the air date for Dean's ABC-TV movie *Close To Danger*. When I checked just before Christmas, it wasn't on the schedule through January, but all of a sudden, it popped up on Jan. 13. Sorry I missed telling you about it, after such a long wait.

### More Dean on TV

Dean's USA-TV movie *Unabomber: The True Story* also did well in the cable ratings, earning a 2.6 ratings and finishing in the top 10 for that week. The movie *Unabomber: The True Story* aired at least three times in September. Dean turned in a stellar performance in the lead role of postal inspector Tony Muljat, who tracked the Unabomber for 17 years. Robert Hays co-starred as David Kaczynski, the Unabomber's brother. The movie itself was quite restrained, and didn't make any judgments. If you missed it in September, there's a good possibility it will be shown again.

Before that, Dean starred as the really evil villain in the STARZ! channel's movie *Twilight Man*. It's a movie about how invasive computers can become in everyday life, and about how Dean's character takes revenge on Tim Matheson's character through the use of computers. Dean has a lot of screen time in this one, and plays the role with a Southern accent - Hollywood Southern, that is - and he does it quite well.

## SCOTT'S MOVIES

### *Cats Don't Dance*

The long wait is almost over! On March 26 is the release of the animated feature *Cats Don't Dance*, in which Scott provides the speaking and singing voice of Danny the Cat. Several Leapers reported seeing trailers for the movie when they went to see *101 Dalmatians*. A bonus with this movie will be a soundtrack album from Mercury Records, to be released on March 25 on both CD and audiocassette. If you can't find the album

in stock where you live, your local store can order it from distributor Polygram Distribution Group.

### The Return of Harry D'Amour?

Some of you may have heard about a sequel to *Lord of Illusions*, and over the summer I stumbled onto some reliable information about the project. There were plans for a sequel to begin shooting in late June for airing on Showtime cable channel, with subsequent release to home video. However, Scott's series *Mr. & Mrs. Smith* was picked up and he became unavailable, so the project was put on hold. I'll try to keep you updated if any information becomes available.

## SCOTT ON TV

### *Mr. & Mrs. Smith*

It's a good thing we have some movies to look forward to, because, at the moment, the prospects for some TV sightings look pretty slim. Scott's series *Mr. & Mrs. Smith* has been canceled in the US, but our PQL LPO in Australia is really on the ball. She's checked with Channel 9 there, and they do, indeed, have the series, although it isn't on their schedule just yet. She'll continue checking and keep us posted. The series has also been picked up in Germany, and we're hoping some other overseas channels will buy the series. In the meantime, perhaps we can write to CBS and encourage them to show the filmed-but-not-shown four episodes that are in the can, perhaps as a summer run. The address is CBS-TV, 7800 Beverly Blvd., Los Angeles, CA 90036, ATTN: Les Moonves.

For now, you can watch reruns of Scott's episodes of *Designing Women* on Lifetime Channel. The two-part ep *Old Spouses Never Die* will air on Feb. 12 & 13, "Ted & Tammy" is on Feb. 28, and "Ted-Bare" will be shown Mar. 27. All times 1pm ET. I'm very sorry to say that Scott's CBS series *Mr. & Mrs. Smith* was cancelled after only 8 weeks and 9 episodes, leaving all the people who worked on the show are now unemployed right before the holidays. The show did pretty well for Friday nights except for two weeks. It scored a 9.1/16 on its September 20 debut, holding steady through the hour, and actually won its time slot in demographics 25-49, a 7 share point improvement over the previous occupant. Ratings and share dropped slightly to 7.8/14, 7.8/14, and 7.7/14 for episodes 2, 3 and 4 and although demographics also dropped, it was still quite competitive and had improved by 13% over last year. However, after holding its own against the premiere of *The X-Files* and baseball league play-offs, including a game with the New York Yankees in the #1 market, the show really took a hit in week 5, dropping to 6.1/11. This is the week *Sabrina the Teen-Age Witch* was moved to 9pm, although I don't think that's the only reason ratings dipped. The next week was lower at 5.8/10, against *Sabrina* and the premiere of *Millennium*, where Fox bought itself a 14+ overnight rating with \$10 million of publicity. It's my opinion that *Millennium* won't hold those numbers, and it might even be moved. However, the ratings on Friday aren't looking very good, although demographics (considered very impor-

tant by advertisers) are still pretty strong.

*MMS* did much better in a one-time airing on Monday October 28, when the show aired in the *Chicago Hope* time slot at 10pm and scored an average 9.8/15 for the hour. This may have demonstrated to CBS that the Friday time slot might not be the best for *MMS*, although the network was kind of in a bind, with no viable place to move the show. Its lead-in, *Everybody Loves Raymond*, had lower ratings but had been picked up for at least 5 more episodes, and there was every reason *MMS* would be extended as well. Instead, it was cancelled without warning. Not only did *MMS* do better than *ELR* every Friday but one, it also improved its ratings from the first to the second half-hour every Friday. It was improving both in content and ratings when it was yanked.

The news was immediately posted on all the on-line services, including the Internet, and fans started calling, writing, and faxing right away. We did, indeed, get a very large response to the network. However, it looks like CBS isn't going to change its mind about canceling the show, and time is running out to try to keep convincing them to bring the show back. Scott can't stay in limbo waiting for any change in the decision; he has to move on to other things. So, I guess we can stop writing and calling in support of Scott and *MMS* and save our efforts for any future projects. Thanks so much to everyone who helped. Even if the series isn't revived, at least CBS knows there's a very large contingent of fans who enjoy Scott's work.

The remaining four episodes for which CBS contracted were filmed and are in the can. Right now, it's doubtful that they'll be shown on CBS, but networks overseas, where Scott also has a huge following, have expressed interest. In fact, the very good news is that Channel 9 in Australia has already picked up the series, presumably all 13 eps. I'll keep checking other sources and try to keep you updated. In an exquisite touch of irony, *MMS* is being replaced by *JAG*, which is produced by Don Bellisario, the same person who created and executive-produced *Quantum Leap*.

Many of you have been asking why *MMS* was cancelled, and the official reason CBS gave was that its ratings were too low to get advertisers. This isn't strictly true. CBS sells advertising time for prime-time series before the season even starts, and they did pretty well with this season. Advertisers pay a network X dollars, and in return, the network usually agrees to place the ads in shows that will have ratings, or shares, or (most commonly these days) demographics that add up to a specified total.

The real problem appears to have had as much to do with the rest of CBS's schedule as with *MMS* itself. CBS had a certain amount of money to spend on this season. To start with, they'd committed a huge amount of money to Bill Cosby and Ted Danson. Then Danson's show had to be retooled, at a reported loss of over \$5 million. CBS expected big ratings numbers in return for the large expenditures, but unfortunately, the big numbers never materialized. Therefore, they didn't

have any big numbers to balance out the lower-rated series. *MMS*, in a lousy Friday night time slot, was CBS' second-lowest-rated show. *Everybody Loves Raymond* was the lowest, but it would have been very embarrassing to cancel once again a show from producer David Letterman, who still provides a large part of CBS' profit with his late night show. That left *MMS* pretty much alone on the chopping block. Given time, we all believe it could have built a nice audience. However, CBS' money was flying out the window at a much faster pace than the network had planned and they weren't getting the big ratings they'd hoped for, and something had to go. Sadly, that something was *MMS*. That's my take on the situation, based on the facts I listed. It may or may not be even close to the truth, but I think it's one logical explanation.

There's no word yet on what Scott will be doing after *MMS*. One hopes that he'll first have some time for a little well-deserved rest after pouring his heart and soul into the series. There appear to be several possibilities, both in TV and feature films, but nothing concrete enough to tell you about. As soon as some decision is made on a future project, I'll let you know.

#### *The Bachelor's Baby*

Scott's TV movie *The Bachelor's Baby* aired on Sept. 29 and did extremely well. It earned a 14.1/22, increasing share throughout the night. It finished #11 for the week, CBS' second-highest-rated show for the week behind only *Cosby*. We're happy for Scott that the show did so well, and we can only hope CBS will realize from this what Scott can do, given a halfway decent time slot and lead-in. Scott co-produced the movie, which co-starred Chelsea Botfield and Dan Lauria.

#### More Scott TV

Scott's episodes of *Designing Women* have been airing again on Lifetime in January and February. Also, *Lord of Illusions* finally reached Showtime, also in January and February.

#### SCOTT AT THE HOLLYWOOD BOWL

Reports from lucky Leapers who attended the Carol Burnett concert at the Hollywood Bowl on July 26 & 27 say Scott was great. He performed a lengthy duet with Carol of show tunes from George M. Cohan to the present. The medley was originally written by Ken and Mitzi Welch for Carol's old TV show - for Carol and Sammy Davis Jr.! So Scott got to be "Sam" again for two nights!

#### SCOTT'S FAN MAIL ADDRESS

A reminder: Scott has a special address for fans who want to send autograph requests, cards, letters, pictures, etc. The address is:

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

Please do not send these requests to fan clubs and newsletters, because this only delays your mail from reaching its destination.



## DEAN, SCOTT, CHARITIES & LEAPERS

I'd like to make a suggestion to those of you who would like to give Scott and/or Dean a birthday gift this year. I think they'd appreciate it very much if you'd make a donation to one or both of their favorite charities, Broadway Cares/Equity Fights Aids (for Scott) or N.I.R.S (for Dean). They're both good causes, and they're always in need of money. For Dean's birthday on March 5th, address to donate to is as follows:

N.I.R.S

1424 16th Street N.W., Suite 601

Washington, D.C. 20036

I believe they'll send an acknowledging card in your name.

For Scott, who also has a birthday coming up on October 9, a donation to his favorite charity, Broadway Cares, would be nice. If you're motivated to make such a donation, make the check payable to BC/EFA and send it to

Broadway Cares/Equity Fights Aids

165 West 46th Street, Suite 1300

New York, NY 10036.

Please mention that you're part of the fan club Project Quantum Leap, and the Broadway Cares organization will collect the names and send an acknowledging letter to Scott with all the names and donations. Considering his generous nature, chances are that Scott appreciates our charitable donations far more than any gifts we could send to him directly.

## JOHN D'AQUINO

John D'Aquino, one of our favorite *Quantum Leap* guest stars, has landed the plum role of Ulysses in *Xena: Warrior Princess*. At the moment, John is in New Zealand, where the series films, playing the title character in the "Ulysses" episode of *Xena: Warrior Princess*. No air date is set yet for the ep, but this could turn into a recurring role. I'll try to keep you updated.

John has also filmed a guest-starring role on the new Kellie Martin limited tv series *Crisis Center*. It debuts Feb. 28 at 10pm on NBC and runs for six weeks. John's episode is not the first, but I couldn't find out exactly which one he worked on. Hope to have more information next month.

Thanks to those of you who wrote letters asking that John be invited to guest star again on *Third Rock From The Sun*. Your letters must have worked because he filmed another episode, which aired on October 6. This will probably be the last ep for John on the series, but I know he's very grateful for your calls and letters to let the producers know you liked him on the show. Now if we can only get Casey Silver to pay attention to our letters for a Quantum Leap movie... <g>. The episode of *Seinfeld* in which John guested and the first episode of *Third Rock* in which he appeared were rerun back-to-back the night of Thursday August 22, and came in first and second in the ratings for the week. Nice exposure for John!

## DON'S TV SERIES

Karen again. As mentioned above, Donald P Belisario's adventure series *JAG* has returned to tv, this time on CBS. Once again it's been substantially revamped in an attempt to attract new viewers. David James Elliott still stars as Harmon Rabb, but he's now on his third female assistant, played by Catherine Bell. Patrick Labyorteaux plays their good natured and intelligent but somewhat bumbling clerk, and John M Jackson is their new boss. Long gone are QL alumnae W. K. Stratton (three different guest roles on *QL*) and Andrea Thompson (Maggie Dawson in "The Leap Home Pt II—Vietnam"). Former *QL* Co-Executive Producer Michael Zinberg is also gone, replaced by another former *QL* Co-Executive Producer, Chas. Floyd Johnson. Onetime Emmy nominated *QL* guest star Harrison Page guest starred on the second episode of the new season, and a recent episode (directed by repeat *QL* director Alan J Levi) made an oblique reference to Dean with the line, "Talk about being Married to the Mob!"

Is the show better for all the tinkering? Hard to say. Some of the recent episodes are very well written, and two of the new characters are particularly fun to watch. Time will tell if the latest female lead will be able to make the role a more integral part of the series than her predecessors. Good luck, Don!

## LETTERS FOR A QUANTUM LEAP MOVIE

Karen here. It was last May 19-25 that Leapers all over the world sent letters to Casey Silver of MCA/Universal, asking him to consider making a *Quantum Leap* movie. Although we didn't get an immediate response, it showed Universal that we're all still out here, and if nothing else it may have resulted in MCA's willingness to issue a license for the new Quantum Leap comics. Although we don't have another concerted letter campaign at the moment, any time is a good time to continue writing individually. As always, please keep your letter brief, upbeat, and courteous. The address is:

Casey Silver, Chairman

Motion Picture Group

MCA/Universal

100 Universal City Plaza

Universal City, CA 91608

Much as we'd like to see Scott in another tv series or breakthrough motion picture, the fact that he's not currently in a series makes him more available for a *QL* movie than he's been in quite some time. It would be nice to see Universal sit up and take notice of this opportunity to recast Scott in the role which brought him to the attention of most of us in the first place. And as busy as Dean and Don are, it should be possible for them and other key *QL* people to clear their schedules for the movie we've been waiting for since 1993.

## QUANTUM LEAP ON USA AND SCIFI

There's good news about *Quantum Leap* from the SciFi Channel. The SciFi channel has purchased additional runs of *Quantum Leap* episodes, and will return

the series to the air earlier than the previously-announced fourth quarter. *QL* will begin airing on March 31 at 7pm (repeat at 11pm ET) with Genesis part 1. The series will be shown Mon-Thurs at least through June 26. The episodes will be shown in order, with no known pre-emptions through April.

If you'd like to thank the SciFi Channel for bringing *Quantum Leap* back to the air, the address is:

Robin Bennett  
SciFi Channel  
1230 Ave. of the Americas  
New York, NY 10020

It will be great to see *Quantum Leap* on the air again!

Right now, there are no plans to show *Quantum Leap* on USA, but they're still in a state of flux until a decision is reached in a lawsuit between USA/SciFi co-owners Viacom and MCA/Universal. MCA has sued Paramount and its owner Viacom because Viacom started another cable network in what MCA claims is a violation of their agreement. A settlement was proposed by Viacom that would give Viacom ownership of USA and MCA ownership of sister channel SciFi. However, the settlement blew up, and the case went to court. Testimony ended about two months ago, and a decision is expected in about 60 days. I'll keep checking and let you know if anything changes. It will be great to have *Quantum Leap* back on the air again!

### PROJECT NEWS

Project Chairman Karen Blocher has been hard at work, and now has our official Project Quantum Leap web site up and running. She'll have the latest information, some cool *Quantum Leap* stuff, and other items, on the site, and she hopes to add new things about every month or so. If you'd like to check out what's going on, the main address is <http://users.aol.com/kfbfopql/pqlindx.html>. Surf on over and check it out.

Karen here. If you've tried and failed to connect to PQL's web site, here are some tips to try:

1. AOL's posted tips claim that the capitalization and the spelling of the URL must both be exact. Type the above web address exactly as printed above, in lower case characters only.

2. AOL's frequently busy and their web server is frequently down. Try again later.

3. Follow a link. PQL's web page can be accessed from Sci-Fi Channel's The Dominion web site at the following addresses:

<http://www.scifi.com/orbit/scifitv.html>

<http://www.scifi.com/orbit/clubs.html>

4. Alternate address: the URL given above substitutes the word "users" for the word "members" in the AOL urls. It seems to help. The alternative is <http://members.aol.com/kfbfopql/pqlindx.html>.

The PQL pages also link to Karen's personal and business web pages. See the sidebar in this issue's web site article for details.

A reminder: if your subscription to *The Observer*

expires with this issue, there's still time to renew. All you have to do is send a check for \$5 per issue, for as many issues as you want to renew, to PQL, P.O. Box 30784, Knoxville, TN 37930-0784. You can renew for as few as one issue (\$5) or as many as ten issues (\$50), or for any number in between. The Club is alive and healthy and growing, and we plan to be around for a long time. We'd be delighted to have you with us.

### AN APOLOGY

This is Karen again, breaking in one more time. If any of you had seen my office at home a month ago, it wouldn't surprise you at all to learn that I mislaid some PQL mail sent to the Tucson address for several months. It wasn't the Tucson Post Office this time, it was me, and only me, who is to blame for this.

Since then I've been cleaning my tiny, paper-crammed office at home for the first time in a year or longer, and I'm sorry to say I've found more than a few pieces of mislaid, unanswered mail. Some of it consists of letters and articles from members (Hi, Sharon! Hi, Betsy!), semi-deliberately set aside to be dealt with in this issue of *The Observer*. The rest, though, is queries from fans who saw my address in that instantly and hopelessly outdated rip-off of a book, *The Making of Quantum Leap*, and who wanted to know if we're still around. Well, yes, we are, but I'm terrible at answering snail mail, which is one of the many reasons why Margaret Colchin and Sharon Major handle all the mailing these days. If you sent me something and never heard back, you should be receiving a mailed reply and apology shortly. Please forgive me, and give the club another chance! Margaret, unlike me, answers the mail in a timely fashion, and I think you will find that the club was worth waiting for. In the meantime, please accept my sincere apology to everyone I've inconvenienced!

### A THANK YOU

All of us at Project Quantum Leap would like to thank the many Leapers who sent holiday cards and wishes, and Rosie and I send a personal thank you to the nice folks who sent Christmas cards and wishes to us. Leapers are the best, most generous people in the world, and you've proved it again this holiday season. Thank you! It's been a very good year for PQL, with the Club healthy and growing, both in the US and overseas. We look forward to a spring that will see *Quantum Leap* back on the air.

