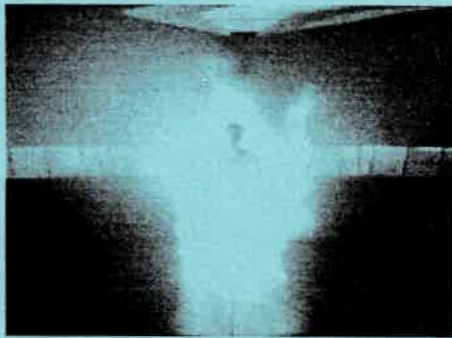
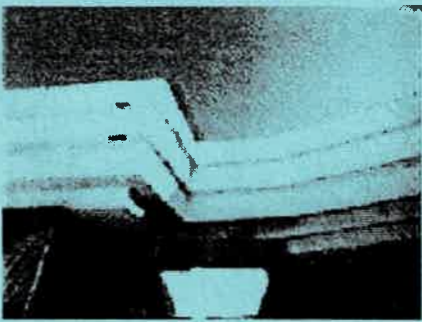


The Observer

from the files of Project Quantum Leap
Issue 16 Summer 1997



Welcome to Stallions Gate



Home of Project Quantum Leap!



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Cause and Effect?
 by Karen Funk Blocher

I first wrote this months ago, but I lost the file. Let's see if I can reconstruct what I wrote!

Shortly after *The Observer* #15 was mailed out, Margaret Colchin told me that some fans were upset and disappointed by the cover, which featured two articles from a fictional newsletter produced by and for ex-leapees. In the tradition of *MAD Magazine*, I deliberately left both articles unfinished, referring the reader to nonexistent continuations on equally nonexistent page numbers. After all, those were pages of LEAP's fictional newsletter, not *The Observer* that's published by the real life fan club Project Quantum Leap.

I really hoped that readers would enjoy the fake articles, appreciate the fact that they were deliberately unfinished and move on. I should have known better. This isn't the first time that some *Observer* readers have seemed to take things a little too literally. Years ago the founder of another (now defunct) *QL* zine was upset by a satirical article calling for the formation of a Committee for a Scott Bakula Suit. When she learn that the whole thing was only a joke, her response was basically, "Oh! Never mind!"

In the case of the LEAP articles, a few people may not have gotten the joke with the page numbers and the cliffhanger sentences, although they probably did understand that they were fictional accounts from fictional characters. Nevertheless some readers wanted to read the unwritten and unpublished endings. I'd felt that the premise of each article led nowhere fast, and that any ending was bound to be more of a disappointment than if I didn't end it at all. After hearing of the complaints I went back and posted completed versions of articles on the PQL web site, which incidentally was the last time I've had a chance to update the main PQL web page at <http://users.aol.com/kfbopfql/pqlindx.html>.

The following week, a story hit the news which put a whole new perspective on my posted articles by fictional *QL* contactees. The story was about another group who believed in aliens, and posted their beliefs on their own web site. Shortly after I posted the articles by Larry Stanton and Roberto!, these real-life true believers ditched their own corporeal bodies in an attempt to hop a ride on a space ship. That group was, of course, Heaven's Gate. (cont.)

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What has the Heaven's Gate tragedy to do with my fake articles by ex-leapees? Two things. One, it was the expression on a web site of people claiming to have knowledge of forces outside of everyday life, such as extraterrestrials. The premise of the LEAP support group was Don Bellisario's idea that the people in the Waiting Room would think they'd been kidnapped by aliens, which was why Fox Mulder's name appeared in one of the articles. Second, there was the idea that one or more fans might possibly be taking things a little too literally, if not necessarily too seriously. The people in that house in California took things far too literally and far too seriously, and died for their crackpot beliefs. How far away in outlook and sanity are we leapers from the Heaven's Gate true believers?

Happily, the truth is that by and large we are nowhere near that level of obsession, and our grip on reality is in most cases pretty good. Please understand, I'm not criticizing any of our readers for being curious to see the rest of the articles. That's perfectly fine, a stark contrast to the madness of Heaven's Gate. But I was reminded that sf does have a lunatic fringe, in and out of *Quantum Leap* fandom, and the mass suicide is the most horrific example yet of the connection between fandom and fanaticism.

A week after the bodies were discovered, a tabloid headline screamed, "How *Star Trek* and *The X-Files* led the cultists to their deaths." I don't believe it for a moment, just as I don't believe that *Dungeons & Dragons* causes devil worship and madness, or Ozzy Osborne's music caused a teen suicide.

Imagine that you are part of a cult, led by a charismatic leader who teaches that (to put it bluntly) God flies a spaceship. You joined the cult because you agree with this, and now your life is filled with people and activities that reinforce this belief. Now, what are you more likely to watch and enjoy on tv, *X-Files* and *Star Trek*, or *Baywatch* and *The Nanny*? You'd choose the one that best meshes with your beliefs and interests. If you then kill yourself to get a ride on a spaceship, is it therefore because of Jean-Luc Picard and Dana Scully, or because of the cult's leader who indoctrinated you, the peers who reinforced those beliefs, the family who let the situation continue without opposition and most of all, you and the choices you've made? I'd say that's a no-brainer.

After all, if a tv show caused madness and death, an important and popular show such as *Star Trek* would cause a lot more than 38 deaths, wouldn't it? We'd all be trying to either jump into a quantum accelerator, find Sam Beckett in any uncharacteristic actions taken by friends and relatives, or go looking for the Project in New Mexico [ahem]. We don't do any of these things because we're not crazy, and we don't have some charismatic cult leader driving us on. And if a few leapers (not PQL members!) are in fact crazy, that insanity was not caused by the show, but expresses itself in the person's reactions to the show, its actors and/or other fans.