Keep on Leapin'  
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National Project Observer  
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Knoxville, TN 37930-0784  
423-690-8780  
E-Mail: M.COLCHIN@GENIE.COM  
or MLCOPQL@USIT.NET

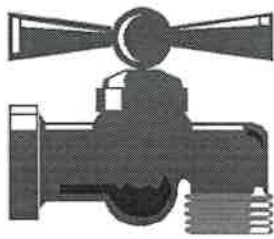
### NOTE OF THANKS

THANKS to Jay D. Schwartz, Ginjer Buchanan, Ray



Canella, Gerry Casenza, Missy Cox, John D'Aquino, Laurie Goldstein, Jeff Gomez, Rob Harris, Lindsay Hughes, Georgia Juvelis, Walter Kelly, Deborah Kenly, Cory Lidchin, Melinda Lombard, Diane Mekari, Cathy

### Stockwell's Soapbox: What Comes from That Nozzle! by Laurie Farber



Our local newspaper had an interesting story the other day. It seems that the county health department has decided to put a ban on the drilling of new wells in some of Long Island's north fork communities because of pollution they found in the groundwater. Since there is no public water in the area, private wells are the only source of water. No new wells will mean no new development which could help to preserve the rural character of the area. But what was the price for this? It turns out that the groundwater was contaminated by pesticides, farm chemicals, and leakage from the town landfill.

Here, where I am, we live over our drinking water supply. Anything that goes on the ground can and will eventually find its way down to our water supply. Some of you may swim or play or sail in your drinking water-rivers or lakes. But in the end, it's all the same water. As a local water commissioner told the 3rd grade classes we visited recently, the amount of water on our planet now is the same as in the beginning. The kids thought it was funny that they could be drinking water that rained on George Washington 200 years ago. Actually, it was more likely longer ago than that when their drinking water last fell as rain--some of the water in the deepest parts of our local aquifer system has been underground over 1000 years!

The problem, of course, is what we have done to our water supply. The oil that drips from our cars, the pesticides from our gardens, the fertilizers from our lawns all end up in our rivers and lakes and groundwater. How clean is the water you drink?

If you have public water, there are regulations (in the U.S.) that keep your drinking water within certain standards for cleanliness. This does not, however, mandate any standards for taste and the mineral content of water will effect the taste but not necessarily have any bearing on health. On the other hand, many older buildings have lead pipes or plumbing with lead solder and if this is true for your home, take your shower before drinking any water in the morning. Water left

Orloff, Donna Roman, Susan Stern, Cory Tappin, Ly-naire Thompson, Steve Wegner, and all the wonderful Leapers who contributed information to this column. ☘

standing in the pipes overnight (or any long, unused time) can contain lead which is a neurotoxin that children are particularly sensitive to.

I should caution you that the regulations that cover bottled water are NOT as stringent as those for public water supplies. It is possible that bottled water may be less safe than the water from your faucet! You have no way of knowing since you don't know where that water really comes from or whether it's been tested or treated as well as public drinking water.

We cannot exist without water. And even though the total amount of water on this planet stays the same, we can easily (and have in many places) make it unfit to drink. In some places the quantity of clean water is a problem as well.



#### Don't be a drip!

- Think about ways to reduce your water consumption--or use water twice.
- Look into garden and lawn options that don't require much greater amounts of water than your average rainfall.
- Don't flush toxic materials down your drains. (Septic tanks and sewage treatment plants can handle a dead goldfish, but not paint thinners...)
- Learn about organic gardening so you don't use pesticides and excess fertilizers
- Repair leaks promptly--both faucets and drippy cars. ☘



**Interview: John D'Aquino**  
**LeapCon '96**  
**Saturday, February 17, 1996**  
 Interviewed by Margaret Colchin  
 Transcribed by Marcia Mahan



*John D'Aquino in "Jimmy." Screen capture by KFB*

MARGARET: Colchin: I just found out that, when you were filming *Dirty Dozen*, it was in Yugoslavia?

John D'Aquino: You just found that out?

MARGARET: Yeah, I didn't know it was filmed in Yugoslavia! It was before my time. What was it like filming there?

JOHN: Hmmmm, incredibly interesting.—You get off the plane and everything is gray. It's all gray. The uniforms and the guards with the automatic weapons....

MARGARET: This was still behind the Iron Curtain?

JOHN: Yeah. Well, to some degree. It was westernized to some degree. My first impression was that it was very cold, everything about it, but the longer I stayed there, the more I learned that the Yugoslav people are very wonderful people, but, unlike many Americans who warm up instantly and take anybody in, they take almost a New York approach. They want to know what you're about first. They're not going to buy it until they see you over a duration of time. One of my best memories is of one of the guys had the sternest face. He was in charge of our weapons. He was pretty...

MARGARET: He was in charge of...oh, for the series. He was in charge of the weapons for the series.

JOHN: Yeah, and he had been entrusted with real weapons for a long time. I don't know what he was doing, or whatever wars he was fighting. By the last day at our wrap party, he was at the front door and, as I approached the steps, he was nervous. He was a great big man and, from behind his back, he was shaking. He pulled out a gift for me and he said, "John D'Aquino, tonight I come for you", and he presented this book and said, "I want you to have something to know who I am", and the book was about Josip Tito, their famous World War II hero. With the emotion that he had, I can't even describe it. That's how far he came; that's how far we came. And it told me that he trusted me.

MARGARET: How long were you there?

JOHN: Six months.

MARGARET: Six months!

JOHN: Yeah, but finally, when the spring came, it was really lovely. You know, green and fresh vegetables in the marketplace.

MARGARET: Did you have any dealings directly, like in the town, that you had to overcome the language barrier?

JOHN: Oh yeah, every day.

MARGARET: How did you do that? I mean, I know you have a great accent that you can do anytime, but..

JOHN: Well, that language is very hard.

MARGARET: Very hard. It's not even the regular alphabet. It's the Cyrillic alphabet?

JOHN: I believe so. I believe it is. I mean, I knew a few catch phrases, obviously. I was studying Italian because I knew I'd be heading over there for a month afterwards and I wanted to speak to my relatives. But, you know, eventually people speak English in restaurants and things. It's the joy of assimilating into another culture.

MARGARET: Oh, it must have been so different!

JOHN: There are times when you're alone, you feel real lonesome for six months, but I met some beautiful people who took me into their world.

MARGARET: Did you have a Yugoslav crew?

JOHN: Mmm-hmm.

MARGARET: Did you? Oh, that must have been interesting. How did the director deal with the language barrier?

JOHN: Well, there were enough Brits running the AD positions to keep it sane. And of course the crew has to speak English, or they'll be with a camera guy who speaks English and it's his crew and he tells them exactly what to do.

MARGARET: Yeah. Having been there and you liked the people, obviously, how do you feel about what's going on there now?

JOHN: Oh, I would...you see, everyone resembles each other to me. The Italians have a look, the Germans have a look. The Yugoslavs have a definite look to them, and I say Serbians and Croats, there's sort of a certain tall, lean features, very angular and handsome people. I would see the faces on television, knowing the people I worked with are no longer with us anymore.

MARGARET: That's scary.

JOHN: And I would cry. And that was years ago. I was wanting us to...because I had a personal association, I wanted America to go and do something. I was attending rallies years before we went over, and it was horrible. I would have contact with people who came over here and maybe weeping. They don't know where their relatives are and there's nothing more frightening.

MARGARET: It is. It is very, very upsetting. I don't understand how they could start something like that. How one group of people could do that to another group of people? It's really hard to fathom because we don't come into contact with that kind of stuff.

JOHN: Yeah, and that's the gift of this career. Sometimes you're on a plane and you're going to a whole new world, and most of us will assimilate. Some of the

people don't want to leave America. They're just very Americanized, but I worked with the guy who played Freddy Kruger—I forget his name.

MARGARET: Robert...

JOHN: Robert Englund.

MARGARET: Englund, that's right.

JOHN: And he was one of those people who goes with his wife and the first day they get every map, they know everything that they're studying about, you know what to do when they get there. I was in Vancouver with him and he knew every restaurant, every park, everything.

MARGARET: Does your attitude make a difference when you go someplace like that? I'll bet your being happy about it had something to do with your attitude, just liking new things, different things?

JOHN: I've always been that way. And, for some reason, my life changes every three months. In some aspect, it changes. Or six months.

MARGARET: New life cycle?

JOHN: Unfortunately, in a new relationship, or in a new home, or in a new city, or something is changing. In a new job. One of those things is always happening. One of those things. So, I always envy people that get to stay in the same town.

MARGARET: I'll bet what you do would be interesting to them.

JOHN: I'm sure.

MARGARET: Because you're doing something new and exciting.

JOHN: Greener pastures.

MARGARET: Yes, it just depends on what works for you. Tell me about *Third Rock from the Sun*.

JOHN: What a joy that was! You know, you work so hard on certain auditions and other ones you just go in and it's meant to be.

MARGARET: Is that the one you told me about that you thought went really well?

JOHN: I don't know.

MARGARET: You had an interview, you thought it went really well, and you said if you didn't get the job, it wasn't going to be a good thing.

JOHN: It could have been the first time I went in, because I went in twice. The first time I went in, they decided to go with the guy who plays Newman on *Seinfeld*. I forget his name.

MARGARET: Newman?

JOHN: His neighbor. It's one of his neighbors in his building. And he's on a lot with *Seinfeld*. They just decided to go with a whole different look, but they ended up liking me, came back, and had the right role at the right time. It was like hoping it was going to be a leap thing.

MARGARET: It's a matter of timing, isn't it?

JOHN: Yeah, exactly. And now in *Third Rock* I'm going to play the love interest to the girl, who is wonderful, Kristen Johnston. And the boy, Joey, I forget his last name.

MARGARET: Gordon Levitt. Joseph Gordon Levitt.

JOHN: Oh yeah?

MARGARET: Yeah.

JOHN: He's wonderful, too.

MARGARET: Yeah. He's done some movies. I can't think of the names right now. Yeah, he's very good.

JOHN: I play his teacher in school.

MARGARET: Oh, is that the connection?

JOHN: Yeah. It's a parent-teacher session at the beginning of the show.

MARGARET: Interesting.

JOHN: John Lithgow and Kristen don't understand why they have to meet with teachers who are obviously overpaid and just know-it-alls. I mean, they think that we're overpaid.

MARGARET: (laughter) It sounds like it could be a hilarious situation.

JOHN: You know what? I think it's going to be very funny. They think it's their funniest episode. Hopefully, it'll cut together that way.

MARGARET: Yeah. Is it filmed before a live audience?

JOHN: Yeah.

MARGARET: How was that? How did you like that?

JOHN: Oh, I'm from the theater. I love that!

MARGARET: Oh, of course! That's right.

JOHN: I love that energy. I just wish they were closer. They're a little further away. The day before the taping, the final day, I was notified by the main producer that there would be another episode that my character would appear in, and then after the show that night, after hearing a few different things, the writer, himself, came up to me and said, "I'm writing that episode and I think you're going to like it".

MARGARET: Yay!

JOHN: So hopefully it will allow me to return...

MARGARET: So you're pretty sure there's going to be one more?

JOHN: Oh, I know that.

MARGARET: At least.

JOHN: They keep them open-ended. I like the chemistry.

MARGARET: Or if they have a fight, or if the two characters have a fight at the end of the next show...

JOHN: Or if I die. That's a good indication...

MARGARET: Yeah, that's right. (laughter)

JOHN: He's dead now. (laughter)

MARGARET: Anything else on the burner?

JOHN: Just audition, audition, audition. I go in this week for some writers from *SeaQuest* and their new show, *Mr. & Mrs. Smith*, which will be a pilot. In fact, they have been doing *Strange Luck*.

MARGARET: Have they?

JOHN: Yeah. John Sakmar and Kerry Lenhart. They worked with Tommy Thompson.

MARGARET: Did they? Did you see Tommy?

JOHN: Yes! I was in there.

MARGARET: Good! I was going to say, you walked out just two seconds before he walked in.

JOHN: Yeah, running out.

MARGARET: Nice to see you again, and thanks for the time. ☘



## *Quantum Leap* Fandom Around the World (Wide Web) compiled by Mary Anne Espenshade

*Quantum Leap* is airing everywhere (except here in the US at the moment!) and there are electronic resources just as spread out. Once you find one *QL* site, you can probably find links to lots of others, but don't forget to check the index sites such as Yahoo (<http://www.yahoo.com/>) and the search engines such as Alta Vista (<http://altavista.digital.com>), Infoseek Ultra (<http://ultra.infoseek.com>) or Lycos (<http://www.lycos.com>). The PQL club itself even has a web page, called The Waiting Room (<http://members.aol.com/kfbofpql/pqlindx.html>). There are new pages and sites being added daily, so if I missed yours, write in to *The Observer* and tell us all about it.

### History of *QL* on the Internet

Fans started gathering on the net as soon as the show started airing. Discussions of each episode took place in the Usenet newsgroup rec.arts.tv, and the mailing lists and other small groups spun off from there. Eventually, a dedicated newsgroup was created (rec.arts.sf.tv.quantum-leap) for more specialized discussions. This group is still quite active.

### The FTP Archive (<ftp://ftp.cisco.com/ql-archive>)

The original file repository goes back to 1991, maintained by Mark Baushke (email address [ql-archive@cisco.com](mailto:ql-archive@cisco.com)). It includes an archive of alt.ql.creative, sounds, pictures, episode guides, the quote list and information files. This is the simplest place to go for information if you don't have a high speed connection that can deal with graphics-laden web sites. The images are publicity photos, screen captures, pictures of fans, ads from *TV Guide* and newspapers and pictures taken at cons. The text subdirectory includes the *QL* Information Roadmap (text-only version), with pointers to where to find just about everything, the episode guide in several formats, the Frequently Asked Questions List (FAQ), and lists of leaps by date, profession, and location, the list of guests and who they played, the kisses with history and other fan non-fiction writings. The fan fiction archive is found under the alt.ql.creative subdirectory.

### Web Pages (by country)

#### USA:

Most of the *QL* pages are based in the US, but you can circle the world with the links.

#### Tracy Finifter's The Accelerator Chamber

<http://www-usacs.rutgers.edu/funstuff/quantum-leap/>

The first *QL* web page (so far as I know). It was recently re-designed with a blue/green on black graphi-

cal interface and looks VERY nice, but can at times be hard to get to. The hypertext version of the *QL* Information Roadmap can be found here. The Control Room provides an index to the site, with links to an illustrated version of Sally Smith's *QL* Primer, a hypertext version of the FAQ, the spoiler FAQ and the Episode Guide, acting credit lists for both Scott and Dean, a guide to the comic books, and the drinking game. The Imaging Chamber has sound samples and pictures. More Misadventures is the ad page for Tracy's zine, Leaps Unbound, and links to the fan fiction archives. Leaps Elsewhere is her page of links.

#### Brian Patten's *Quantum Leap* Information Page

<http://earth.ast.smith.edu/~patten/ql/ql.html>

Sounds, pictures, links, news, even a message board. A wonderful reference resource that displays quickly. It includes a complete episode guide with guest cast, synopsis and awards information for each episode and world wide tv schedules. Links are set up to FAQs and fan information sites, by category (www, ftp, lists). Easy to use - graphics don't overwhelm slow connections (the pictures are grouped on a separate page).

#### Alpha - Barbara Walton's *Quantum Leap* Pages

<http://earth.ast.smith.edu/~patten/ql/qlnews.html>

(TEMP URL)

Novel writing guidelines from one of the published fan writers, includes The *Quantum Leap* Writers' FAQ, with facts about character backgrounds and story canon that the Pro novels use.

#### Amy's *Quantum Leap* Page

<http://www.sky.net/~womack/quantum.html>

An image and sound gallery, not current.

#### Jason Conrad's *Quantum Leap* Homepage

<http://pages.prodigy.com/quantum-leap/>

Pictures, addresses, a merchandise list, a few links... and a slow to load hit counter. The picture of Scott and Dean on the first page is a really nice *QL* publicity shot that I don't remember ever seeing before. There's a survey form to send Jason feedback. The merchandise page contains lots of book information. Jason also has a *Mr. and Mrs. Smith* page.

#### Gabe's *Quantum Leap* page

<http://www.lehigh.edu/~inbrd/quantum.html>

Pictures and sound files, links to others.

#### Pam Ashworth's *Quantum Leap* Page

<http://www1.usa1.com/~ashworth/myql.html>

Pam's page includes a resource guide and a "Sightings" page on Scott and Dean's appearances, kept very current. She is also doing a *Mr. and Mrs. Smith* page.

#### The Waiting Room - JJ's *Quantum Leap* Page

<http://www.geocities/Area51/1885/qlleapers.html>

Julie Jekel's page, with links to her online fan fiction and "The Quantum Market", a *QL* memorabilia exchange. She is just starting this and doesn't have any ads besides her own yet, so visit her site if you're looking for something and add your request.

#### Jo's Quantum Cafe

<http://www.iag.net/~joorl/>

Jo Orlando's home page, with current pictures and cast news. She has a review of Scott's appearance at the Hollywood Bowl with Carol Burnett and a brief bio of Scott. Her pictures are organized as thumbnails, so you can look at them without wasting too much download time. A lot of the pictures were taken at cons. Her *Mr. and Mrs. Smith* page also includes nice photos.

#### Oh Boy!

(uses Shockwave Plugins to automatically play the theme)

<http://falcon.cc.ukans.edu/~buy/>

The picture index here is text descriptions only, so if you have a slow connection you can just download the ones you want. Links to other *QL* pages and to the *QL* newsgroups are included.

#### Ziggyland (Home of the Egotistical Hybrid Computer)

<http://www.lookup.com/Homepages/76582/ziggy.htm>

A different sort of *QL* page, dedicated to Ziggy him/herself. There is fan fiction and questions presented from Ziggy's point of view.

#### Andy's Quantum Leap Web Page

<http://pages.prodigy.com/andyjung/ql.htm>

A table-based episode guide, by season, nicely organized on a leapblue background. A multi-media page, but it only had two sound files on it so far.

#### Phil's Quantum Leap Web Page

<http://studsys.msccs.mu.edu/~zeman/ql.html>

Phil Zeman maintains the *QL* Comic Book Guide, which is available here on a clear, easy to read page. Each issue is described with writing and art credits, issue and leap dates, a short synopsis and occasional notes.

#### Quantum Leap Novels Pages

[http://www.putnam.com:80/putnam/sci\\_fi.html](http://www.putnam.com:80/putnam/sci_fi.html)

Putnam/Berkley has web pages for each upcoming book, with a picture of the cover and a plot synopsis.

#### The Quantum Leap List of Lists

<http://hermes.ucd.ie/~sfsoc/pubs/lists/QL.html>

Mark Holtz's episode guide with everything.

#### Australia:

<http://munkora.cs.mu.oz.au/~eydc/>

The Imaging Chamber - the Australian *QL* Home Page  
Ratings polls, a guide to Australian *QL* fandom, a *QL* Thesaurus!, book ratings.

#### Finland:

[http://www.lingsoft.fi/~simon/quantum\\_leap/index.html](http://www.lingsoft.fi/~simon/quantum_leap/index.html)

Julia Simon's list of Obsessed Leaper lists and how she found *QL* in Finland. Mostly text, so it's quick to download. And she has the *QL* font (at [http://www.lingsoft.fi/~simon/quantum\\_leap/font.html](http://www.lingsoft.fi/~simon/quantum_leap/font.html)) that you can download, plus a version of the show logo you can use as a PC or web page background.

#### Germany:

##### Quantensprung

<http://www.tu-berlin.de/~gruhlke/forum/ql.html>

Dirk Gruhlke's page, in German (though an English version is "in progress"), gives the intro in German, plus the episode guide and pictures.

#### Israel:

##### Ronit Selig's Quantum Leap pages

<http://www.amis-jlm.co.il/ronit>

Leap blue sky background, with icons for pictures, sounds and links. An interesting feature here is a way to search the quote list for quotes by episode or string. Random quotes can also be selected.

#### UK:

##### Ian Collier's Quantum Leap Resources site

<http://users.ox.ac.uk/~uzdm0006/QL.html>

Pictures from Accelerate '96, instructions on how to build your own handlink.

##### Archives of The Quantum Leaper

<http://src.doc.ic.ac.uk:80/public/media/tv/collections/tar>  
dis/us/sci-fi/QuantumLeap/

An ftp site with the back issues of the mailing list.

#### Convention pages

These probably come and go more frequently than other pages, as cons are held. Some are maintained after the con with transcripts and pictures of the events.

The Leapcon '96 site is still up at <http://www1.usa1.com/~ashworth/leapcon96.html>.

Accelerate '96 - see Ian Collier's site.

IndyLeap and Eastleap had pages for their '96 cons that are no longer around. I expect they will reappear in '97 versions when the cons have information to announce.

#### The Search Engines

**Alta Vista** (<http://altavista.digital.com>) returned over 4000 hits for a search of just "Quantum Leap", it works better if you qualify it more, such as "Quantum Leap" AND "television", which narrows it down to "only" 1000 hits. I skimmed the first 100, there is lots of duplication in the hits and many of them still aren't about the series, but it's a place to start.

**Yahoo** (<http://www.yahoo.com/>) can be searched by keyword or by index pages. *Quantum Leap* is found

under Television:Shows:Science Fiction, Fantasy, and Horror.

**ZIA** (<http://www.zia.com>) is an index similar to Yahoo and includes a page of *QL* links, though some are outdated.

**Excite** (<http://www.excite.com>) found 4373 hits on "Quantum Leap", and includes a "relevance" score. Seems to do a better job ordering the choices than Alta Vista does. Adding "television" narrows it down to 1353 (at least they're specific!).

**Infoseek Ultra** (<http://ultra.infoseek.com>) found 8,066(!) hits on "Quantum Leap" and gave completely different "scores" to them, but the #1 hit was Brian Patten's *Quantum Leap* Information Page, the #3 hit was The Accelerator Chamber and the #4 hit was the Australian Imaging Chamber site. The SciFi Channel page and the Putnam Berkley novels page were also in the top 10, a much more useful list than any of the others generated.

**Lycos** (<http://www.lycos.com>) has a search mode and subject index also (under the link Sites by Subject). The index isn't too useful, the only *QL* link is to The Accelerator Chamber, but the search found 616 matching sites, presented in order of "relevance" again. The interface to the sorted sites is easier to follow than some of the others.

**The Internet Movie Database** (<http://us.imdb.com/search>) can be searched for actor's and crew's other credits.

### Newsgroups

**rec.arts.sf.tv.quantum-leap** was created spring 1994, previous discussions had been in rec.arts.tv.

**alt.ql.creative/alt.tv.quantum-leap.creative** is specifically for fan fiction.

**alt.tv.scott-bakula** is for discussing Scott.

Web sites for searching old news now exists, the best ones are **Alta Vista** and **Dejanews** (<http://www.dejanews.com>).

### A Quick Guide to the PQL web site by Karen Funk Blocher

PQL's web pages are as follows:

<http://users.aol.com/kfbofpql/pqlindx.html>

Project Quantum Leap home page, with club info, news, and a few surprises.

<http://users.aol.com/kfbofpql/obsindx.html>  
Index to The Observer, issue #1 to present.

<http://users.aol.com/kfbofpql/cqs.html>

### Mailing Lists US

**QLML**, run by Boris Zakharin since 9/95. Mail to Zakharin.QLML@juno.com with QL SUBSCRIBE as the subject (or QL INFO for more information). <http://www.voicenet.com/~zakharin> has back issues and list information, plus an index to fan fiction from the mailing list. Unfortunately, the author is playing with new HTML features and the result is a barely-readable mishmash. Hopefully he'll pick a style and settle down soon. Very confusing to navigate through.

### UK

John Kirk runs [cs-leap-request@durham.qc.uk](mailto:cs-leap-request@durham.qc.uk)

### Fanzines

**The Quantum Leap Fanzine Information list - what's out and where to get it.**

<http://www.inwap.com/u/mae/zlist.html>

A text-only version is also in the text subdirectory at the FTP site. This one's mine :-)

### HAWL Press

<http://www2.rpa.net/~storybox/hawl.html>

Very classy ads for The Having A Wonderful Leap Press zines. There are color pictures of the zine covers, excerpts from stories and ordering information.

### Imagine

<http://users.aol.com/genessa/imagine1.htm>

Imagine, an electronic fanzine, includes *Quantum Leap*. The white text on light grey background isn't the easiest thing to read on the intro page. The pages get better after that but I couldn't get any of the images to display and some of the links don't work. Still under construction. The poetry displays look nice, with wide borders, though the same effect on the articles (with centered text) doesn't work. Some of the HTML is still buggy too, causing odd text changes in the middle of things.

Enjoy your web browsing, I'm sure you'll find even more *QL* information out there! ☘

Answers to Common Questions about *Quantum Leap*. Will eventually be divided into eight pages for easier browsing.

<http://users.aol.com/kfbofpql/voices.html>

Other Voices in *QL* Fandom. Same is in The Observer but updated more frequently.

The PQL pages also link to my personal web pages:

<http://users.aol.com/kfbofpql/karen.htm>



My personal home page, with bio, quotes, etc. This in turn links to a second personal page, my two Madeleine L'Engle pages, and the Worldwide Travel web pages, which I maintain for the wonderful company I've been with the past four years.

**URL Connection Tips for the PQL Site**

If you've tried and failed to connect to PQL's web site, here are some tips to try:

1. Spelling and capitalization count. AOL's posted tips claim that the capitalization and the spelling of the URL must both be exact. Type the above web address exactly as printed above, in lower case characters only.
2. AOL's frequently busy and their web server if frequently down. Try again later.

3. Follow a link. PQL's web page can be accessed from Sci-Fi Channel's The Dominion web site at the following addresses:

- <http://www.scifi.com/orbit/scifitv.html>
- <http://www.scifi.com/orbit/clubs.html>

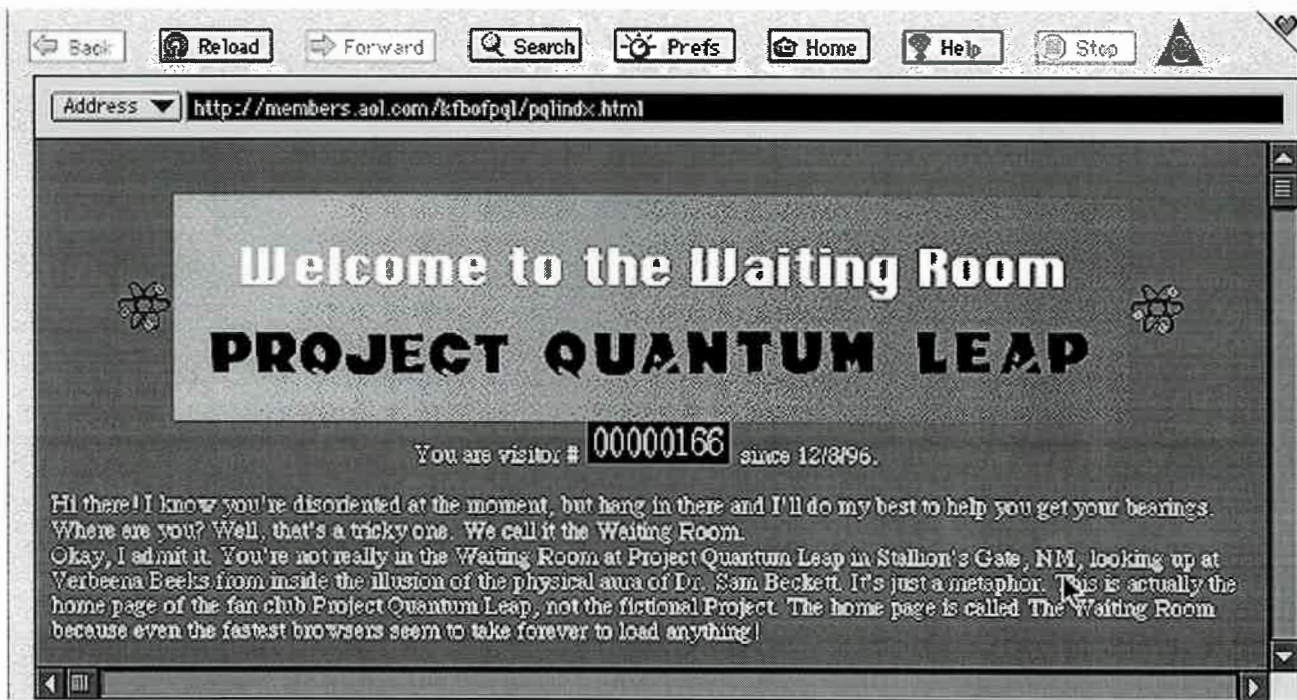
There's also a site that lists all sorts of tv sites, and we're in there, too. Start from:

<http://infoweb.magi.com/~datakes/index.html>  
 Yahoo! lists the Common Questions page. You can link from there. Search from <http://www.yahoo.com/>

4. Alternate addresses: in the above listings I have substituted the word "users" for the word "members" in the AOL urls. It seems to help. For example, the alternate url previously listed for the main page was:

<http://members.aol.com/kfbopfql/pqlindx.html>

Good luck. Some people have had trouble connecting, but it's there—really! ❄



Above: A snapshot of the Main PQL web page as seen from AOL. The real thing is a lot more readable, and on a leap blue background (of course!). Below and Right: various GIFs from the PQL web site. The three publicity shots below are reclaimed versions of the terrible old technology scans, two of which we originally published way back in *The Observer* #1 (1990).



## Scott Bakula in the Theatre

compiled by Dawn McLevy

*[Editor's note: The listing below has been several years in the making, and remains an ongoing project, to which a number of fans have contributed over the year, particularly Sarah Adams, Karen Scheffler and Sharon Major. Fans with additional, verifiable information (i.e. from printed sources) should send it (with a photocopy of the source) to the address at the end of the article. Dawn also included several pages of bibliography, much of it from theater reviews, which for reasons of space and typing time I have omitted here.—KFB]*

1967

### Amahl and the Night Visitors

Kirkwood Presbyterian Church  
With some members of the St. Louis Symphony.  
St. Louis, MO  
December 7 & 8, 1967  
Role: Amahl  
Source: TV interviews, resume, etc.

circa 1968-1976

### Joseph and the Amazing Technicolor Dreamcoat

Kirkwood Presbyterian Church  
Kirkwood, MO  
Dates unknown  
Role: Concert version - narrator  
Source: resume, etc.

### Mahler's Resurrection Symphony

St. Louis Symphony.  
St. Louis, MO  
Dates unknown  
Role: soloist, with Caroline Carlson  
Source: resume

1973

### Fiddler on the Roof

Kirkwood High School  
(independent theater)  
Kirkwood, MO  
Spring, 1973  
Role: Tevye  
Source: resume, etc.

### Godspell

Kirkwood Presbyterian Church  
Kirkwood, MO, June 8 & 9, 1973  
Role: Jesus  
Source: resume, etc.

circa 1968-1976

### Little Mary Sunshine

venue unknown  
St Louis?, MO, dates unknown  
Role: "Big Jim" Warrington  
Source: resume, etc.



### Cabaret

regional/stock/dinner theater/college  
St Louis?, MO, dates unknown  
Role: Cliff Bradshaw  
Source: resume, Playbill - Godspell, etc.

### The Miracle Worker

regional/stock/dinner theater/college  
St Louis?, MO, dates unknown  
Role: James Keller  
Source: resume

1976

### Man of La Mancha

Jefferson College  
Hillsboro, MO,  
Summer 1976?  
Role: Cervantes/Don Quixote  
Source: resume, interviews, etc.

After move to NYC, Sept 1976

### Shenandoah

Dinner theater, non-Equity show  
Queen Anne Productions  
North Carolina  
Fall 1976?  
Role: Sam  
Source: tv interviews (*One on One*, *Pat Sajak*),  
Playbill - *Day by Day*, resume, etc.

1977

### Company

Temple Israel  
Theatre Arts Group  
New York, NY  
March 19-27, 1977  
Role: Peter  
Source: Playbill - *Day by Day*, resume, etc.

### Shenandoah

With Ed Ames  
Paper Mill Playhouse

Millburn, NJ  
 October 26 - December 18, 1977  
 Role: Confederate Sniper and Ensemble  
 Source: *Theatre World*, vol. 34, pg. 210; Playbill,  
 resume; etc.

### 1977 - 1979

(The information on the following shows is very vague.  
 They are placed here because the current information  
 seems to fit this very broad time period.)

#### Shenandoah

(Original company opened with John Cullum at the  
 Alvin Theatre, January 7, 1975; moved to Mark Hellin-  
 ger Theatre on March 29, 1977, closed August 7, 1977.  
 Scott never did *Shenandoah* with John Cullum.)

Still touring with John Raitt, May 31, 1977  
 Opened at Ariel Crown Theatre, Chicago,  
 October 4, 1977.  
 Role: Ensemble with John Raitt.  
 Source: *Theatre World*, vol. 33, pg. 84; *Theatre  
 World*, vol. 34, pg. 157; interviews.

#### The Hope Chest

Production Company  
 Off or Off-off Broadway,  
 New York, NY  
 Dates unknown  
 Role: Ben  
 Source: Playbill - *Shenandoah* with John Raitt;  
 press release for *Day by Day*; Playbill - *Day by Day*,  
 etc.

#### Yesterday's Flowers

Manhattan Theatre Club  
 New York, NY  
 Dates unknown  
 Role: Leonard  
 Source: Playbill - *Magic to Do*; etc.

### 1978

#### Godspell

Carousel Dinner Theatre  
 Ravenna (Akron), OH  
 March 14-26, 1978  
 Role: Jesus  
 Source: Playbill - *Shenandoah* w/ John Raitt, etc.

#### Shenandoah

American Shakespeare Theatre  
 Stratford, CT  
 April 25 - 30, 1978  
 Role: Understudy  
 Source: Playbill.

#### Reunion

Broadway Drama Guild  
 Cubiculo Theatre  
 New York, NY

May, 1978  
 Role: John  
 Source: Press release for *Day by Day* at Ford's  
 Theatre, etc.

#### Shenandoah

With John Raitt  
 Shubert Theatre  
 Philadelphia, PA  
 May 18 - June 11, 1978  
 Role: Ensemble  
 Source: Playbill.

#### Shenandoah

With Chester Ludgin  
 Pocono Playhouse  
 Mountain Home, PA  
 August 29 - September 2, 1978  
 Role: Jacob  
 Source: Playbill, etc.

#### Oh! What a Lovely War!

Queen Festival Theatre  
 Flushing Meadow Park, NY  
 October 14 - November 5, 1978  
 Role: unknown  
 Source: *The Village Voice*, 10.30/78; *Show Busi-  
 ness*, 11/2/78; *Theatre World*, Vol. 35, pg. 137; etc.

### circa 1978 - 1979

#### East of Kansas

off or off-off Broadway  
 New York, NY  
 1979?  
 Role: Leonard  
 Source: Press release for *Day by Day*, Playbill, for  
*Day by Day*, etc.

### 1979

#### Shenandoah

With John Raitt  
 Paper Mill Playhouse  
 Milburn, NJ  
 March 21 - April 22, 1979  
 Role: James  
 Source: Playbill

#### Magic to Do

(Changes title to *Day by Day* in MA and DC)  
 Cincinnati Playhouse in the Park  
 Cincinnati, OH  
 June 29 - August 26, 1979  
 Role: The Lineworker  
 Source: Cincinnati Playhouse and Washington  
 press releases, Playbills, etc.

### circa 1979 - 1980



**Grease**

An Evening Dinner Theatre  
Elmsford, NY  
dates unknown  
Role: Teen Angel  
Source: Playbill (Revue) for *I Love My Wife*, 1981;  
Playbill for *Godspell*, 1981

1980

**Magic to Do**

(Changes title to *Day by Day* during or after its run  
in Boston, MA)  
Charles Theatre  
Boston, MA  
January 4 - February 10, 1980 (ran for six weeks)  
Role: The Lineworker  
Source: Cincinnati Playhouse and Washington  
press releases, Playbills, etc.