This is not to say that *Star Trek* or *Quantum Leap* can't influence us, or even become an obsession for

some fans. Art is not art if it doesn't have some intellectual and/or emotional impact. But art is most effective if it resonates with your own personality, even your own madness. In the end, a tv show, a game or a rock album is just one more influence in your life, along with friends, family, the biochemistry of the mind and the cumulative effect of the choices you've made. It's not Captain Kirk or Sam Beckett or cult leaders named Bo and Peep who are responsible for your actions. We are all responsible for one another, and we are all responsible for our own behavior. Sane, insane or in between, the final responsibility is ours.

Karen Funk Blocher
22 June 1997 ☘

Special thanks to all who submitted material for this issue of *The Observer*. I couldn't have done it without you! If I didn't use your article, I will next time.

Alumni Watch - A Call For Help!

Thanks to all who sent information for the Alumni Watch article I was hoping to have for this issue. Rather than do a superficial job, I have decided to do it next issue, in depth—especially since I've now found a searchable movie/tv database on the Web. Keep the information coming, please! I'm looking for the following:

***Major films** appeared in by *QL* guest stars (not the second spear carrier from the right, please). I'm looking for well-known films in which people who played significant roles on *QL* appeared after they were on the series. For example: Caroline Kava (Sam's mother in "The Leap Home") played the mother of Tom Cruise's disillusioned vet in *Born on the Fourth of July*. That's significant. An actress credited as "Woman" on *QL* who played a character called "Woman in Crowd" in an obscure 1986 tv movie is not significant for the purposes of this list.

***TV series** on which a particular *QL* guest star has appeared repeatedly (not just once!). This includes series stars, series regulars and "recurring" roles such as the one John D'Aquino had on *Third Rock From the Sun*.

***post-QL behind-the-scenes** credits for Diamond Farnsworth, *QL* writers, producers, editors, repeat directors such as Michael Watkins, James Whitmore Jr., Joe Napolitano et al, and other production staff.

Coming up in future issues of *The Observer*: interviews with Carolyn Seymour, Robert Pine, Jean-Pierre Dorleac, Julie Barrett (if we ever find those tapes!) and others; more transcripts, old and new; the rest of our marathon episode guide, reviews of *Quantum Leap* episodes that were written but not filmed, and lots of other stuff we don't know about yet. Please keep the articles, reviews, pictures, etc. coming, and we'll see you in the future!

Take the Leap—Again!
The Time is Now to Campaign for a
Quantum Leap **Movie**
 by Karen Funk Blocher
 & Margaret Colchin

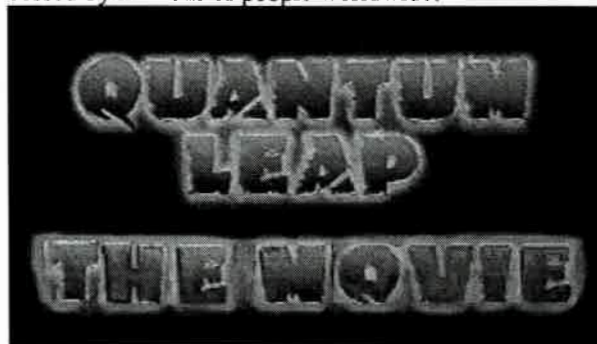
Once upon a time, circa 1990-1, an NBC tv series in its third season was struggling so badly in its Friday night time slot that the network put the series on hiatus for almost two months. The show wasn't canceled, but it wasn't on tv either, and the show's fledgling fandom knew that something must be done, and quickly. The call went out: on fliers and in fanzines, on Usenet and a new online service called Prodigy, by jungle drums and word of mouth. Thousands of letters were written to NBC, many of them by subscribers to *Quantum Quarterly* and *The Imaging Chamber* and a brand new newsletter called *The Observer*, and many more by viewers who noticed that their favorite tv show hadn't been aired in several weeks and became concerned. The message in the letters was, "Please put *Quantum Leap* back on the air in its old Wednesday night time slot." By early February, the network was ready to give in, and Harriet Margulies of Belisarius Productions was sent scrambling to put together a special viewing of "8 1/2 Months" for some of the fans who had helped to save the show.

At that screening, an NBC promo premiered which acknowledged the impact the fans had made in getting the show back on Wednesdays where it belonged. The "Mr. Little" ad featured a fictionalized NBC President based on the real-life Warren Littlefield, who is showered with letters from *Quantum Leap* fans before announcing, "You win!" Later writing campaigns for *QL* were less successful, but that first major, semi-organized write-in campaign for *Quantum Leap* did exactly what it set out to do, and helped Leapers to find each other and organize themselves for the first time.



A lot has happened since then. Don Ohlmeyer came into power and NBC, and *Quantum Leap* was canceled. Don Bellisario went to Paramount, and Scott Bakula joined the *Murphy Brown* cast before making a pilot and then a series of his own. USA Network and the Sci-Fi Channel introduced almost as many fans to

the show as NBC had, and the BBC and other tv networks worldwide made the words "Oh Boy!" a familiar phrase in many languages. And the biggest change of all, affecting not just *QL* fandom but modern culture as a whole, was the transformation of the Internet from an obscure playground for computer scientists and academics to a huge and sophisticated online culture accessed by millions of people worldwide.