**Day by Day**

Ford's Theatre  
Washington, DC  
February 21 - April 6, 1980  
Role: The Lineworker  
Source: Press releases, Playbills, etc.

**The Baker's Wife**

With Krista Neumann  
Cincinnati Playhouse in the Park  
Robert S Marx Theatre  
Cincinnati, OH  
May 13 - June 8, 1980  
Role: Dominique, the chauffeur of M. le Marquis  
Source: Playbill, press releases, etc.

**TA-DAH!**

American Theatre of Actors  
Chernunchin Theatre  
New York, NY  
November 5 - 23, 1980  
Role: Benedick  
Source: *Backstage*, 12/12/80; *New York Post*,  
11/17/80 etc.

1980

**Godspell**

Equity Library Theatre  
New York, NY  
January 8 - February 1, 1981  
Role: Jesus  
Source: Playbill; *Theatre World*, Vol. 37, pg. 117  
etc.

**Keystone**

GeVa Theatre  
Rochester, NY  
March 5 - 22, 1981

Role: Mack Sennett  
Source: *Theatre World*, Vol. 37, pg. 185 ; *New York  
Post*, 3/12/81 etc.

**I Love My Wife**

Cincinnati Playhouse in the Park  
Thompson Shelterhouse  
Cincinnati, OH  
June 25 - August 2, 1981  
Role: Wally  
Source: Playbill, etc.

**I Love My Wife**

With Charles Repole  
An Evening Dinner Theatre  
Elmsford, NY  
September 16 - November 8, 1981  
Role: Wally  
Source: Playbill (Revue); press releases for *Pi-  
rates...* etc.

1982

**Is There Life After High School?**

Ethel Barrymore Theatre  
New York, NY  
May 7 - 16, 1982  
Role: Undestudy  
Source: *Theatre World*, Vol. 38, pg. 30, etc.

**The Pirates of Penzance**

With Christopher Hewitt  
Darien Dinner Theatre  
Darien, CT  
September 22 - November 28, 1982  
Role: Pirate King  
Source: reviews, press releases, etc.

1983

**It's Better With a Band**

Sardi's Club Room  
New York, NY  
March 27 - April 30, 1983  
Role: Musical revue, ensemble cast  
Source: *Theatre World*, Vol. 39, pg. 89, etc.

**Hello, I'm Not In Right Now**

White Barn Theatre  
Westport, CT  
July 22 - 24, 1983  
Role: Josh  
Source: reviews, etc.

**Marilyn: An American Fable**

Minskoff Theatre  
New York, NY  
November 20 - December 3, 1983 (rehearsal  
started August 1983)  
Role: Joe DiMaggio

Source: *Theatre World*, Vol. 40, pg. 18, etc.

1984

### Broadway Babylon: The Musical That Never Was

Paper Moon Cabaret  
New York, NY  
May 18 - June 9, 1984  
Role: Musical revue, ensemble cast  
Source: *Theatre World*, Vol. 40, pg. 78, etc.

### Accentuate the Positive

The Bottom Line  
New York, NY  
November 18 - 20, 1984 (ran Sunday through Tuesday)  
Role: Musical revue, ensemble cast  
Source: *New York Times*, 11/22/84

1985

### 3 Guys Naked From the Waist Down

Minetta Lane Theatre  
New York, NY  
February 5 - June 30, 1985  
Role: Ted Klausterman  
Source: *Theatre World*, Vol. 41, pg. 23, etc.

1986

### Nite Club Confidential

with Scott Bakula and Krista Neumann?  
Tiffany Theatre  
West Hollywood, CA  
January - June, 1986 (exact dates unknown)  
Role: Buck Holden  
Source: *Drama-Logue*, Dec. 4-10, 1986; etc.

1987

### Nite Club Confidential

Next Move Theatre  
Boston, MA  
February 12? - March 7, 1987  
Role: Buck Holden  
Source: Review, etc.

### 3 Guys Naked From the Waist Down

Pasadena Playhouse  
Pasadena, CA  
March 21, 1987  
Role: Ted Klausterman  
Source: *Los Angeles Times*, 3/15/87, etc.

1988

### Romance ♥ Romance

Helen Hayes Theatre

New York, NY  
May 1 - October ?, 1988 (rehearsal started in April; Scott left the show sometime during or after October.)  
Role: Alfred Von Wilmers / Sam  
Source: *Theatre World*, Vol. 44, pg. 35; Playbills; etc.

1995

### Anyone Can Whistle

Carnegie Hall  
New York, NY  
April 8, 1995  
Role: J. Bowden Hapgood  
Source: Playbill, saw the performance, reviews; etc.

### The Importance of Being Wilde

Forum Theatre, Civic arts Plaza  
Thousand Oaks, CA  
November 11, 1995 (two performances)  
Role: various  
Source: *Dramalogue*, 11/2/95; program; etc.

### Tribute to Lorenz Hart

Center Theatre Group  
Mark Taper Forum  
Los Angeles, CA  
October 4, 1995?  
Role: guest appearance  
Source: *Daily Variety*

1996

### The Hollywood Bowl on Broadway

With Carol Burnett  
Hollywood Bowl  
Hollywood, CA  
July 26 - 27, 1996  
Role: guest appearance  
Source: *Daily Variety*

Please send additions and corrections to  
Dawn McLevy  
2834 Redding Rd  
Fairfield, CT 06430  
Last updated 1/19/97. ☘



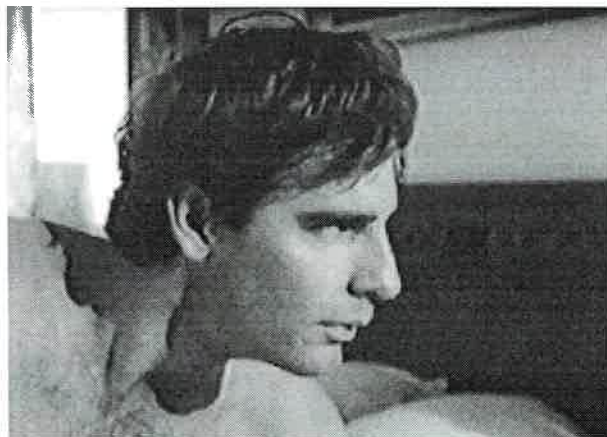
## A BUYER'S GUIDE TO QL-RELATED LASERDISCS

by Karen Funk Blocher  
(supplement to last issue)

My husband and I bought a LaserDisc player just before Christmas, and shortly thereafter a friend directed me to a great source for LaserDiscs. I'm going to promote it here, not only because they do a good job, but because they carry every LaserDisc that's currently in print. If these people don't have it or can't get it, then either it never existed or it's been out of print for some time. Even if you prefer to buy your LaserDiscs in person at a store, checking with the Ken Crane's listing is a great way to know what's out there and what you can expect to pay for it.

Here's the contact information for this remarkable company:

Ken Cranes  
15251 Beach Boulevard  
Westminster, CA 92683  
Phone: (800) 624-3078  
Phone (In California): (800) 626-1768  
Phone: (714) 892-2283  
Fax: (714) 892-8369  
Web: <http://www.kencranes.com/laserdiscs/>



*"We did it! ... Did what?" Capture by John Blocher.*

LaserDiscs are also available at Suncoast Video, Tower Records & Video, and a probably a few other chains, but seldom have more than a few hundred titles on hand. (they can order them, though!) I've also found that you can save a lot of money if there's a good source of used LaserDiscs in your town or city. The only major drawbacks are that it make take many trips to the store to find something you want, and that there may be a slightly higher portion of damaged or defective discs.

Here are the QL-related LaserDiscs I found in Ken Crane's downloadable catalog without working too hard at it. The first price in each listing is the manufacturer's list price. The second is Ken Crane's price, not including a very reasonable shipping cost. The main problem with them is that they don't list

much more than the title, price, and whether it's letterboxed or whatever, so you need to seek elsewhere for further details—which is exactly what this listing is for!

### CODES:

CAV The LaserDisc equivalent of SP (fast speed). special effects work at this speed, but the number of discs needed doubles, and the price tends to triple.

CLV: The LaserDisc equivalent of EP (extended play speed). Some special effects are not available at this speed, depending on the player used.

DD Dolby Digital sound

EP recorded at extended play speed (6 hr mode)

LTX Letterboxed. The film is formatted in the original aspect ratio (proportion of height to width), with dead space (usually black) at the top and bottom the tv screen. This enables the viewer to see all the action of the film, not just what's in the middle or only half of the screen at any given moment.

OP out of print

rem remastered; discounted but hard to find

THX THX digital sound

### QUANTUM LEAP

TITLE: *Quantum Leap: The Pilots*

YEAR: 1989 (released 1993)

FORMAT: CLV

LIST PRICE: \$34.98 KC PRICE: \$27.98

DESCRIPTION: The uncut two-hour pilot episode, also known as "Genesis." Sam leaps into Air Force test pilot Tom Stratton, and then into "a ballplayer named Fox."

TITLE: *Quantum Leap: "What Price Gloria?"*  
/ *"Catch a Falling Star"*

YEAR: 1989 (released 1993)

FORMAT: CLV

LIST PRICE: \$34.98 KC PRICE: \$27.98

DESCRIPTION: In "What Price Gloria?" Sam leaps into a woman for the first time, and has to deal with sexual harassment. In "Catch a Falling Star," Sam leaps into an actor, and falls in love all over again with his old piano teacher.





TITLE: *Quantum Leap: "The Color of Truth"*  
/ "*Camikazi Kid*"

YEAR: 1989 (released 1993)

FORMAT: CLV

LIST PRICE: \$34.98 KC PRICE: \$27.98

DESCRIPTION: In "The Color of Truth" Sam leaps into an elderly black man in the Deep South at the dawn of the civil rights movement. In "Camikazee Kid," Sam leaps into a teenager whose idealistic sister is about to marry an abusive boyfriend.

#### SCOTT BAKULA

TITLE: *Color of Night*

YEAR: 1994

FORMAT: CLV, LTX

LIST PRICE: \$39.98 KC PRICE: \$31.98

DESCRIPTION: Suspense thriller starring Bruce Willis, with Scott as a psychiatrist who dies early in the film. Violent. Director's Cut, 140 minutes.

TITLE: *The Invaders*

YEAR: 1995

FORMAT: CLV

LIST PRICE: \$44.98 KC PRICE: \$35.98

DESCRIPTION: Last year's two part miniseries, sequel to the old TV series. Scott is a fugitive mental patient who knows that the truth is out there, and aliens are among us.

TITLE: *Lord of Illusions*

YEAR: 1995

FORMAT: LTX, DD, CAV?

LIST PRICE: \$44.98 KC PRICE: \$35.98

DESCRIPTION: Scott stars as Harry D'Amour in this Clive Barker occult detective film. The Director's Cut LD has behind-the-scenes footage, a still gallery, commentary by Clive Barker, an interview with Scott, and more. The extras are available only on the Director's Cut.

TITLE: *Mercy Mission: The Rescue of Flight 771*

YEAR: 1993

FORMAT: CLV

LIST PRICE: \$39.98 KC PRICE: \$31.98

DESCRIPTION: TV movie about a cargo plane pilot [Scott] off course and in desperate trouble at Christmas time, and the commercial pilot [Robert Loggia] who helps him by radio. 92 minutes.

TITLE: *My Family (Mi Familia)*

YEAR: 1995

FORMAT: CLV, LTX (1.85:1 ratio) / DD

LIST PRICE: \$49.98 KC PRICE: \$39.98

DESCRIPTION: Jimmy Smits film about the Sanchez family, in which Scott has a small role as a priest.

TITLE: *Necessary Roughness*

YEAR: 1991

FORMAT: non-LTX and LTX/DD, both CLV & rem

LTX LIST PRICE: \$34.98 KC PRICE: \$27.98

non-LTX LIST PRICE: \$34.98 KC PRICE: \$9.98

DESCRIPTION: Scott's second feature film appearance, in which he plays an overage college football player on a team of misfits. Also stars Robert Loggia and Hector Elisando. A love of football helps.

#### DEAN STOCKWELL

TITLE: *Anchors Aweigh* (restored)

YEAR: 1945

FORMAT: CLV

LIST PRICE: \$39.98 KC PRICE: \$31.98

DESCRIPTION: Dean's first or second film, depending on how you count them. Stars Gene Kelly and Frank Sinatra as sailors, with Dean as the love interest's little boy Donald. Dean even sings a little bit in this classic musical. 140 minutes.

TITLE: *Beverly Hills Cop II*

YEAR: 1987

FORMAT: non-LTX and LTX/THX, both CLV

LTX LIST PRICE: \$39.98 KC PRICE: \$31.98

non-LTX LIST PRICE: \$34.98 KC PRICE: \$27.98

DESCRIPTION: Dean has a minor role as a bad guy, Chip Cane, in this Eddie Murphy vehicle, a mediocre sequel to the hit film about unorthodox cop Axel Foley. 102 minutes.

TITLE: *Bonanza: The Return*

YEAR: 1993

FORMAT: CLV

LIST PRICE: \$34.98 KC PRICE: \$27.98

DESCRIPTION: Dean plays a truly interesting antagonist in what could easily have been called *Bonanza: The Next Generation*—except that there actually is a video by that title. This one does disservice to the original series via the angst-ridden histories of these latter-day Cartwrights. TV movie, 96 minutes.

TITLE: *Compulsion*

YEAR: 1959

FORMAT: LTX, CLV

LIST PRICE: \$39.98 KC PRICE: \$31.98

DESCRIPTION: Dean stars as one of two defendants in a "thrill killing" in this fictionalized account of the infamous Leopold & Loeb case. A classic. Also stars Orson Welles and Bradford Dillman. 105 minutes.

TITLE: *Gardens Of Stone*

YEAR: 1987

FORMAT: LTX, CLV

LIST PRICE: \$29.98 KC PRICE: \$23.98

DESCRIPTION: Dean's role is quite small in this well-made story of an infantry recruit (DB Sweeney) assigned to Arlington Cemetery burial duty, who longs to serve in Vietnam. Also stars James Caan and James Earl Jones. Directed by Francis Ford Coppola. 112 minutes.

TITLE: *Gentleman's Agreement*

YEAR: 1947

FORMAT: CLV, black & white

LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Dean plays the son of a journalist [Gregory Peck] who pretends to be Jewish in order to research a series of magazine articles about Anti-Semitism. It won three Oscars, including one for Best Picture, and Dean won a special Golden Globe award. 118 minutes.

TITLE: *Stephen King's The Langoliers*

YEAR: 1995

FORMAT: CLV

LIST PRICE: \$34.98

KC PRICE: \$27.98

DESCRIPTION: Steven King TV mini-series about 10 sleeping airline passengers who wake to find that their fellow passengers and the plane's crew have disappeared, and no one on the ground is answering their distress calls. 180 minutes.

TITLE: *Married to the Mob*

YEAR: 1988

FORMAT: CLV

LIST PRICE: \$29.98

KC PRICE: \$23.98

DESCRIPTION: Dean got an Oscar nomination for his role as Tony the Tiger Russo, who pursues Michelle Pfeiffer in this Jonathan Demme comedy. 120 minutes.

TITLE: *Mr. Wrong*

YEAR: 1996

FORMAT: LTX (1.85:1 ratio), CLV

LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Dean plays the private detective hired to help Ellen DeGeneres free herself of Bill Pullman's unwanted attentions in this not-so-great recent film.

TITLE: *Paris, Texas*

YEAR: 1984

FORMAT: CLV

LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Harry Dean Stanton stars as Dean's troubled brother Travis, who has been lost physically and spiritually for four years. Now Walt [Dean] has to help his brother put his life back together, reestablish a relationship with his son, and find his estranged wife. 145 minutes.

TITLE: *The Player*

YEAR: 1992

FORMAT: non-LTX, CLV and LTX/Criterion (CAV)

LTX LIST PRICE: \$99.98

KC PRICE: \$79.98

non-LTX LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Dean has a small featured role as a Hollywood agent in Robert Altman's cameo-crammed, wildly satirical look at the Hollywood movie business. Stars Tim Robbins as a Hollywood executive who is besieged by a rival exec, hungry writers, a stalker, and the law. 123 minutes.

TITLE: *The Secret Garden*

YEAR: 1949

FORMAT: CLV

LIST PRICE: \$34.98

KC PRICE: \$27.98

DESCRIPTION: Margaret O'Brien is the orphaned niece and Dean her morose and sickly cousin in the 1949 version of this classic story. This is one of five films bearing this title currently available on LaserDisc, so be sure to specify the year or the studio (MGM) when ordering. 92 minutes.

TITLE: *Son of the Morning Star*

YEAR: 1991

FORMAT: CLV

LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Gary Cole stars as General George Custer in this TV miniseries. Dean plays a minor role as another general who proves perfectly willing to feed Custer to the Indians. Two tapes, 186 minutes.

TITLE: *Tracks*

YEAR: 1974

FORMAT: CLV

LIST PRICE: \$34.98

KC PRICE: \$27.98

DESCRIPTION: Dean plays an aging hippie in this stream-of-consciousness Dennis Hopper film about a soldier bringing his dead buddy's body back from the Vietnam war. 90 minutes.

TITLE: *Tucker: The Man and His Dream*

YEAR: 1988

FORMAT: non-LTX and LTX, both CLV

LTX LIST PRICE: \$24.98

KC PRICE: \$19.98

non-LTX LIST PRICE: \$24.98

KC PRICE: \$19.98

DESCRIPTION: Dean has a brief but memorable role as Howard Hughes in this true story of a maverick automaker, directed by Francis Ford Coppola. 111 minutes.

#### DONALD P BELLISARIO

TITLE: *Battlestar Galactica* (pilot)

YEAR: 1978

FORMAT: CLV

LIST PRICE: \$34.98

KC PRICE: \$27.98

DESCRIPTION: Don co-wrote or directed this pilot movie for the *Battlestar Galactica* series (I forget which). It starred Lorne Greene as the patriarch of a fleet of space ships whose people battle Cylons and try to make it back to their legendary ancestral planet, Earth.

TITLE: *Last Rites*

YEAR: 1988

LIST PRICE: \$39.98

KC PRICE: \$31.98

DESCRIPTION: Don's only theatrical film as a director stars Tom Berenger as a priest who falls in love with a woman he's trying to protect from the Mob after she witnesses a murder.

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

**SEASON FIVE CREDITS (STAFF & CREW):**

(The following crew listings are for the first half of Season Five only. A full listing will be published next issue.)

**CREATED BY:** Donald P. Bellisario

**EXECUTIVE PRODUCER:**

Donald P. Bellisario

**CO-EXECUTIVE PRODUCERS:**

Deborah Pratt, Chas. Floyd Johnson

**SUPERVISING PRODUCERS:**

Richard C. Okie, Harker Wade, Tommy Thompson: "Killin' Time" "Trilogy Part 1" "A Tale of Two Sweeties"

Harker Wade, Tommy Thompson, Richard C. Okie: "Lee Harvey Oswald" "Leaping of the Shrew" "Star Light, Star Bright" "Liberation" "Trilogy Parts 2&3"

Tommy Thompson, Richard C. Okie, Harker Wade: "Nowhere to Run" "Deliver Us From Evil" "Promised Land"

**PRODUCER:** Robin Jill Bernheim

**ASSOCIATE PRODUCERS:**

Scott Ejercito, Julie Bellisario: "Lee Harvey Oswald" "Killin' Time" "Deliver Us From Evil" "Trilogy Parts 2&3" "Promised Land" "Liberation"

Julie Bellisario, Scott Ejercito: "Nowhere to Run" "Star Light, Star Bright" "Trilogy Part 1" "A Tale of Two Sweeties"?

**COORDINATING PRODUCER:**

David Bellisario

**STORY EDITOR:** none

**THEME BY:** Mike Post

**MUSICAL SCORE BY:** Velton Ray Bunch

**DIRECTOR OF PHOTOGRAPHY:**

Michael Watkins, A.S.C.: "Lee Harvey Oswald" "Nowhere to Run" "Killin' Time" "Star Light, Star Bright" "Deliver Us From Evil" "Trilogy Part 1"

Michael Watkins, A.S.C., Robert McBride: "Trilogy Parts 2&3"

Donald M. Morgan, A.S.C.: "Leaping of the Shrew"

Bradley B. Six, A.S.C.:

Robert McBride: "Promised Land"

Robert Primes, A.S.C.: "A Tale of Two Sweeties," "Liberation"

**PRODUCTION DESIGNER:**

Cameron Birnie

**EDITED BY:**

Jon Koslowsky, A.C.E.: "Lee Harvey Oswald" "Star Light, Star Bright" "Liberation"

Jon Koslowsky, A.C.E., Randy Wiles: "Trilogy Parts 2&3"

Randy D. Wiles: "Leaping of the Shrew" "Deliver Us From Evil"

M. Edward Salier, A.C.E.:

Michael S. Stern: "Nowhere to Run" "Killin' Time" "Trilogy Part 1" "Promised Land" "A Tale of Two Sweeties"

M. Edward Salier, A.C.E., Jon Koslowsky, A.C.E.:

**UNIT PRODUCTION MANAGER:**

Ron Grow

**FIRST ASSISTANT DIRECTOR:**

Ryan Gordon: "Nowhere to Run" "A Tale of Two Sweeties" "Leaping of the Shrew" "Trilogy Part 1" "Trilogy Parts 2&3" "Liberation"

Bob Mayberry: "Star Light, Star Bright"

R. John Slosser: "Lee Harvey Oswald" "Deliver Us From Evil" "Promised Land"

**SECOND ASSISTANT DIRECTOR:**

Brian Faul

**CASTING BY:**

Ellen Lubin Sanitsky

**SET DECORATOR:** Robert L. Zilliox

**COSTUME DESIGNER:**

Jean-Pierre Dorleac: "Lee Harvey Oswald" "Leaping of the Shrew" "Nowhere to Run" "Killin' Time" "Star Light, Star Bright" "Deliver Us From Evil" "Trilogy Part 1" "Trilogy Parts 2&3"

Jacqueline Saint Anne: "Promised Land" "A Tale of Two Sweeties" "Liberation"

**COSTUME SUPERVISORS:**

David Rawley, Katina Kerr: "Lee Harvey Oswald" "Leaping of the Shrew" "Nowhere to Run" "Killin' Time" "Star Light, Star Bright" "Deliver Us From Evil" "Trilogy Part 1" "Trilogy Parts 2&3" "Liberation"

Jill Sheridan, Alice Daniels: "A Tale of Two Sweeties"

**ART DIRECTOR:**

Ellen Dambros-Williams

**SOUND MIXER:**

Barry D. Thomas

**STUNT CO-ORDINATOR:**

Diamond Farnsworth

**PANAFLEX CAMERA AND LENSES BY  
PANAVISION**

**FASHION CONCEPTS:**

Jean-Pierre Dorleac: "Lee Harvey Oswald" "Leaping of the Shrew" "Nowhere to Run" "Killin' Time" "Deliver Us From Evil" "Trilogy Part 1" "Trilogy Parts 2&3"

**SOUND EDITOR:** Greg Schorer

**MUSIC EDITOR:** Bruce Frazier

**SPECIAL VISUAL EFFECTS:**

Roger Dorney, Denny Kelly (not listed in "Star Light, Star Bright")

**FILM FOOTAGE PROVIDED IN PART BY:**

the John F. Kennedy Library, Southwest Film Video, and Fries Entertainment, Inc.: "Lee Harvey Oswald"

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**THE EPISODES:**

EPISODE 75: "Lee Harvey Oswald"



## SAM'S CHRONOLOGY: 76

SAGA CELL: VERSION 7 (debut: footage from Seasons 4 and 5). This is one of the very few times in the series when the saga cell does not lead into the leap-in. Instead, this episode goes from the saga cells to the revamped opening credits with a new arrangement of the theme music.

FIRST SHOWN: 9/22/92    RESHOWN: no  
HAPPENED: 10/5/57-11/22/63, US and Japan and Russia, 10/5/57-11/22/63 as follows:

March 21, 1963, Dallas, Texas

October 5th-7th, 1957, Atsugi Japan

January 6, 1959, MACS-9, Tustin, CA.

October 21, 1959, KGB Headquarters, Moscow

April 10, 1963, Dallas, Texas

August 9, 1963, New Orleans, Louisiana.

November 21st-22nd, 1963, Dallas, Texas

WRITER: Donald P. Bellisario

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Reni Santoni (Sergeant Lopez), Willie Garson (Lee Harvey Oswald), Natasha Pavlova (Marina Oswald), Elya Baskin (Major Yuri Nosenko), Donna Magnani (Mariska), Dennis Wolfberg (Gooshie)

GUEST CAST: Co-starring: Michael Rich (as Corp. McBride), Philip McNiven (as PFC Briggs), Ward C Boland (as Lt. Obrigowitz), Rodney Kageyama (as Joda), Patty Toy (as Bar Girl), James Medina (as Carlos), Chris Kinkade (as New Orleans Policeman); with: Matthew Charley Nelson (Sgt Bellisario), Erika Amoto (Lt. Anna Guri), Lazar (Guard), Nathan Lisle (Frazier), Becky London (Ruth Paine), Karen Ingram (Jackie Kennedy)

PLOT: Sam leaps into Lee Harvey Oswald on March 21, 1963—that is, assuming the copy of *The Daily Worker* he's holding is current. Marina Oswald is taking pictures of him "as a fascist killer." Marina speaks in Russian and Sam answers, realizing belatedly that he answered in Russian. As he questions her his temper flares repeatedly at her answers, and Sam actually slaps her. Appalled at what he's done, Sam apologizes, but it's clear that something is very wrong. After Marina goes inside, Sam looks through the rifle he posed with. The leaves in the gunsight become a vision of JFK in the car in Dallas, we hear a gunshot, and...



"Aye, aye, Sergeant Beaner." Screen capture by KFB.

...Suddenly Sam is at a US Marine base in Atsugi Japan, October 5th, 1957. Again he's Oswald, this time in the middle of a marksmanship test at 500 yards, administered by Sergeant Lopez. Twice Sam makes a sarcastic and possibly bigoted comment to Lopez, the second time calling him Sergeant Beaner. Al is appalled, but no more so than Sam himself. "You heard the words come out of my mouth," he tells Al, "but I didn't say them." Sam theorizes that Oswald's influence on his behavior might stem from the fact that he's leaped into Oswald twice. This surprises Al, who a) didn't know about the previous leap, and b) always believed that the famous photo of Oswald that Sam just posed for was a fake. Nor does Al want to believe that there's a little bit of Oswald left behind in Sam. But Sam field-strips an M-1 rifle without thinking about it or knowing how to do it himself, just as he spoke Russian earlier without personally having studied the language. End of Act one.

"I'm him, Al. I'm Lee Harvey Oswald." Al denies it, then gives in: "All right, so you've got a little Lee Harvey Oswald in you. You can handle that." But Sam thinks that there's a lot of Oswald in him. Sam's worried about leaping to November, 1963 and assassinating the President, but Al's not so sure Oswald was the killer, and suggests various conspiracy theories. Al thinks that Sam's in Japan in 1957 to uncover the beginnings of the conspiracy, whatever it might be. When Al says that Oswald would have been of value to the Russians because he know about "Race Car"—the code name of the U2 spy plane—Sam speaks of Race Car in Oswald's voice, as if in radio contact with the plane.

Sam goes about Oswald's job, while Al leaves to interview Oswald in the Waiting Room. Oswald claims to be Alex Hidell, one of his known aliases, but Al calls his bluff. Oswald tries giving only name, rank, and serial number, and then begins spouting Marxist jargon at Al. When Al asks whether Oswald's been in touch with a foreign agent, Oswald asks, in Sam's voice, "Are you a foreign agent, Al?"

Meanwhile, Sam does Oswald's job—correctly except for one major mistake—plotting the course of Race Car, apparently at 30,000 feet in altitude above the world record (although the lieutenant disputes this). Al thinks that this is the sort of info Oswald might pass on to a foreign agent, possibly at a bar called Negashaya in Yamato, Japan—which is where we pick up the story two days later. Sam meets the crossdressing barkeeper and pimp, Joda, and Lee's Russian girlfriend, Mariska, neither of whom appear to be conspirators or spies despite Al's claims. Oswald comes to the fore repeatedly in Sam's behavior, eventually taking over completely as Lopez picks a fight with him. When a bloodied Sam/Oswald threatens Lopez with a knife, the only way Al can get through to the real Sam is to ask him to recite the four fundamental forces of interactions in quantum physics,

and the Pauli Exclusion Principle. Sam comes out—and leaps.

Now Sam is at MACS-9 (Marine Army Corps Station 9) in Tustin, CA. The date is January 6, 1959, and Sam is Oswald again. A young marine named Bellisario asks to see the duty roster, and as Sam looks for it, Al tells him that Oswald may have originally killed Lopez. In the revised history, Lopez lives long enough to save a lot of soldiers' lives.

Bellisario notices Lee's copy of *The Daily Worker*. Asked about his choice of reading material, Sam replies, "It's the only newspaper that tells the truth." Bellisario asks, "If you're a Marxist," what the hell are you doing in the Marine Corps?" Sam says, hauntedly, "I don't know"—and leaps again.

Now it's October 21, 1959, and Sam as Oswald is at KGB Headquarters in Moscow. Sam, in control for the moment, fidgets uncomfortably and stalls until the KGB's Major Nosenko tells a story about an act of his own father's cruelty, and that he loved his father anyway. He parallels that to Oswald's remaining loyalty to the United States—and Oswald takes Sam over, telling all he knows about the U2 spy plane. Meanwhile in the Waiting Room, Oswald recites the String Theory in Sam's voice, and then is shocked at knowing such a thing.

Back at the KGB, Sam/Lee finishes telling about U2, and actually walks through Al before coming to himself. But Ziggy says what we've already heard from the KGB agents talking among themselves: Oswald had nothing to tell the Russians about U2 that they didn't already know. Sam points out that none of the leaps so far point to any conspiracy. Ziggy says that for now, Sam needs to play events through as Oswald did—including slashing his wrists that night. Sam and Al continue to argue about whether Oswald was involved in a conspiracy with the CIA and/or KGB or else (as Sam believes) just a frustrated loser—and whether or not Sam must slash his wrists. Finally Sam touches the razor blade to his wrist, and leaps.

It's April 10, 1963, in Dallas, Texas. Sam, rifle in hand, is on the run after a botched attempt to assassinate General Edwin Walker. He gets home to Marina, and Oswald takes over again as he tells Marina that he doesn't know whether or not he hit Walker (whom he describes as being like Hitler), but that it should be on the news. Sam is barely aware of Al's presence at first, but eventually regains control. Al tells Sam that Ziggy tried to separate Oswald's mind from Sam's by using DNA typing and trying to make the stray neurons leap back via the Accelerator. But Sam knows that "You can't leap isolated mesons and neurons without drawing more neural energy with it, sucking up more of Oswald's mind." Sam's right: it is soon clear that their minds are now even more merged than before.

Another leap, and Sam/Oswald is in New Orleans, Louisiana. The date is August 9, 1963, and he's handing out leaflets that say, "HANDS OFF CUBA!" He gets in a discussion with a beautiful and flirtacious

young woman named Ellie LaForge about whether Castro is as admirable as George Washington. He introduces himself as Alec Hidell, and she leaves when she sees the ring on his hand. Sam proceeds to gleefully get in a fight with anti-Communist Cuban expatriates. Al tries to bring Sam to himself but fails. The next leap is to Dallas on November 21st, 1963, the day before the assassination. Oswald is still in control.

Sam/Oswald watches JFK joking on tv and smiles, remembering his marksmanship practice. He tucks in Oswald's baby and little girl, removes his wedding ring, and leaves his sleeping family. In the garage is a rifle wrapped in a blanket. He checks it over and wraps it in brown paper, later telling Frazier (his ride to work) that the package contains curtain rods.

Back at the Project, Gooshie reports that Ziggy says that the best option is to do nothing, but Al says that's because "Ziggy doesn't want to make another mistake." Gooshie says that with Sam as Oswald, Al can at least observe the assassination, and finally learn the truth about the conspiracy. But Al has finally come to realize that there is no conspiracy, just one "angry, envious man who wanted to propel himself into infamy." And unless Al can get through to Sam, it will be Sam who kills JFK in Oswald's place.

Back in Dallas, Sam is setting up boxes by the window, and unwrapping the rifle. In the Waiting Room, Al asks Oswald about his plans to kill Kennedy. Oswald, who thinks Al is Secret Service, claims to admire the President. "You admire him, but you're gonna kill him." Oswald denies owning a gun, but Al confronts Lee with every historical detail. Al threatens Oswald with a pistol, and demands to know whether Lee is acting alone.

Marina is watching the motorcade on tv with Ruth Paine as Sam loads the rifle and aims it out the window. Lee claims that it's Hidell who is going to shoot the President, but Sam breaks through to tell Al that Lee is lying, and is indeed acting alone. "And you've got to stop me."

Al runs out, and Oswald smiles, thinking he's gotten away with his lie. In moments Al is with Sam, shouting at him, trying desperately to get through as Sam/Lee prepares to fire at JFK. Questions about physics don't work this time, so Al talks about Sam's father, still alive and teaching him to drive a tractor that day in 1963. Shaken, Sam says, "Dad," and leaps. Al is helpless to stop the real Oswald from killing Kennedy.

Now Sam is in the motorcade as Secret Service Agent Clinton J. Hill. He can't save JFK either. But he does save Jackie's life. At Parkland Hospital, Al tells Sam that that was what he was there to do—because in the original history, Jackie died, too.

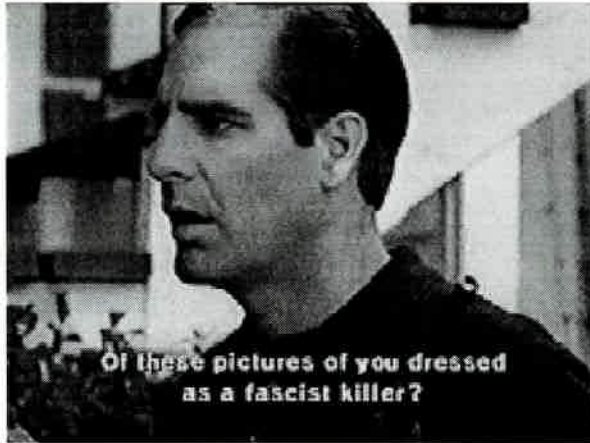
**KISS WITH HISTORY:** Kiss with history, nothing! This is full-blown sex with history, meticulously researched. The only part that qualifies as a mere "kiss" is Oswald's real-life encounter with young Donald P Bellisario (yes, Don really met Oswald, and thought he was creepy even then!)

**HOW LONG HAVE YOU BEEN HERE?** No, this isn't said, but the concept takes on a whole new meaning as Sam repeatedly fails to respond to Al's presence, even when the latter is yelling at him!

**MUSIC NOTES:** "Love Is Strange" by Ian and Sylvia plays on the jukebox at Negashaya, and Sgt. Lopez sings a brief parody of the US Marine anthem in the men's room while picking a fight with Lee/Sam.

Ray Bunch got an Emmy nomination for his suite from "Lee Harvey Oswald," which appears on the *Quantum Leap* CD.

**INSIDE JOKE:** Don Bellisario becoming a character in his own show isn't so much an in-joke in this case as an attempt to support his version of the truth about Oswald, by referring to the fact that Bellisario actually met Oswald.



*Sam realizes he's been speaking Russian. Screen capture by KFB*

**BIO/SAM:** Sam doesn't speak Russian, except under Oswald's influence. (Otherwise he wouldn't be so surprised at speaking it!) Sam also speaks (in voiceover) of his hunting days back in Elk Ridge: "I was a pretty good shot on the farm. Bagged my share of squirrels with a .22, and deer with a 30 aught 6. But that was long ago, and not at 500 yards."