Now here we are in 1997, and where do we stand? What are the prospects for a *QL* movie, and what are our resources for getting Universal to make it? I think they're pretty good. Many more people have now heard of the show than NBC reached originally, and our ability to communicate with each other has improved dramatically. Several past television shows has had new incarnations since *QL*'s NBC demise, both on film (*The Fugitive*, *Mission: Impossible*) and on tv (the *Alien Nation* tv movies), so studio executives know that it can be done successfully.

Also, there seems to have been a shift in attitude toward *Quantum Leap* at Universal recently, with a new willingness to issue merchandising licenses as well as the featuring of executive producer Donald P. Bellisario in an online chat on the Universal web site, four years after he left for greener pastures at Paramount. Now that *QL* isn't being continuously shown on two cable channels, Universal execs may now feel that a *QL* movie would enhance the salability of the show's reruns rather than compete with them. With Scott and Dean not currently tied up in long-term projects, this may be the best window of opportunity we've had in four years to try to convince the powers that be to give the go-ahead on a *Quantum Leap* movie.

Now, here's our plan: Project Quantum Leap, Les Chroniques Quantum in France, and other fan organizations around the world are sponsoring a letter-writing campaign to try to convince Universal to make a feature film or tv movie based on the series. Universal owns *Quantum Leap*, and the folks there will be the ones to greenlight a movie. The person responsible for that decision is Casey Silver, and we're hoping everyone can write a letter to him, encouraging him to make a *Quantum Leap* movie with Scott Bakula and Dean Stockwell as Sam and Al. His address is:

Casey Silver, President
 Motion Picture Group
 Universal Studios
 100 Universal City Plaza
 Universal City, CA 90068

We'll need everyone's help to make any kind of success for this effort. We've designated the week of Sam's (and Don Bellisario's) August 8 birthday for our target date. We hope everyone can write letters during that week, August 3-10, expressing our desire to have a *Quantum Leap* feature film and our willingness to support such a project with our dollars, francs, pounds, etc. The content should be brief and polite, but it would be nice to mention that we'd really like to have a *Quantum Leap* movie, and we'd like to see Scott Bakula and Dean Stockwell in the roles of Sam and Al. You can add whatever thoughts you have on the subject,

but please be polite and upbeat.

Ultimately, the only thing that will convince Silver to give the okay to a *QL* film is the realization that it will make money. We're coordinating this effort with fan clubs all over the planet, because these days, success overseas may determine whether or not a movie makes a profit. As I said, we need everyone all over the planet to write and help us convince Silver and Universal that the show is still popular, and that a *Quantum Leap* movie would be a moneymaker. That's the only thing that will get an okay for the film. So get your pens ready, folks! ☘



Welcome to Stallion(s) Gate: *Quantum Leap* Geography and the Real New Mexico by Karen Funk Blocher



Where Is Stallions Gate?

We know from "Lee Harvey Oswald" that the Project is located in Stallions Gate, New Mexico, but where exactly is that? Many fans, including Julie Barrett, author of *Quantum Leap A to Z*, place Stallions Gate in the general vicinity of Alamogordo in south central New Mexico. (The Los Alamos reference in Julie's book was the result of a proofreading error.) The main basis for this locale is the comment by the "Other Tina" in the pilot: "You know, that's about where they set off the first atomic bomb." The first atomic bomb was set off near Alamogordo, according to most encyclopedias, but that's a gross oversimplification of New Mexico geography, I've recently learned.

There was another major reason to favor a location near Trinity Site, where the first bomb test took place, but I didn't know about that, either until I went to New Mexico myself in May, 1997. Until I finally visited the relevant parts of New Mexico on my *Quantum Leap* pilgrimage, I favored another location for Stallions Gate, near Los Alamos in northern New Mexico, where the Manhattan Project was based and a lot of the early atom-splitting and testing was carried out. My reasoning for this ran more or less as follows:

The Case for Los Alamos

Starting in 1943, Los Alamos was the home of the Atomic Research Laboratory (now called the Los Alamos National Scientific Laboratory). The first atomic bomb and the first hydrogen bomb were both produced there. Grolier's Encyclopedia says that the Manhattan Project's weapons laboratory "was built on an isolated mesa at Los Alamos, N. Mex." Sound familiar?

Los Alamos is not too far from Gallup, New Mexico and Monument Valley, Utah, an area littered with red rock mesas similar to those shown in various episodes and saga cells. The fact that the Imaging Cham-

ber is in "a cavern somewhere" seems to support a Los Alamos locale, and the assertion about "the first atomic bomb" applies almost as well to Los Alamos as to the Alamogordo / White Sands area. Alamogordo is not in a red rock area, making Los Alamos seem the logical choice for the location of Stallions Gate, NM.

Also, the zip code on Sam's driver's license (in Stallion Springs NM) begins with 87... something. The zip code for Alamogordo is 88310, whereas Los Alamos is 87544, and therefore should be closer to Stallion Springs (and presumably Stallions Gate) than Alamogordo is. A further reference places the Project close to Destiny, NM where Roberto Gutierrez works, but since Destiny is as nonexistent on New Mexico maps in our reality as Stallions Gate, that's not terribly helpful.



Sam's driver's license, from "Mirror Image." I'm now convinced from examining the videotape that the zip code here begins with 878. It may even say 87801 plus a 4-digit extension based on the P. O. Box number. If so, that makes Stallion Springs a Socorro substation rather than a town with its own zip code.

There's also a reference in the *Quantum Leap Story Guideline* to Sam and Donna's first date taking place in

Taos, which is much closer to Los Alamos than to Alamogordo. However, this is significant only if Star Bright was situated on or near the eventual site of *Quantum Leap*, and the only evidence for that is the "Other Tina's" speculation that the secret government project near where the first bomb was set off had something to do with "a deep space probe."

The Search for the Stallion Gate

The above conclusions sounded pretty good to me until I actually explored New Mexico before, during and after a *Doctor Who* convention in Albuquerque the weekend of May 11th, 1997. It didn't take me long to find out that Julie was right and I was wrong. At the welcome station near Lordsburg, NM, I explained that I was trying to prove, and why, including the fact that there was no Stallions Gate, NM. "Stallions Gate?" a young woman who worked there said thoughtfully. "That sounds familiar."

She consulted with her co-worker and informed me that the northern approach to Trinity Site, where the first atomic bomb was set off on July 16, 1945, was called Stallion something, maybe Stallion Road. Nor was Trinity Site all that close to Alamogordo, it turned out. The place was actually closer to Socorro, New Mexico (zip code: 87801), near the northern edge of White Sands missile range. Furthermore, I was told, Trinity Site is open to the public two days a year, on the first Saturdays in April and October.

My traveling companion and I therefore headed for White Sands, skirting the edge of the missile range along US 70 just west of Alamogordo. Just before Alamogordo we had an amazing encounter with a stealth bomber that took off, swooped around, turned sideways and virtually disappeared a few seconds after we spotted it. At Alamogordo we turned onto US 54 north and then state route 380, still following the edge of the missile range. There was plenty of white sand (gypsum), but no red rock.



The Sign of the Stallion

State route 380 runs from east to west along the northern boundary of White Sands. It's a straight, lonely, two lane road that runs from Lubbock, Texas (at least), through Roswell of UFO fame and on to Socorro. The stretch we drove ran from the town of Carrizozo (north of Alamogordo) to the town of San Antonio, New Mexico, just south of Socorro. 53 miles west of Carrizozo (about 100 miles northwest of Alamogordo and 12 miles east of San Antonio, NM), we suddenly found what I was looking for. A green

road sign labeled Stallion Range Center directed us to a small southbound road, NM 525. This was Stallion Gate, the northern approach to Trinity site.

I took a picture of the green sign, and another of a map on one side of a historical marker which labeled the site as Stallion Gate. The plaque on the other side of the historical marker was missing, presumably stolen. It was almost dusk by now, and I wasn't sure whether either photo would come out at all. (They didn't.) I looked down the darkening road toward the San Mateo and Gallinas mountains. In my mind's eye I could almost see Al's "experimental model" car speeding toward destiny. This was undoubtedly the place.

Return to the Stallion Gate

That was Thursday. Friday afternoon I returned from Albuquerque to take more pictures, this time by daylight. At Socorro I stopped for a hamburger and happened upon the local Chamber of Commerce. A lady there gave me a map of Socorro County (which showed a Rabbit Spring, but no Stallion Springs) and photocopies of a press release and other papers relating to Trinity Site. A map on the press release noted, "17 miles from Stallion gate to Trinity Site." The woman even advised me to seek out a certain business owner in San Antonio who remembers that fateful day 52 years ago. I thanked her and journeyed on.

Soon I was in the small town of San Antonio. It appeared that the business about which I had been told had been renamed recently, so I didn't stop there. Minutes later I was back at the Stallion Gate. I had made two further stops along the way, one to read a marker about frontier mining operations that once took place in the area, and one to take a picture of a mesa near Stallion Gate that clearly showed red clay. Not red rock, but red clay. Close enough.

At Stallion Gate I took my pictures again, pondered an unlabeled U.S. postal box with locked individual slots, and drove south for the few miles of NM 525 that are open to the public. On my right, the white dome of a small observatory gleamed in the sun atop a dark mesa. South of a cattle guard (a metal grate that discourages cows from crossing the road), I saw a military entrance gate. I parked near the gate and walked just close enough to the sentry on duty to ask, "Is this the actual Gate known as the Stallion Gate?" She agreed that it was. (She was wrong, sort of, as I learned later.)



The cattle guard where US government property begins, 1/4 mile from the military gatehouse.

"Would it be all right to take a picture of the gate-house?" I asked. No, she said. Photos were not allowed on the U.S. government property, which I had entered at the cattle guard. I drove back past the cattle guard and took a rather unsatisfactory picture from there.

That night my friend and I went to a shopping mall in Albuquerque, where I perused the local interest section of a bookstore. None of the books I could find mentioned Stallion Gate—until a store clerk pulled out a novel by Martin Cruz Smith, author of *Gorky Park*, about love and intrigue at the Manhattan Project in 1945. The title of the book was *Stallion Gate*. Perusing the novel and the materials from Socorro, I learned that the name Stallion Gate predates the bomb site, although I was unable to determine the name's origin.

On to Los Alamos

"I was wrong!" I kept saying (rather happily) for most of the weekend, but I knew that there was further research to be done. On Sunday afternoon we drove up state route 44 to route 4 and route 501, through Pueblo Indian reservations marked by spectacular red rock mesas, steep curving roads and finally a pine forest. At over 7000 foot elevation, seemingly in the middle of nowhere (and well past the red rock mesas) we came upon the first of many turnoffs to various buildings and research sections of the Los Alamos National Laboratory. Further in was the small city of Los Alamos itself, a remote plateau that was little more than a boy's school when Dr. Robert Oppenheimer *et al* arrived there in 1942. I bought two books and a map at the bookstore attached to the Bradbury Science Museum, each of which confirmed what by now I pretty much already knew. If Project Quantum Leap existed in our reality (which it doesn't!) it would be near the road at Stallion Gate, not at Los Alamos.