Sam remembers the day JFK was killed "like it was yesterday. I was 10, and my dad was teaching me how to drive the tractor in the field behind the house. All of a sudden, Mom came out, yelling at us. She ran up right to the fence, and she was yelling, and we thought it was because of what we were doing. But then she told us that the President had just been shot."

As of this leap, Sam remembers the simo-leap with Al in "The Leap Back," albeit presumably not the part about being home with Donna.

**BIO/AL:** See below. Al's big on JFK conspiracy theories, and when he realizes that it's just Oswald, he explains his former belief thus: "It's more comforting to believe in plots, because if Kennedy could be killed that easily by one sicko, what hope is there for the rest of us?"

When Oswald accuses Al of not knowing his Marx, Al says, "After six years in the Hanoi Hilton, I tend to repress it."

Another thing that Al doesn't always remember too well is the simo-leap with Sam, which he denies recalling very well in "Dreams." In this episode, however, he seems to remember it well enough.

**AL'S WOMEN:** "Chip and I had liberty once at a place called the Inn of the Black Pearl. And we would soak in these wood hot tubs with four naked—" Sam interrupts, but we get the drift!

**BODY AND SOUL:** Major data here on the influence the leapee can have on Sam—in this case taken to an extreme. Sam says, "I could feel him in me. You know how there's always a little residual of the other person left behind in a leap? You know, like a little of their knowledge or personality, or maybe even a little bit of their soul?" Al doesn't believe it at first: "Oswald didn't leave a little anything into you, Sam. When you leap into someone, you're still Dr. Sam Beckett, with your personality, your knowledge, and you—where'd you learn to field-strip an M-1?"

Moments later, Al says, "Do you remember when the lightning struck us and we switched places?" Sam remembers. "I think so, and I got some of your libido, right?" Al says that if Sam can handle his sex drive, then "you can certainly handle a few of Lee Harvey Oswald's loose neurons." That implies that physical brain tissue belonging to Oswald might be present in Sam's brain, a notion confirmed by Ziggy's disastrous attempt to leap isolated neurons back to Sam. Ziggy's theory on why Sam leaps into Oswald multiple times (and presumably why they act like each other) is that they each have some of each other's neurons, which try unsuccessfully to reconnect with the rest of their own brains with each leap. This is the theoretical basis for Ziggy's plan of putting Oswald in the Accelerator and trying to leap Sam's neurons from Oswald back to Sam. According to Sam, however, the neurons would not go alone—and thereby cause the opposite effect of merging their minds even more.

"Lee Harvey Oswald" is the culmination of a gradual increase in how much the person in the Waiting Room influences Sam's behavior, starting from minor mannerisms in Season One and becoming more obvious in the Season Four episode "Dreams." After "Lee Harvey Oswald," it becomes relatively common for Sam to be overtly influenced by the leapee in various ways, from speech patterns to physical symptoms such as heart trouble. The phenomenon came to be known as "psycho-synergizing."

Here's what Scott Bakula had to say about this shortly before "Lee Harvey Oswald" first aired, in an interview for *The Observer* #7/8:

"Starting with this episode ["Lee Harvey Oswald"]—and there were hints before with 'Shock Theater' and '8 1/2 Months' where I had to deal with the symptoms [of the pregnancy]—there will be real aspects of the character; not just how they're perceived, like in 'Shock Theater' where I really become a little bit of all these people. I talked to Don and we thought we'd shake things up this season and have Sam start to get more mixed with all these people he's leapt into,



losing his center because he's been away from home for four years, making the audience less positive of Sam. We dabbled in it a bit last year. We're bringing in an element of personality, just adding a little spice to year five."



"Are you a foreign agent, Al?" Capture by KFB

**THE PROJECT:** As Al interviews Oswald for the first time, we see that the date is February 14, 1999, and that the place is Stallions Gate, New Mexico. We see an ariel view of red rock mesas, with a river running through them. Is this near Los Alamos, as I believe, or near Alamogordo, and Julie Barrett believes? There is strong evidence for both sites, but only Donald P Bellisario knows for sure.

In the interview itself, we see Al tell Oswald—as he will later tell Styles in "Killin' Time"—at least a short version of the truth: "You're part of an experiment," he says. "a new way of communicating through the neurons and mesons of the mind."

By the time Sam is on his way to the Texas School Book Depository, the date at the Project is February 16th, 1999.

**SAM BREAKS COVER:** "I'm not Oswald," Sam says in a moment of confusion before the fight with Lopez.



Marina Oswald, Mark 2, played by Natasha Pavlova.

*The leap-out from "A Leap for Lisa" had a different actress (identity unknown at this writing). Screen capture by KFB.*

**LEAP OUT/LEAP IN:** The leap out from "A Leap for Lisa" was filmed several months before the leap-in to "Lee Harvey Oswald," the former having been done in a hurry when the *Magnum* leap fell through. Marina Oswald was recast for the episode itself, necessitating a second shoot. For the record, the leap out version was about 20 seconds long, and featured a woman in a Jackie Kennedy-influenced outfit, speaking English with a vaguely Russian accent. (I didn't time this leapout by my usual standard of white screen to freeze frame, because the freeze frame in question is the actual photo of Oswald, which is sort of part of the "action." The leap-in, conversely, starts from that photo, at the end of a two and a half minute montage of photos of John F Kennedy and of Oswald. The symmetry of this is also seen in the fact that the leap-out at the end of "Lee Harvey Oswald" is not into the next story, but into a photo of the secret service agent (presumably Clinton Hill) at Parkland Hospital, followed by a montage of the funeral and so on.

In fact, the leap-in is not a "teaser" (short introductory scene) at all, but a full leap at the beginning of Act One. Counted to the leap to Atsugi, it's about 3:45 long. This Marina speaks Russian except for a few words of English she says at Sam's prompting.

**SCRIPT TO SCREEN:** The 7/13/92 version of the script (F.R.) was titled "Leaping on a String," a title that persists in the credit for the music from the episode that appears on the *QL* album. It begins with the leapout as seen at the end of "A Leap For Lisa," and continues with the leap-in as seen in on screen in "Lee Harvey Oswald." Here and throughout the script, the Russian dialogue is written in English, preceded by the stage direction "in Russian." Presumably the translation was done later, by one of actresses if I recall correctly.

When Sam/Oswald says he's not a child, the slap itself is not in the script, nor is the voice-over line wondering who he's leaped into. Instead, a bit of Sam's personal history appears in the script in voice over: "This Leap reminds me of a trip to California in seventy-one. Eight years from now. We'd arrived at Aunt Tillie's in the morning and were sitting down to breakfast when I had an overwhelming premonition of danger. Thirty seconds later the San Fernando earthquake hit." (Just as well this wasn't kept. Aside from seeming out of place in the narrative, Aunt Tillie has already caused problems in other scripts by being the name of one of Al's aunts and well as one of Sam's aunts.)

The script version of the initial dialogue between Sam and Al about Sam sensing a residual of the leapee sheds a slightly different light on the subject and, as I recall, is very similar to something Scott once said in a Q&A session: "I've always sensed who I've leaped

into before you and Ziggy told me about them. sometimes stronger than others, but there was always a little residual of the other person in me.”

According to the script, Al was practicing “touch and goes” (take-offs and landings) on the Enterprise aircraft carrier when the news came that JFK had been shot. This is consistent with what we know of Al’s Naval career during this period.

During the fight fight Lopez, Bellisario’s stage directions say, “His eyes glze and when they focus, it isn’t Sam staring at us...it’s Oswald.” Similarly, when Marina suggests destroying Oswald’s notebook, the stage directions say, “As he opens the pages his eyes change. He no longer looks at the world as Sam...he’s back to being Lee Harvey Oswald.” And yet again, watching tv in November, 1963: “His eyes are now the eyes of Lee Harvey Oswald.” As I recall, Bellisario later reported having told Scott, “Now I wrote it, but I have no idea how you’re going to do it.” Bellisario concludes, “But he did it.”

In the scene with young Marine Sgt. Bellisario, Bellisario speaks more harshly than he does on screen: “Let me tell you something...Private Oswald. I don’t know what your game is, but...you sure as hell don’t belong in this man’s Marine Corps.”

In the script, the leaps are in green light instead of the usual blue light. On screen, they are intercut shots of light and dark instead of the usual light effect, but what light there is is blue. The last two leaps—out of Oswald and out of the Secret Service Agent—are the normal blue ones.

The entire “Hands Off Cuba” sequence is additional to the 7/13/92 script, replacing a sequence of Oswald shooting pumpkins with a rifle. A tiny fragment of the pumpkin sequence makes it onto the screen later as Sam/Oswald watches JFK on tv. The pumpkin sequence is written in such a way as to prove that Oswald could have shot bullets from the Depository window that had the effects that gave rise to the term, “magic bullet.”

Most of the news footage and dialogue (but not all of it) is additional to the script, which refers to it as something to be selected later. In the end bit about the tractor, the script mistakenly refers to Elk Ridge as Elkhart.

NOTES: Willie Garson, who plays Oswald in the Waiting Room and the Depository (and lends his voice to Sam at one point) also played Oswald in *Ruby*, and in a sketch on *MAD-TV* in 1995. (At least I think it was ’95.) In the latter case, there was a picture of the real Oswald superimposed over his face. In an interview for *The Observer*, Garson (who is nothing like Oswald in real life) said that he had lost at least one commercial job when a competing actor mentioned that Garson had played Oswald. Nevertheless, he has since appeared in at least one Energizer commercial, as well as a tv series the title of which I forget at the moment. He also appeared in *Twin Peaks*.

Rodney Kageyama, who plays Joda the crossdressing geisha, previously appeared as Choo-

Choo in “The Leap Home, Pt. II-Vietnam.” He was also in Scott Bakula’s short-lived tv series *Gung Ho*.

So why did Sam leap into Oswald so many times, and what was he there to do each time? Sam’s theory that he leaped out of Oswald too soon the first time makes no sense at all (which is why I didn’t mention it until now), Ziggy’s theory about the fragmented minds trying to reconnect with their missing tissue seems to work pretty well.

From the God/Time/Fate/Whatever and changing history point of view, only two leaps have Sam changing history directly, namely the non-killing of Lopez (wouldn’t Oswald have been locked up for something like that?) and the survival of Jackie. It could be argued, however, that all those leaps had the effect and purpose of making Sam more a part of Oswald, bringing Sam and Al to a point they otherwise would never have reached: reenacting the assassination the way the real Oswald would have done it, and learning the truth about the conspiracy theories. If Sam had been entirely himself during his leaps into Oswald, he would never have taken the rifle to work with him that day in 1963, and JFK would have lived, changing history so drastically that Project Quantum Leap might never have happened. If G/T/W wanted Jackie Kennedy alive but JFK dead, (assuming no second gunman, which in Sam’s reality if not necessarily ours seems to have been the case) then Sam had to be Oswald enough to shoot. Once that was accomplished, Sam proceeded to his next, related assignment, saving Jackie.

On the other hand, even in his very first leap into Oswald Sam was already influenced enough to call Marina by name, speak Russian and get physically rough with Marina, none of which Sam would have done on his own. Even though Sam became more like Oswald in each succeeding leap--as may have been G/T/W’s intention--the potential was there from the beginning of the “leaping yo-yo” string.

Incidentally, at least two works of fiction I know about (a *New Twilight Zone* episode and the *Doctor Who* book *Who Killed Kennedy*) postulate that had history been changed via time travel to allow Kennedy to survive that day, the damage to history would have led inevitably to World War III! In a way, this ending of “Lee Harvey Oswald” affirms the basic Quantum Leap principle of changing history in small ways, on a personal basis rather than a global one. The difference here is that Jacqueline Bouvier Kennedy Onassis had a more profound impact on the lives of millions of people than most of the people Sam has helped—but not anywhere near the level of impact the survival of JFK would have had.

Never mind the chimp episode (“The Wrong Stuff”), the gay episode (“Running for Honor”), or even the last episode (“Mirror Image”): “Lee Harvey Oswald” was easily the most controversial episode of *Quantum Leap*, ever, particularly among fans. As I wrote a month later:

“There are people who were ready to stop watching

*QL* entirely, and others whose faith was renewed. Some people hated the ending, others were annoyed by Don's cameo, and there were lots of people who couldn't get past their personal beliefs about JFK to deal with the ep on its own terms. People wanted to believe that Sam was in "our" world, and this episode messed with that idea. They also had trouble dealing with the idea that what Sam and Al discovered about Oswald, although extensively researched and based on our reality, does no more than propose another possible explanation of our reality, not force that version as the only possible explanation for all time (as Oliver Stone tried to do.) Good grief; you may think people can get emotional about religion, but the JFK issue is equally filled with "true believers" on both sides, each thinking they have proof!"

Here are the main reasons why fans were upset, with my responses to each of them *in italics*:

1. Many fans had strong opinions about the JFK assassination that were diametrically opposed to Don Bellisario's opinion as expressed in this episode. For whatever reason, the semi-mysterious circumstances surrounding the murder of a charismatic President thirty years ago (as of when this aired) not only continues to capture the imagination and excite the mental faculties of the average American, but it also provokes a powerful emotional response, particularly among those of us who are old enough to remember that day in 1963. Don strongly challenged the beliefs of millions of *Quantum Leap* viewers, and many people strongly resented this. A few people were so upset that they threatened to stop watching the series entirely. *As I wrote above, it should not be necessary to agree with Don Bellisario point by point on this issue in order to enjoy this episode as a piece of fiction, which after all, it is. Much as Don wanted to convince viewers that Oliver Stone was wrong in his opinion, as presented in the film JFK, ultimately "Lee Harvey Oswald" is a work of historical fiction, as is the Stone movie, much as it purports to be "true." As for myself, I have no strong beliefs either way, which made enjoying the episode easy for me. [I don't have a strong opinion about O.J.'s guilt or innocence, either!]*

2. Another emotional upset lay in our watching our beloved Dr. Sam Beckett become a cold-blooded killer before our eyes. Whatever the rationale for this transformation, it could not justify the pain of seeing the character behave in ways that would normally be anathema to him. Again, many fans were too upset by this to enjoy the result—although everyone admitted that Scott Bakula's performance was astoundingly good. *This wasn't as big a shock for me as it was for some leapers, because Scott had implied this direction to the series in his interview with us the month before. This was also when VQT convention-goers saw a clip from the General Walker sequence, so those of us who were there had some idea what to expect. More importantly, there was plenty of groundwork laid for this development, from Sam's mannerisms being influenced by the leaper in the very first season—*

*talking with his hands in "Double Identity," smoking a pipe in "Star-Crossed" and so on—to Sam's submergence beneath other personae in "Dreams" and "Shock Theater" in Season Four.*

3. For the first time, *Quantum Leap* dealt directly with a major historical event, one that Don had specifically said would never appear on the series. Some fans felt that this was a betrayal of the concept of the series, part of a bastardization of the series in a desecrate attempt to get new viewers. *If Quantum Leap had turned into The Time Tunnel, with Sam at a major historical event every week of Season Five, I would be tempted to agree with this view. As it was, I don't think the idea was over-used. Had the occasional historical leaps been able to attract enough viewers to offset NBC's bad scheduling and save the show, it would have been well worth a slight change in format. As it is, it made for an interesting anomaly in the series.*

4. For the first time, it is shown that Sam's original history was different from ours in one major respect: t, this case Jackie Kennedy's death in 1963. To some fans, this felt like a cheat. *As I wrote in CQ (Answers to Common Questions about QL) #30, "Sam's universe (in any version of history) is not quite the same as ours. Obvious differences include...the absence of a tv series called Quantum Leap starring Scott Bakula and Dean Stockwell. (A tv series based on a top secret government project would be an unbelievably huge security leak!) There are also quite a few subtle differences between Sam's changing universe and ours. These include the date Buddy Holly left Lubbock (and probably when he wrote "Peggy Sue"), Woody Allen's age, Chevy Chase and Bill Murray being on Saturday Night Live during the same season, the release date of the film Earthquake (which in our universe came out before Sam's stunt work on it in his universe), the dating of the Apollo space program (and the names of the astronauts on board), the exact circumstances of Elvis' audition(s) for Sam Phillips, etc., and quite probably the occasional song or slang expression which would be anachronistic for a given date in our reality but does indeed exist at that date in Sam's. Leapers who object to the premise and/or ending of "Lee Harvey Oswald" would do well to remember that the truths that Sam and Al discovered about JFK's death in 1963 in their reality do not necessarily reflect what really happened in ours."*

5. Some people were annoyed that a character named Bellisario appeared in the episode, thinking that this was an act of egotism. *Hardly. It was more an attempt to show further supporting data for his version of what happened, saying, in effect, "I know what this guy was like. I met him."*

6. The familiar theme music was changed to a more bombastic arrangement, supposedly at Scott's suggestion (at least, he later claimed that it was his idea). Most fans hated it. *You got me there. I hated it too. The negative response to the remapped theme was so grat that Don Bellisario announced at the Second Annual Quantum Leap Convention in February 1993*



that the music whopuld be changed back for the season finale—which it was.

Shortly after the episode aired, the word went out that Don was interested in finding out more about what leapers thought of the episode. That was the era when large numbers of leapers, including myself, frequented the *Quantum Leap* boards on the Prodigy online computer service, so I copied off a large sampling of the opinions and commentary and sent them over to the QL office. Here is the text of that letter, a little time capsule of how we all felt about this episode when it first aired. Because it would be impossible at this point to seek permission to use the names of the leapers I've quoted, I've removed their names from the text below:

Sept 27, 1992

Donald P. Bellisario  
Belisarius Productions

Dear Mr. Bellisario,

Since I've heard that you are interested in getting the fan reaction to the season premiere I've spent over 18 hours compiling the opinions expressed on the subject by *Quantum Leap* fans on the computer service Prodigy. I understand you have already received printouts of some of these postings, but I thought it might be helpful to you to see a more updated accounting of fan opinion in condensed form.

Not surprisingly with such a controversial subject, there is an extremely wide divergence of commentary, but some near-consensus opinions have emerged among the 83 fans whose reactions I've compiled:

The vast majority of fans who expressed an opinion disliked the revamped theme music, or at least prefer the old version.

Even the fans who hated the episode agreed with everyone else that Scott Bakula's performance was outstanding. Some fans even place it on or above his "Shock Theater" performance. The word "Emmy" was mentioned quite a few times, but after so many disappointments on this score no one wants to get their hopes up that Scott's excellence will finally be recognized by Emmy voters. Dean's work was also singled out as outstanding.

Quite a few fans pointed out that your February, 1999 date predates "The Leap Back" by seven months, and yet this episode refers back to "The Leap Back" as having taken place. But since the internal dating of "Shock Theater" is no later than 1998 anyway (from a comment by Al that he's "43 years in the future" from October 1954), I've suggested (and other fans seem to agree) that "The Leap Back" took place in 1998 despite several references to the contrary. This would be consistent with the passage of time taking place in the real world since the premiere.

That's where the consensus ends. Some people liked the show but didn't like the ending, while others thought the ending brilliant. Many fans disagreed about there being no conspiracy, but some fans found their

enjoyment undiminished by this while for others it was a major stumbling block. Some fans felt you had a right to express your viewpoint, whether they agreed or not, while others felt that the episode was pointless propaganda. Some were riveted from beginning to end, while others felt that it dragged or was padded with extraneous leaps. On the whole, though, the vast majority of fans loved the episode, albeit often with reservations about some aspect of it.

My own opinion is that the entire episode was extremely well done except for the date glitch and the new theme music. I loved the photo montages, Mr. Bunch's score, your little cameo (if you really looked like that, you were pretty cute back then!), the Kennedy footage, the dialogue and almost every bit of the plot. But what brought this from mere excellence into the realm of genius was Scott's performance. Dean was no slouch either, and I thought Dennis Wolfberg gave an admirably restrained performance of Gooshie's lines.

On the next page is a listing of the basic opinions expressed on Prodigy, positive and negative.. *[Individual survey results have been deleted here.]*

**SUMMARY: (83 Leapers surveyed)**

**The Episode:**

Liked: 44	Ambivalent: 9
Disliked: 7	No Opinion Given: 23

**The Ending:**

Liked: 17	Ambivalent: 0
Disliked: 14	No Opinion Given: 52

**The Theme Music:**

Liked: 2	Ambivalent: 1
Disliked: 46	No Opinion Given: 34

**A SAMPLING OF P\* LEAPER COMMENTARY:**

"disappointing. I wonder if [Don Bellisario] trusts the Warren Commission. If he does, he must be the only one.... the location of the project...looks fake with that rotating sky."

"it was great. i don't agree with the idea that oswald acted alone. i agree with the movie jfk.... the conspiracy theory was already done and done well in jfk. why should dpb repeat it? ...besides, he supported the conspiracy theory with Al."

"intense and believable."

"Scott's performance was nothing short of amazing."

"This looks like the best season yet."

"I'm a conspiracy theorist myself, but still found it engrossing, challenging and was blown away when the 'Jackie' line was thrown out."

"I loved it."

"FANTASTIC. ... No one in New Orleans speaks with a Southern accent.... I also worked for the Federal Government in the late 60's and know that nothing came from this [Garrison's] conspiracy theory. The

lone gunman is just too boring...but I believe it is the TRUTH!"

"This was the last episode of *QL* I'll ever watch. And, with many reservations, I enjoyed it. Mostly for watching Scott Bakula turn in an astounding performance that outdoes anything else he ever did on this show. But, seeing the crap that's coming down the line, I fold. Goodbye, *QL*. I'm glad my last episode of *QL* was at least somewhat interesting, and classily put together (for the most part)."

"I was so pleased to see Al actually able to do something...."

"When you look back [at last season], it started getting into a distinct formula and the scripts were real safe. That is one reason I stopped watching. Now that they are showing Stallions Gate...and really "screwing" with the leaps it has become much more interesting!"

"AAARRRRGGGHHH!!!!!!!!!!!! I HATED IT FROM THE HYPED UP THEME MUSIC TO THE LOUSY ENDING! IT WAS MEAN AND VIOLENT AND NOT MY *QUANTUM LEAP*! IT MAY BE DPB'S *QUANTUM LEAP* BUT IF THEY GO ON LIKE THIS IT WILL BE AT LEAST ON VIEWER SHORTER. THE ENDING LEFT ME ANGRY BECAUSE I NEVER FELT *QL* LIED TO ME BEFORE. IT HAS BEEN MY FAVORITE SHOW SINCE THE FIRST EPISODE BUT NOW [I] FEEL BETRAYED! [Later:] "I overreacted.... I have a very low tension level. (I can't even watch *911*) and those scene were very intense. I have always thought of *QL* as a place where I could bask in the compassion of Al and Sam."

"awesome! ...right up there at the top."

"loved the ending."

"The new theme music is depressing. The old one was uplifting."

"a little tedious...."

"there wasn't any major new ideas."

"Lee Oswald was good, bad, and downright ugly. Don Bellisario has reached a new low in egotism. There was no point to the Leaps or his easy 'fix' ending.... I felt nothing but disappointment."

"[we] were spellbound by the story..."

"the ending was FANTASTIC."

"I was again bowled over by the intensity of the moment. I've only been watching *QL* for a short time (USA and NBC) but this episode will be the benchmark for all other episodes to be measured against."

"Great acting, and certainly one of the best."

"overall this was one of the best ones I think."

"the best acting I've seen in regards to Oswald's portrayal."

"a new *QL* fan."

"I sort of think of Jackie as the McGuffin in this episode.... The fact that I have not believed the Warren report for as long as I can remember and that I have done quite a bit of reading on the assassination did not prevent me from enjoying this episode."

"boring and pointless...twenty minutes of great *QL* and an hour-forty of boring filler."

"many [leaps] did seem like fillers and several were unnecessary."

"EXCELLENT."

"What's the point, Don? Big deal."

"When she heard the new song, [my wife] said, 'I thought we were watching *Quantum Leap*, not *Dallas*.' After that song, she lost interest in the show."

"I agree that the story ran long in places."

"great, but weird."

Well, that's it as of Sunday evening. Obviously there were a lot more comments, but I'm sure many of them are either in the mail to you or about to be, courtesy of various "P\* Leapers." I hope this was helpful to you. Please, if nothing else comes of this, I hope you will at least give us back the old theme music. Many thanks for your time and interest, and all my best wishes for the new season. And if you want us to launch another major campaign to get the show moved back to Wednesday nights, you have only to ask and I'm sure all the fans will be only too happy to pitch in.

Sincerely yours,

Karen Funk Blocher



Don Bellisario talks about "Lee Harvey Oswald" on CNN in 1992. Screen capture by KFB

In a letter dated 10/16/92, Don Bellisario replied:

Thanks so much for your letter, and the compilation of Prodigy comments on the season's opening episode. As always, I enjoyed reading the opinions expressed by our fans and I appreciate your sending them along.

Thanks, also, for your continuing loyalty to the series. Fans such as yourself are an integral part of our success and everyone at *Quantum Leap* is very grateful for the support we've received.

Warmest regards,  
Donald P Bellisario  
Executive Producer

EPISODE 76: "Leaping of the Shrew"

SAM'S CHRONOLOGY: 77

SAGA CELL: Version 7

FIRST SHOWN: 9/29/92

RESHOWN:

HAPPENED: 9/27/56, Central Aegean Sea and an uncharted island therein

WRITER: Richard C. Okie & Robin Jill Bernheim

DIRECTOR: Alan J Levi

GUEST STARS: Brooke Shields (as Vanessa Foster)

GUEST CAST: With: Socrates (**Nikos Stathatos**)



*A forced mud bath becomes a prelude to kissing. Screen capture by KFB.*

**PLOT:** Sam finds himself treading water in the middle of the sea. The ship nearby explodes as he watches, leaving him alone except for one other survivor, Vanessa. Sam finds a raft and gets Vanessa and himself safely into it. When Vanessa regains consciousness, she initially calls him David (her fiancé) before realizing he's not David at all. He's Nikos Stathatos, a Greek sailor who worked in the engine room of the ship Vanessa was on with David. David, incidentally, is about to be safely rescued, according to Al.

Vanessa is extremely unpleasant to Sam, calling him names and insisting that he rescue her trunk which floats nearby. Sam complies only under protest and at Al's suggestion. There is no food to speak of inside, and Sam throws away Vanessa's cigarettes upon learning from Al that it was one of Vanessa's cigarettes that caused the ship to catch fire. Sam uses Vanessa's wedding dress as a sail and her veil as a net, and they dine on seaweed before reaching shore on a deserted island. Over this makeshift dinner, Vanessa speaks glowingly of her father, who seems to have given her everything she could want—except his time and affection. David, it appears, is cut from the same mold as Daddy.

It doesn't seem possible, but Sam has somehow changed history so that he and Vanessa are no longer rescued as they were originally. Now nobody is due to visit their new island home for nine years.

Sam pitches a tent made from the former wedding dress, and he and Vanessa go foraging for food, with each of them to eat his or her own spoils. Sam finds fresh water only to learn that Vanessa has fouled it, and a mudfight ensues, followed by a kiss before Vanessa (who initiated the kiss) pulls away again.

Vanessa finds clams, while Sam has only grapes. Vanessa magnanimously shares her food. Sam has rigged a flare out of a hairspray can, to be put on the fire for launching if a ship is seen. That night, a ship is indeed on the horizon—but the can fails to launch. The can was empty. Vanessa reluctantly admits that she used it on her hair. Sam scolds her, and she's visibly upset.

The next day, Al tells Sam that Nikos and Vanessa are crazy about each other, and that in the original history, Nikos' superior sailing skills got them rescued before Vanessa had time to realize and admit this. Sam makes peace with Vanessa, and (in effect) proposes to her. They are kissing when another ship appears on the horizon. Vanessa tells Sam that she deliberately sabotaged the spray can before. She doesn't want to be rescued. Sam declines to signal the ship, and Al reveals that the couple has six kids together by the time they are picked up in 1965. Sam leaps.

**BIO/SAM:** Sam's dad taught him the names of all the constellations, apparently starting him on a lifelong interest in astronomy, as seen in various episodes. "He said that if I knew the names of the stars above our house, then I could never be alone because I could always look up and know that he and Mom were looking same stars."

Sam was in Indian Guides as a child.

**BIO/AL:** Al had a childhood nickname that he prefers not to reveal.

**AL'S WOMEN:** They're preparing for Tina's birthday back at the Project, "and she wants me to pop out of the wedding cake. You'll never believe what she wants me to not wear."

Vanessa reminds Al of his third wife, Ruthie.

**BODY AND SOUL:** Vanessa feels Nikos' beard.

**THE PROJECT:** Some of the Project staff members get wasted at Tina's birthday party.

**SAM BREAKS COVER:** Sam isn't particularly careful about talking to Al in front of Vanessa, leading her to think he's either very lonely or pretending to be crazy.

**LEAP OUT/LEAP IN:** There is no leap out from "Lee Harvey Oswald" (except into a photograph), so there is nothing to compare here.

**SCRIPT TO SCREEN:** The 8/6/92 version of the script (F.R.) was titled "Washed Away." It says that there's an hour time lapse between the leap-in and Act One, which would certainly help the continuity a bit. The script also has Sam feeding them beauty cream (with avocado and coconut oil) on the raft.

The rather lyrical description of what it took to make the wedding dress is additional to the script. Cut from Act Two is a Sam voiceover about leaping into "Quantum Purgatory," and a scene in which Al tells Sam that Nikos thinking that "Miss Foster walked straight off Mount Olympus," and that [he kept catching her looking at him, too." This scene is referred to later in the aired story, even though it's been cut. In that same scripted scene, Sam recalls that Al and Ruthie were only together for three months.

In the script, Al tells Sam that the sail is pushing



them in the wrong direction, but this doesn't help the continuity much (see below), since Al has announced that Sam's changed history and prevented their rescue even before Sam makes the sail.

NOTES: I'm sorry to have to say this, but 'Leaping of the Shrew' is the most poorly made *Quantum Leap* episode ever. It's not the acting—Brooke Shields, despite her former reputation, is better than competent—but the production values and the continuity are appalling. Anyone who has ever been on the Universal Studios tour in California will probably notice that the offshore scenes are shot in Jaws Pond, a manmade body of water with a gigantic painted sky for a backdrop. The clouds behind Sam and Vanessa don't move, and you can even see the seams and wrinkles on the backdrop in some of the shots.

Compression of the plot in this episode, probably at the script stage, is the most likely culprit for some glaring continuity errors. Al apologizes for taking so long to arrive, and yet it appears as though Sam's only been there a couple of minutes. When he returns, Al claims that Sam has changed history—and yet Sam hasn't done anything yet except rescue the trunk and throw a few things overboard. It hardly seems likely that he's changed the position of the raft (relative to where it was in the original history) enough to prevent rescue, and yet that's what Al and Ziggy would have us believe. The only possible way this could work would be if a) Sam was treading water a very long time between the leap-in and the beginning of Act One (as it says in the script), and/or b) the real Nikos got a sail going either much sooner than Sam or not at all.

My guess is that the cost and production time needed to complete "Lee Harvey Oswald" resulted in a shortage of both of these commodities for making "Leaping of the Shrew" properly.

I have no evidence for this at all, but the face in the mirror looks suspiciously like Scott Bakula to me, under heavy makeup and false beard. In any case, I don't believe for a moment that there's a Hollywood actor who calls himself simply "Socrates."

Al wears his black and white bathrobe in this story, for the first time (that I recall) since the pilot episode.

**NEXT ISSUE: SEASON FIVE, PT. 2 — PLUS ANOTHER SEASON FIVE QUIZ!**

## Season Five Quiz (Part One)

by Betsy Brodie Roberts

*[What's that? You didn't know you were going to be tested on this material? Well, you are!—KFB]*

### "Lee Harvey Oswald"

1. How did Sam need to write things hwn dealing with "Race Car?"
2. By what animal nickname was Lee called?
3. Who said, "Are you out of your mind? You can't talk to anybody like that, much less a Marine Sergeant."
4. Who said, "I really missed you, Lee-San."
5. Where are the Project Quantum Leap headquarters located?
6. Who did Lee say would shoot the President?
7. Who said, "He dropped his head in the last second or he'd be dead."
8. "Who said, "Ziggy computes the best option under the circumstances is to do nothing."



*Sam at the end of "Lee Harvey Oswald." Screen capture by KFB*

### The Leaping of the Shrew

9. What type of food was in Vanessa's trunk?
10. On what island did she think they landed?
11. Who said, "That sounds more like a no hope chest."
12. Who said, "You blew up the ship because you had to have a smoke?"

*[Answers on the last page.]*

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**OTHER VOICES IN QUANTUM LEAP FANDOM**

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*Other Voices in Quantum Leap Fandom* is a free listing service printed in each issue of *The Observer* and elsewhere, updated according to the most recent information we have. All we need to list your club, zine, etc. is the most current information you can give us about it; stale listings will be dropped if we don't hear for you periodically. For copyright reasons we do not list fiction zines or unlicensed *Quantum Leap* merchandise. Our editorial address (for submissions, updates, and comments to Karen personally) is c/o Project Quantum Leap, P. O. Box 77513, Tucson, AZ 85703, or email Karen at [KFBOFPQL@aol.com](mailto:KFBOFPQL@aol.com). Please do NOT use the Tucson address to order a membership. Thank you.—  
KFB

**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 buttons, 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*. Overseas chapters are now forming in the UK and elsewhere; international members should please let us know if you would like to help with this effort. Make check or money order payable to Project Quantum Leap, P O Box 30784, Knoxville, TN 85703. Overseas members please add \$8.00 US, Canada and Mexico please add \$2.00 US.

**Oh Bravo!** (Oh Boy!) is the wildly successful French fan club for *Quantum Leap*. 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*, Scott and Dean Fan Club**, an international fan club based in Australia, now has a UK chapter as well. US membership is \$30 Australian, £15.00 UK or \$20 US. Send to *The Quantum Leap*, Scott and Fan Club, P O Box 28, Mount Gravatt East, QLD 4122, Australia or *The Quantum Leap*, Scott and Fan Club, c/o 5 Lodge Road, Brereton, Rugely, WS15 1HG, Great Britain.

You can now join a fan club devoted to *QL* guest star/writer **John D'Aquino**, and support his proposed movie **Hard Luck Cowboys** at the same time. John's cousin, Joanne Kent, has info on both the fan club (also called Hard Luck Cowboys) and *Hard Luck Cowboys* merchandise (shirts and caps) available for a SASE to Hard Luck Cowboys, c/o Joanne Kent, P O Box 445, Gilbert, PA 18331.

**FANZINES / NEWSLETTERS**

**The Hologram** is a comprehensive review of *Quantum Leap* fanzines (fan fiction), published approximately quarterly. Julie Barrett, author of *Quantum Leap A to Z*, took over editorship with #5. Double issue #12/13 is current as of December, 1996. Contributions are welcome via either mail or email ([barrett@iadfw.net](mailto:barrett@iadfw.net)). 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. It's a great source for convention reports and Q&A transcripts as well as other features. Publisher Jim Rondeau took over the editorship with #21, and requests everyone's help with information and input. Issue #28 was current as of Fall, 1996. Still \$1.50 per regular-sized issue (current or back issues), \$3 per issue overseas, payable to Jim Rondeau. Double issues 10/11, 15/16 and 26/27 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.

**Les Chroniques Quantum** is a new fanzine published by Micheline Capuot and Christine Didiero. Produced in French, the zine has an average of 65 pages, and is published every four months. There are articles, reviews, short stories, and pictures by Sherlock and others. Subscription cost for Europe is 140 francs (£16) and for the rest of the world \$32.00 for

3 issues. There is also an English version called *Quantum Log* that is due to July. It's the translation of all the articles and reviews, also with wonderful pictures. For further information, e-mail [chris@mns.fr](mailto:chris@mns.fr) or write to: Christine Didier, 5 Rue des Jonquilles, 34170 Castelnau-le-Lez, France. Please enclose two IRCs and a self-addressed envelope for information. Subscription requests should also be addressed to the address above.