Quantum Reality Vs. the Real World

Incidentally, when I mentioned my quest to a book dealer at the sf convention that weekend, I was soundly berated for even attempting to relate the fictional Project Quantum Leap to real-life New Mexico. Frankly, I was annoyed by this person's attitude, totally intolerant of indulging in such a whimsical fantasy, even as an intellectual exercise or for the purpose of writing a fanzine article. It is true, however, that people have sometimes taken me a bit too literally in these pages, so let me state things bluntly: there is no Project Quantum Leap (aside from fan club members!) in real-life New Mexico, no Dr. Sam Beckett whose physical aura inhabits an underground chamber called the Waiting Room, and no secret government project researching ways to communicate with a time travelers via the neurons and mesons of the mind. It ain't there, folks. I know, because I've been to where it ain't!

Nevertheless, the fitting together of *Quantum Leap* continuity from both internal and real world evidence is one of my passions, and I don't apologize for it. On that basis, this trip certainly provided plenty of real world evidence as to where Stallions Gate would be in Sam Beckett's New Mexico. Clearly, the Stallions Gate mentioned in "Lee Harvey Oswald" is at or near

the Stallion Gate east of San Antonio. The name discrepancy could refer to a distinct and highly secret place near Stallion Gate called Stallions Gate, or a colloquial misnomer used by Project staff (and Don Bellisario!). Alternatively (and this is my preferred theory), the Stallion Gate in what we prefer to think of as the "real world" is called Stallions Gate in Sam and Al's fictional reality, just one of the many minor variations between their reality and ours.

In any case, the Project is not in a red rock area, unless that's yet another variation between *QL* reality and ours. That shot of red rock mesas in the saga cell is probably exactly what it looks like: an aerial view of Monument Valley near the Arizona - Utah border, hundreds of miles from Trinity Site. When "Dr. Sam Beckett led an elite group of scientists into the desert," they probably flew over Monument Valley to get there.



"Led an elite group of scientists into the desert..."--*Saga Cell v.2. Monument Valley, on the Arizona-Utah border near Colorado & New Mexico (Four Corners).*

As for Star Bright, it could still be at Stallions Gate, but only if Sam and Donna drove over 200 miles for their first date in Taos, or if the reference to that date in the Story Guideline is discounted as non-canonical since it was not mentioned on screen. Los Alamos is a more likely locale for Star Bright, being a town full of secret government research that's only about half as far from Taos at Stallion(s) Gate.



"...to form a top secret Project known as *Quantum Leap*." Is the complex sitting on two mesas, or is that just concrete?

Now that we know where the Project is, there's still the problem of what it looks like, since views of it vary wildly in different seasons of the series. Even so,

there's no reason why the ultramodern white office building in early saga cells, the electric mountain of "The Leap Back" and the flashing mesa of "Lee Harvey Oswald" can't be different views of the same complex. Each of the three eras show mesas, although in the "electric mountain" shot they are harder to see because it's night time.



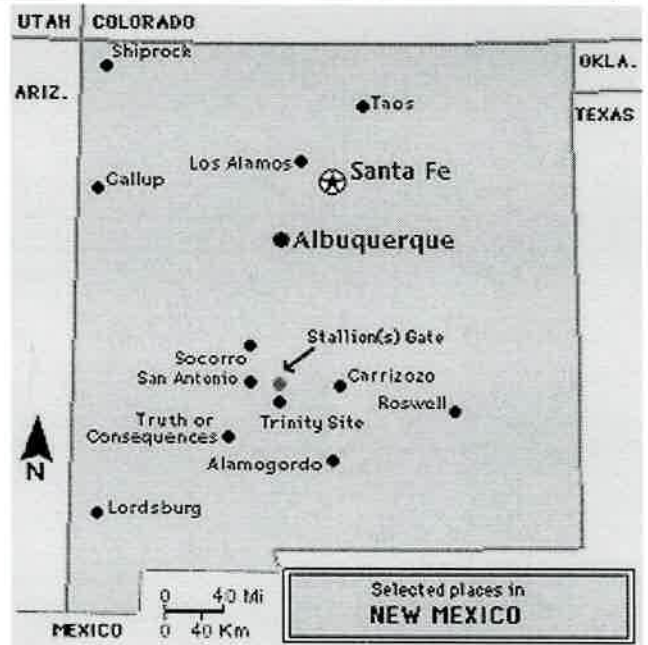
A later view of the Project, from "The Leap Back."



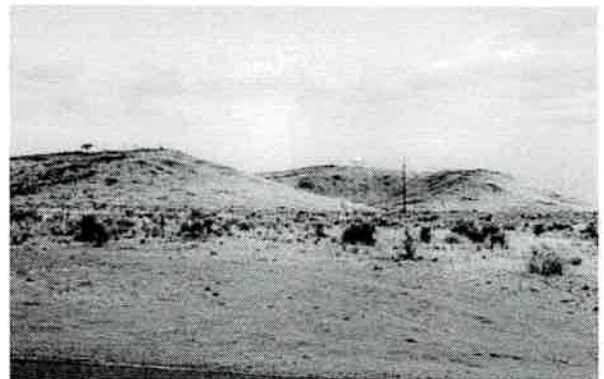
The fifth season version of Stallions Gate, from "LHO."

Any changes made to the site since 1995 can be no more than cosmetic, nor can the Project have been moved to another site. For one thing, they could not afford to rebuild the Imaging Chamber, the Waiting Room and the Accelerator Chamber, each with its own complex equipment and built-in safeguards. For another, we've seen from "Killin' Time" that it's dangerous to let the leapee out of the Waiting Room because it affects Sam's ability to leap; so trying to move the operation elsewhere would be incredibly dangerous. The third reason is that moving Ziggy would involve down time for the hybrid computer, and they can't afford to do that because they a) might lose data, and b) might need Ziggy at any given moment to help Sam. In short, no way are they gonna move the Project!

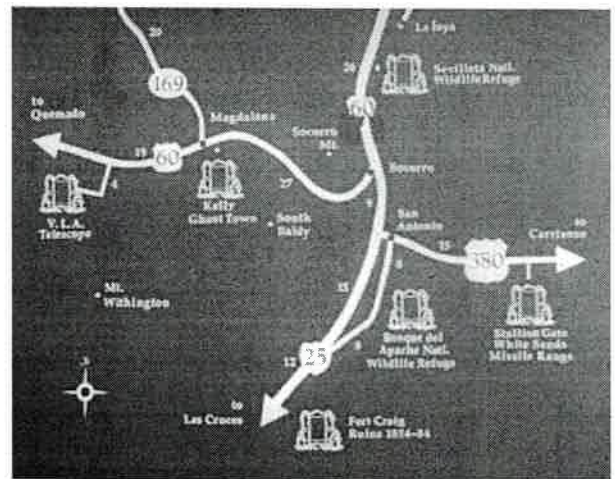
The script for "Mirror Image" mentions that Al has an apartment with Beth on-site at the Project. It is not known whether or not Sam and Al have off-site homes as well (Sam's home in "The Leap Back" is certainly within sight of the electric mountain), but the address on Sam's driver's license is a post office box in Stallions Springs, presumably nearby. As best I can tell from my researches, there is no Stallion Springs in our reality, so the name probably refers to a mail drop at or near Stallions Gate—possibly even those postal boxes I saw. ☼



Relative locations in New Mexico. Alamogordo is 85 miles from Trinity Site, 102 miles from Stallion Gate.



The view to the right of the Stallion Gate road to Trinity site, including an observatory.



Part of the map on the Stallion Gate roadside marker. All photos and screen captures in this article by KFB.

Leapers' Digest

Condensed news February - July '97

Mostly written by Margaret Colchin

Abridged & updated by Karen Funk Blocher

CONS AND REGIONAL LEAPS

DeanFest '97

Dedicated Dean Stockwell fans gathered in Hollywood to celebrate the man and his career. Organizers had worked hard to prepare events to entertain the Leapers, and everyone had a good time. Leapers enjoyed a Meet 'N' Greet with folks playing various Dean characters, watched lots of videos, including an early work titled *Home Sweet Homicide*; went to the Museum of Television and Radio where they viewed two *Hallmark Hall of Fame* shows in which Dean appeared: *Made In Japan* from 1959 and *The Joke and the Valley* from 1961; and topped off the weekend with a visit to Dean's Star, where they sang "Happy Birthday" to Dean for the video they're sending to him. It's always fun when Leapers get together, and this event was no exception.

IndyLeap '97

IndyLeap '97, the fifth meeting of this wonderful Con, was held in Indianapolis IN July 18-20 at the Airport Holiday Inn. Organizers have worked hard to pull together a fun weekend for Leapers. There was to be a Dealers' Room, videos, a Charity Auction, and much more. This Con always has some great charity items, including many items signed by Scott and Dean. One of this year's articles was a "bloody tux shirt" that Scott Bakula wore in *Lord of Illusions*.

Guest acceptances were received from two of our favorite guest stars: John D'Aquino ("Jimmy," "Deliver Us From Evil") and Daniel Roebuck ("The Play's The Thing"), as well as from Carol Davis, author of the *QL* novel *Obsessions*. A special performance of John's award-winning play *Stiff Cuffs* was scheduled for Friday evening. This should be a real treat, and I hope Leapers arrived in time to see it. Also, John has finished the script for his film *Hard Luck Cowboys*, and Leapers had a chance to bid for a role in a reading of the script on Sunday morning.

EastLeap '97

The fourth anniversary meeting of EastLeap will be held Oct. 24-26 at the Ramada Inn Newark International Airport. Organizers are just getting things started, but you can sign up for the Con now. The fee for the Con is \$40 for the weekend until Sept. 1, \$45 until October 12, and \$50 at the door. You can send your check and a SASE to EastLeap '97, P.O. Box 86, Lake Hopatcong, NJ 07849, or send a SASE to that address for more information. To reserve your room at the hotel, call 201-824-4000, and mention EastLeap to get the Con rate of \$69 per night. More details will be available later, but it's nice to see both of these Cons continuing. You can also visit their web site at: <http://users.aol.com/gillianE88/gillianE/QLLEmain.html>.

SCOTT AND DEAN IN THE MOVIES

Cats Don't Dance

Sadly, neither of the recent movie releases featuring Scott and Dean did very well at the box office. *Cats Don't Dance*, the animated feature starring Scott as the voice of Danny the cat, earned just \$3.5 million through May 18. Released nationwide on March 26, *Cats Don't Dance* landed in fifteenth place for its first weekend, taking in just over \$1.2M. Reviews for the movie were favorable, with only a few exceptions, but this didn't seem to translate into box office dollars. It was playing in second-run theaters at the end of May but is gone from the theaters again as we go to press.

The film was targeted at young kids and screened primarily in matinee performances, although many reviews acclaimed it as a film for all ages. All the critics were pleased with Scott's performance, some seeming surprised that he could sing so well! (Where have they been?) Feedback indicated that kids loved the movie and responded to Danny's problems and their eventual solution.