#### INFORMATION

**LeapLine** - Many of you have called, written and e-mailed to say that when you called the LeapLine (1-317-SAM-0808), you got a message that the service was disconnected. I'm sorry to tell you that the folks operating the LeapLine ran out of funds and have, indeed, had to discontinue the service. There's a slight possibility that it may be reinstalled at a later date, and if that happens, I'll let you know. In the meantime, many thanks to the nice Leapers who did so much work to keep the LeapLine updated for us for several years.

#### FAN MAIL

**Scott Bakula** now has an address specifically intended for fan mail and autograph requests. The address is: Scott Bakula, 14431 Ventura Blvd., Suite 320, Sherman Oaks, CA 91423. Please use this address (not a fan club's address) for all your mail to Scott.

#### LEAPING ON THE 'NET

Many, many Leapers are either on the Internet or have access to the Internet through their on-line services. There are several web sites run by Leapers that you might be interested in. Jo Fox runs a site called Jo's Page. It's in color, features *Quantum Leap* and *Mr. & Mrs. Smith* updates and information and has downloadable pictures and information. The address is: <http://www.iag.net/~joorl>, or if you access from AOL, use <http://users.aol.com/joorlando/jospace.htm>. Pam Ashworth has several sites. <http://www1.usa1.com/~ashworth/myql.html> is a page devoted to Quantum Leap information. You'll find Scott and Dean information at <http://www1.usa1.com/~ashworth/scotsite.html>. If you'd like to check on Mr. & Mrs. Smith info, the address is <http://www1.usa1.com/~ashworth/m&ms/>. <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>). And if an entire online ezine (*QL* and otherwise) 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](mailto:alt.rec.arts.quantum.leap). The ftp sites include [ftp.cisco.com](ftp://ftp.cisco.com) (a Quantum Leap Anonymous FTP Archive) and [ftp.3com.com](ftp://ftp.3com.com) (a mirror of the archive on [ftp.cisco.com](ftp://ftp.cisco.com)). There's also [src.doc.ic.ac.uk](http://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! See separate article in this issue of *The Observer* for more internet sites.

#### FAN VIDEO

**Chris Mulcahy** has videotaped LeapCon '96, and is offering to share his video with fans at his cost of \$50. Price includes a 5 pack of TDK tape dubbed in SP, Priority Mail postage, packing materials etc. Included are all of the major panels from the 1996 con. Chris also has similar tape sets (three tapes each) from LeapCon '95 and the first convention for \$25 each. SASE for info, or send check or money order to Chris Mulcahy, 2003 Lester #K, Bakersfield, CA 91304. Please allow at least two weeks for delivery. [N.B. This is the last time this item will be listed.] ✂



## THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE

Major Revision by Karen Funk Blocher and Margaret Colchin

Shortly after NBC canceled *Quantum Leap* in 1993, MCA/Universal expressed a reluctance to issue new licenses for QL merchandise, and since then, many of the original licenses from 1991-93 have been allowed to expire. As a result, most of the authorized T-shirts, mugs, buttons, pins, bookmarks, etc. are long-since put of production and increasingly hard to find. The good news is that MCA is now interested in licensing QL again, so we may see more authorized merchandise from other companies in the next year or two.

Perhaps next year we'll try to compile a full listing of every bit of QL merchandise ever licensed, but for now, let's concentrate on what's still readily available. There's still quite a lot of it, old and new, especially QL books and videos, magazines and videos featuring Scott or Dean, and a surprising amount of fan-produced merchandise. The latter may not be not strictly legal, since fans can't afford to pay licensing fees, but as long as such items are not produced for profit MCA/Universal seems to be tolerating their existence so far. 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 COMICS

I recently talked to a very nice man at Acclaim Comics, which decided to pay Universal's license fee for *Quantum Leap* and put out three mini-series of *Quantum Leap* comics. After paying the large licensing fee, and having the first issue ready to ship on Jan. 31, publisher Acclaim Comics learned that Universal is digging in its heels and refusing to give approval to the products. This is really unfair, because Acclaim has worked very hard on the project, and now finds itself confronted with this obstacle placed by Universal, which essentially puts the project in limbo. I think perhaps we can help a little to shake the project loose by writing to Universal. I would encourage you to write Universal, saying something like you've heard of the comic books, you're excited about getting them, you're looking forward to something new about *Quantum Leap*, etc. Try to be brief and positive. This is what we do best, so I hope you'll have some time to help. The address is:

Connie Rush  
Consumer Products Group  
100 Universal City Plaza  
Universal City, CA 91608

The first issue will be the beginning of the first of the 3 mini-series of comic books. The initial series is priced at \$2.50 per issue, and should be in all major comic stores soon after the situation with Universal is cleared up. If you can't find a copy where you live, ask your local store to order it from Diamond Comic Distributors.

The first mini-series of three issues takes place before the series starts and will tie in with some material from the first novel. (However, the publishers have realized that, unlike what the first novel indicates, it's the body, not the mind, that leaps. Thanks to those of you who wrote or called the publisher on this point.) Sam leaps into the Project before his first series leap as an engineer who has to stop sabotage on the Project. The villain in the piece is the Evil Leaper, and editors of the mini-series promise some explanations about the Evil Leaper you haven't seen before.

The first mini-series of three issues will be followed by a bonus, one-time singles issue, and that will be followed by the final two mini-series. The second mini-series picks up after "Mirror Image," and the last mini-series will be a "surprise," according to the editor to whom I spoke. The folks at Acclaim who are working on the QL comics are all fans of the series, and have promised to "do right" by the series. It will be nice to have another new QL item!

### 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 LaserDiscs didn't sell well enough to warrant putting out LaserDiscs for the second set of episodes.

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 reasonably well, especially internationally, according to Crescendo's Mark Banning. It has gone through multiple pressings, and is still

available both in the US and around the world.

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**" was 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: FICTION

Berkley Publishing Group has been publishing approximately one *Quantum Leap* book per quarter since 1992, first under the Ace Books imprint and more recently under their Boulevard imprint. 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. Since there are now so many of them, the novels are usually shelved as a series.

A number of *QL* titles from other publishers have also come out over the years, both in the US and the UK. Here are the *Quantum Leap* novels to date, minus the UK ones that are out of print:

***Quantum Leap: The Beginning*** by Julie Robitaille. Novelization of the pilot (Reading: Cox & Wyman, Ltd., 1993). Never released in the US, this Boxtree UK reissue of a 1990 Corgi Books (UK) title began to turn up at U.S. science fiction conventions about two years 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: 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.

***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*.

***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 focuses on Al immediately after his return from Vietnam. Good book. The ISBN # is 1-57297-022-7.

***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, 1996 and is a charming story about gifted youngsters whose school program is about to be axed. 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.

***Independence*** by John Peel, hit bookstore shelves about the fourth of July, 1996. Peel is a British expatriate writer with a long resume of novels based on such British tv favourites as *Doctor Who* and *The Avengers*. Sam leaps into the Revolutionary War in this novel, and he and Ziggy have to figure out whom he's there to help as he's caught in between Tory spies and Revolutionary zealots. ISBN is 1-572-97150-9.

Elizabeth Storm's second *QL* novel ***Angels Unaware***, finally hit bookshelves the middle of December, 1996, and is

generating the best comments of any *QL* book to date. The novel weaves a storyline involving both a grown-up Teresa Bruckner from "Another Mother," and the angel Angela from "It's A Wonderful Leap."

The newest book in the *Quantum Leap* series is *Obsessions* by popular *Quantum Leap* fan-fiction writer Carol Davis, published in February, 1997. The novel is about a mysterious woman who shows up in Albuquerque, demanding to see her long-lost husband Sam Beckett. If Al can't stop her from turning Sam and his work into tabloid headlines, Sam's latest Leap may be his last. ISBN for this book is 1-57297-241-6.

The following novel, *Loch Ness Leap*, should be available in about July 1997. Berkley Publishing Group has books contracted at least through February/March 1998, so we'll have new *QL* stories for quite a while.

#### BOOKS: NON-FICTION

Here are the non-fiction *QL* books to date, excluding those that are out of print:

*The Quantum Leap Book* by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Still available in some book stores, or can probably still be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior) counterpart to *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.

*Quantum Leap: A-Z*, by Julie Barrett (Boulevard, 1995) is a virtual encyclopedia of *Quantum Leap*, with every character, episode, etc, discussed in detail and cross-referenced. The UK Boxtree edition even has pictures! The ISBN number for the US edition is 1-57297-044-8.

*The Complete Quantum Leap Book* by Louis Chunovic (Citadel Books/Carol Publishing, 1996). is an update of Chunovic's 1993 book. Fifth season episodes are added, but although the text is about 11 pages longer, it was added at the expense of four pages of photos, one a very nice pic of Admiral Al. However, it still has many other wonderful pictures and is well worth having. Cost is about \$18, and the ISBN is 0-8065-1699-2.

*Making a Quantum Leap* by Hal Schuster (ed.) (Harper Prism, 1996). This unauthorized non-fiction book is a rather poor update of the 1991 Scott Nance book of the same title. The new edition is available as a mass market-sized paperback. The update seems to consist of the addition of fifth season eps, but they didn't update a section called "Stuff for Leapers." The entire section seems to have been lifted intact from the 1991 book and is radically out of date. However, for the price of \$5.50, it's a good addition to your collection. ISBN is 0-06-1-5438-0

There are two other recent books which mention *Quantum Leap* and/or Scott and Dean. *Toxic Fame* by Joey Berlin is a book of celebrity quotes on the trials and tribulations of being a "star" and contains quotes by both Scott and Dean. The ISBN is 0-7876-0874-2, and it retails for about \$20. A book called *Your Guide To the Best SciFi on the Internet* devotes 3 pages with pictures to *Quantum Leap*, as well as other scifi shows. ISBN for that one is 0-679-77322-3; it retails for \$22. If the books are too pricey for your budget, they may also be found in your library.

#### LICENSED QL MERCHANDISE:

The following licensed items are no longer readily available: *Quantum Leap* T-shirts, sweatshirts, jackets and carrying bags, all produced by Creation conventions; comic books and a comic art portfolio by Innovation (now out of business); three kinds of mugs and a Sam & Al button produced by DHI; and a calendar, bookmark and pocket notebook produced by Antioch Press.

**800-TREKKER** still has licensed key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam, \$2.00 each). They also carry *QL* books and videos. Call 1-800-TREKKER, or write to 800-TREKKER, P. O. Box 13131, Reading, PA 19612-3131 for a color catalog. Their Internet web site address is: <http://www.shopping2000.com/800trekker>, but their *QL* stuff wasn't shown there at last look.

**Project Quantum Leap** purchased the last 24 1993 *QL* calendars found at the Tucson Waldenbooks after Christmas 1992 and still has a few them available to members for \$10 including shipping. Checks should be made payable to Project Quantum Leap and sent to the Knoxville address.

#### RELATED MERCHANDISE

##### SCOTT, DEAN AND/OR DON VIDEOS

There are now literally dozens of commercial videos available for sale which feature Scott Bakula or Dean Stockwell as actors or Donald P Bellisario as a writer, director and/or creator-producer. As a result there's no longer room in this column to list them all, but here are some highlights and sources:

Both *My Family* and *Lord Of Illusions* (the director's cut) are now available in sell through. Since we have new members who are getting this newsletter for the first time, I'll keep listing selected Scott and Dean projects available in home video. Both Critics Choice (1-800-367-7765, fax 1-708-775-3355) and Movies Unlimited (1-800-4MOVIES, fax 1-215-725-3683) have the videos for just under \$20. The Ellen DeGeneres vehicle *Mr. Wrong*, in which Dean played a private detective, is available for rental. It's kind of hard to find someone at Disney with accurate information about possible sell through for the video, but I'll keep trying.

From **Critics Choice** (1-800-367-7765, fax 1-708-775-3355, address P.O. Box 749, Itasca, IL 60143-0749): Scott's projects *My Family*, *Lord of Illusions*, *Men Movies & Carol* (\$14.99), and *Ice and Asphalt* (\$14.95); and Dean's mini-series *The Langoliers*, two tapes for \$19.98, as well as other early Dean movies.



From **Movies Unlimited** (1-800-4MOVIES, fax 1-215-725-3683, address 6736 Castor Ave., Philadelphia, PA 19149-2184): Scott movies *A Passion To Kill* (\$14.99), *Color of Night* (\$19.99), *In the Shadow Of A Killer* (\$12.99 EP) as well as *My Family* and *Lord of Illusions*, and Dean project *The Langoliers*.

**Columbia House** (1-800-262-2001) has Scott's miniseries *The Invaders* for \$29.925 for two tapes, but you have to join their club to get that price. Critics Choice and Movies Unlimited have the video still listed at about \$100, the rental price, but perhaps they'll come down soon.

**Ken Crane** in California specializes in laserdiscs. He has the *Quantum Leap* videos (3 at \$27.98 each), *Color of Night* (letterbox - \$27.98), *Invaders* (\$35.98), *Mercy Mission* (\$31.98), *Necessary Roughness* (letterbox \$27.98 and non-letterbox \$9.98), and *Lord of Illusions* (\$35.98). Those are all Scott projects. He also has Dean movies - too many to name here, but you can order the disks or get information by calling 1-800-624-3078 (inside CA, 800-626-1768) or writing Ken Crane, 15251 Beach Blvd., Westminster, CA 92683. If you're on the Net, you can access his web site at: [www.kencranes.com/laserdiscs/](http://www.kencranes.com/laserdiscs/).

Another source on the web is [www.cdnw.com](http://www.cdnw.com). They have Scott videos *In The Shadow Of A Killer* in EP for \$9.99; and, all in SP, *The Invaders* (\$14.99), *Lord of Illusions* (\$14.99), *Necessary Roughness* (\$14.99), *A Passion To Kill* (\$14.99) and *Mercy Mission* (\$79.99). I believe they also have some Dean movies.

Suncoast Video also has *The Invaders*, for \$14.99 (SP). Available for rent in places like Blockbuster and Camelot Music is the TV movie *Mercy Mission*, but there are no plans for sell through at this time.

### 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. Similarly, Dean's birthday is in March, but we think he'd be thrilled if any of you made a contribution in his name at Christmas time to his designated charity. The address is: N.I.R.S.; 1424 16th St. N.W., Suite 601; Washington, D.C. 20036. I believe they'll send an acknowledging card in your name.

### 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 have been many magazines since 1989 which featured Scott and/or Dean and/or *Quantum Leap*, particularly at times when Scott or Dean has had a new project to promote. There's nothing terribly recent at the moment, but many of these magazines sell back issues. Please see previous issues of *The Observer* for details.

## FAN MERCHANDISE AND MISCELLANEOUS

There are still some fantastic **LeapCon '96 souvenirs** that you can purchase, including a wonderful sweatshirt with the Con logo. There are also some nice items available (while supplies last) from previous Cons, including a fabulous blue totebag from LeapCon '95. For a complete list of the items and an order blank, send a SASE to LeapTime Inc., P.O. Box 16495, North Hollywood, CA 91615-6495. Proceeds go either to charity or to defray future Con expenses.

**Scott Bakula and Dean Stockwell Photos** are available from many sources in a variety of prices. Quality is also variable, depending on the dealer and the source of the photo. In general, one should not have to pay more than \$10 for an 8X10 photo unless it's a vintage collectible, and considerably less than that for a smaller or black & white photo. We've seen a few dealers now whose flyers reveal them to be price gougers and/or not very service oriented. Best bet is to buy only in person or from dealers whom you know to be reputable. Large Hollywood-based companies are generally pretty reliable, and so are some of the fans who sell their own photos. Don't be afraid to ask around before you buy!

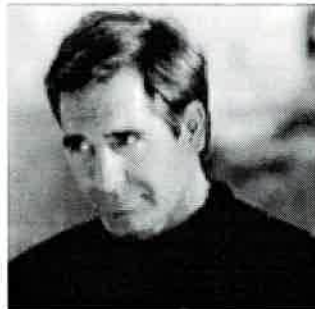
The same goes for dealers in **collectible magazines and other memorabilia**. We've already seen a listing for last year's *Playgirl* with Scott on the cover for about five times its cost if ordered from *Playgirl* itself. Shop around, and buy in person if you can, especially if you're purchasing paper collectibles where the condition of the item could be at issue.

**TV / Film Memorabilia:** Here's one dealer we do know and trust. Mention this listing for a 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.

**Kathy Glaser** has about 50 nice **QL T-shirts** left over from LeapCon '96 (all size large), which she is selling for \$12 each including postage. On the back they say, "The Quantum Leap Movie—If you make it, we will leap" Write to Kathy Glaser, 327 Wilson #49, Costa Mesa, CA 92627.

**Megan Herring** of Alabama is selling parts of her personal **QL** collection and phasing out her **QL** convention merchandise. The last time we checked, she had Scott's actual jersey from *Necessary Roughness* for sale (not cheap!) and other real collectibles. She 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.

**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. ✂

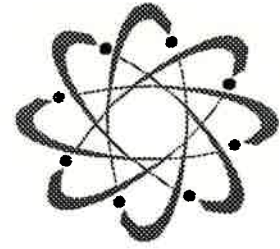
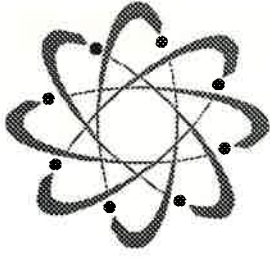


Above and right: three screen captures by Jo Fox.

## ANSWERS TO SEASON FIVE QUIZ:

1. backwards (on a clear board). 2. Ozzie Rabbit. 3. Al. 4. Joda.
5. Stallions Gate, New Mexico. 6. Alik J Hidell. 7. Sam (à la Oswald) 8. Gooshie
9. chewing gum. 10. Corfu. 11. Al. 12. Sam

**Coming up in future issues of *The Observer*:** interviews with Carolyn Seymour (if we ever find the missing tape!), Robert Pine, Jean-Pierre Dorleac, Julie Barrett, Richard Herd and many others, the rest of Season Five of our marathon episode guide, and lots of other stuff we don't know about yet. See you in the future!



**KEEP**

**THE**

**LEAP!!**