The movie is about 80 minutes long, presumably to hold a young child's short attention span, and manages to introduce the star, get him to Hollywood, get him in trouble with the villainess of the piece—movie star Darla Dimple—and arrange for him and his friends to come out on top in that short time. Along the way there are some very nice solos by Scott as Danny and two terrific ensemble numbers from the "animal" cast.

The accompanying soundtrack came out on CD and audiocassette on March 25, and contains all the songs in the movie plus a number by James Ingram that wasn't even written by movie composer Randy Newman. Since this was a movie targeted at children, there was a promo tie-in with Subway restaurants, featuring five character toys from the movie: Dancing Danny, Waddling Pudge, Woolie Squirter, Dancing Sawyer (Danny's love interest), and Two-Faced Darla. The toys are really cute, and Danny actually "dances" when you wind him up.

The movie co-stars Jasmine Guy as the speaking voice of Sawyer and Natalie Cole as the singing voice of Sawyer, and there were a number of folks with outstanding backgrounds working on this movie. Producers Paul Gertz and David Kirschner previously produced *An American Tail*, director Mark Dindal supervised animation effects for *The Little Mermaid*, art director Brian McEntee was art director for *Beauty and the Beast*, composer Randy Newman has won Grammys for his music, and of course everyone knows Gene Kelly, who helped with the choreography, even while he was in failing health. With such talented people making the feature, one would think it might get decent publicity and at least minor box office success, but unfortunately that's not how things turned out.

There may have been several reasons for this. First, this movie was targeted for kids, who generally would go to matinees where ticket prices are lower. Second, publicity from distributor Warner Bros. seemed sadly lacking. There were some print ads the week of

the opening, and a few promos on TV, but not many. I taped 12 hours of Nickelodeon (where many of the commercials were spotted) the weekend before the opening, and only got one 30-second and one 60-second promo in all that time. The toy tie-in with Subway sort of fell flat, with many of the Subway workers unaware of what movie the toys were associated with.

However, Warner Bros. does have a web site for the film that was still up and running as of mid-June. Address is <http://www.catsdontdance.com>. There are many interesting bits of info, including a copy of the trailer that you can download.

The soundtrack album on Mercury Records is very listenable. It was released in late March on both CD and audiocassette, with the CD selling for about \$17 and the audiotape selling for a little less. If you can't find the CD at places like Tower Records, Camelot Music or Blockbuster Music, your local store can order it from the number 314-534-655-2.

Also, there's a *Cats Don't Dance* book, put out by Scholastic Paperbacks. It's a novelization of the movie, and is listed under either Francine Hughes or J.J. Gardner. It should be available at Barnes & Noble, Borders, or other bookstores, and retails for about \$3. You can also order the book on the Internet by going to the web site www.amazon.com. ISBN is 0590308440 if you can't find the book locally and need to order it.

There's further good news and bad news about the film. I'm sorry to tell our overseas Leaper friends that there are no plans to release the movie internationally. However, on the good side, the home video will be released August 19, and mega-retailer Wal-Mart, among others, has agreed to carry the video. Suggested retail price is \$22.96, but it will sell for about \$17, give or take a dollar, at Wal-Mart. Given the lack of publicity and poor performance at the box office, I think it's really important that we head for Wal-Mart and buy the movie as soon as it's available.

There reportedly will be a bigger push associated with the video release than there was with the theatrical release. The word is that there will be toys, t-shirts, etc available at Wal-Mart and K-Mart in connection with the video. One hopes that the publicity for the home video will be a little better than that for the movie.

McHale's Navy

McHale's Navy, in which Dean co-stars as Capt. Wallace Binghamton, was released April 18. It had earned \$4.3 million through May 18, and was still in a few first-run theaters at that time. Look for it to show up in the second-run theaters about the end of June or early July. The video will be available for rental on Sept. 9.

Tom Arnold stars as the retired McHale, who comes out of retirement to save the world from maniac terrorist Major Vladakov (Tim Curry). Dean's character is the film's other, more comedic antagonist.

In contrast to the publicity for *Cats Don't Dance*, publicity for *McHale's Navy* was much better. Tom Arnold was all over TV in the weeks before the release, and there were print ads as well. However, it wasn't

enough to bring people into the theater, as the movie opened in seventh place with about \$2 million for the first weekend. The movie is an action comedy, and although it carried off the comedy portion pretty well, the action part was a little silly. Dean, however, was super as Capt. Binghamton, the commanding officer of the Navy base where McHale is located. He throws some obstacles in McHale's path, and also looks great in a white Navy uniform. Sort of makes you think of Al. Dean says of the role: "It was just this big boy's night out. Comedy, to me, is the most enjoyable kind of acting. I've always felt that way, but I haven't had that many opportunities to do it, except recently in *Quantum Leap* and *Married to the Mob*." To check out this and other quotes, visit the web site at <http://www.McHalesNavy.com>.

Air Force One

Dean will co-star in two other big-budget movies due out this year. *Air Force One*, the Harrison Ford vehicle in which Dean has the important role of Secretary of State Walter Dean, will be released July 25, and is getting lots of publicity already. It will be heavily promoted as an "event" movie, so it should fare better at the box office than *McHale's Navy*. The movie, by the way, is now called *Air Force One* instead of *AFO*. The longer title was owned by another entity, but apparently Columbia paid big bucks to buy the title, because the film is being released under the full name instead of the initials. The film also stars Glenn Close, and was already being advertised on tv in mid-June.

The Rainmaker

Dean's other upcoming major release is *The Rainmaker*, the latest John Grisham novel to be made into a movie. Dean plays Judge Harvey Hale in this film, which will probably be released by Paramount sometime in the fall. Principal photography was complete some time ago, and the film is directed by Francis Ford Coppola of *Godfather* fame. See you at the movies!

Living In Peril

This movie, in which Dean plays the role of star Rob Lowe's apartment manager, was shot at least a year ago. A check with the production company in late April turned up the information that they were still trying to get the movie into theatrical release, but suddenly the film turned up on TV network The Movie Channel for three airings in late June. It's not on TMC's schedule through July and August, but will undoubtedly be shown again later. Check your local listings.

That leaves *The Last Resort* and *Sinbad* as Dean projects that are still looking for a distributor. I'll let you know if anything turns up on those.

DEAN ON VIDEO

The video of *Midnight Blue*, in which Dean plays a private detective, reached video rental shelves in the US on April 22. You can find it at such places as Blockbuster and Tower. Dean's character is complete with small mustache, raincoat and hat. This movie was

picked up by the Playboy Entertainment Group after the Motion Picture Corporation of America bankrolled production. There's some nudity and sex involving the two lead characters, neither of whom is played by Dean. He stays in his raincoat the entire picture. The video is worth renting just to see Dean with a little mustache! Dean's performance is also definitely worth the price of rental.

The Invaders, the four-hour Fox mini-series in which Scott starred, is now available at Critics Choice, the movie mail-order company, and at Suncoast Video. It's two cassettes at SP, and sells for \$14.95. The original pilot of *The Invaders* series is also available, so to be sure you get the right item, give them the number AKRPC006186. Phone number at Critics Choice is 1-800-367-7765, fax is 630-775-3355, or you can write to them at P.O. Box 749, Itasca, IL 60143-0749.

There's a report that *Twilight Man*, the STARZ! movie in which Dean played a high-tech psychotic, will be available on video soon. No details yet, but I'll let you know when information becomes available.

SCOTT AND DEAN ON TV

I'm sorry to have to tell you there's not much to report in this item. Dean hosted an ABC special titled *I Survived a Disaster II*, which aired on April 12, barely two weeks after it had been finished. Dean served as on-camera host for the one-hour special. Ratings were so-so; it got a 7.0 rating and 12 share, finishing in fourth place in the time slot.

The only other new thing Dean has done for TV since last issue is the series *Popular Science* on The Learning Channel, on which Dean appears as on-camera host and off-camera narrator. The 12 episodes aired on Wednesdays at 8:30pm ET with a repeat at 11:30pm. The shows are really quite interesting, and Dean did a superb job as host. It was great to see Dean for twelve straight weeks.

In The Family Channel's April schedule, Scott Bakula was listed as a participant in the special *Plugged In: A Parents' Guide to TV*. The show aired on April 7. Scott and other celebrities posed questions to a panel of experts.

Scott's canceled series *Mr. & Mrs. Smith* has been picked up in Australia and by a German channel, but as far as I know now, neither channel has begun airing the series. Our LPO in Australia is in close touch with Channel 9 there, and sends the information that the Australian station will show Scott's canceled CBS' series "later this year." I'll let you know when the series begins airing. TV Norge, a terrestrial in Norway, aired all 13 episodes of *MMS* in March, April and May.

Although there isn't much new for Scott and Dean on TV at the moment, they both have enough projects now that you can usually find at least one or the other somewhere in reruns every week. Check your local listings for what's showing in your area.

SCOTT'S MOVE

After about four years with United Talent Agency,

Scott has moved to International Creative Management for representation by a team of agents. ICM is considered one of the "Big Three" in Hollywood, and probably gets more scripts than UTA. Also, Scott and his production company, Bakula Productions Inc, are moving from Warner Bros. to Paramount Studios, where he has a two-year, first-look deal with the studio. I know everyone wishes Scott success and the best of luck in his new arrangement.

DON'S TV SERIES

Karen here. Thanks to the transcript of a recent online chat with Don Bellisario, I have several things to report about him this issue. The chat was conducted on www.universalstudios.com on May 27, and I hope to reprint it next issue, unless I finally manage to conduct an interview with him myself. The transcript is at <http://www.universalstudios.com/unichat.30/transcripts/donbellisario.html>, but here are some of the highlights:

* Now that *JAG* has been renewed for next season, Don will also be working on a feature project and a new series. No details have been provided so far, unless he's referring to one or more of the projects mentioned below.

* The introduction to the chat mentions that "He is currently in production on *Crowfoot*, a two-hour pilot for CBS-TV." This is unlikely, since it's a pilot that was already made circa 1993 and, as Don mentions in the chat, the pilot was aired on tv a couple of years ago. It's possible that the premise has been revived as a future tv series, but I doubt it. (I should know for sure in the next week or two, but that will be too late to report on in this issue of *The Observer*.)

* Don reaffirmed that yes, he'd love to make a *Quantum Leap* film at some time in the future, but that "it's not even in the talking stage yet." Asked whether there would ever be more *QL* tv episodes, he said, "No, but I wish they would. I think *Quantum Leap* was one of the best shows I've ever done. I loved working on that show and had a very special relationship with Scott Bakula, who is a terrific actor and a neat guy."

* Asked whether he's thought about making a new motion picture, Don said that although he loves the television medium, "I have written and directed one feature, *Last Rites*, and certainly intend to make more features in the near future." One of those features may be a big screen version of *Magnum, PI* with Tom Selleck: "Love to. We're just talking about it now," Don said.

There's a lot more, and it's highly recommended reading, particularly Don's account of a completely different premise for the *QL* pilot than the one that was actually made. Check out the web site while the transcript is still there, and I'll try to have something more next issue—preferably that interview with Don Bellisario that I've been wanting to get since August 1990!

JOHN D'AQUINO

John's two tv projects that we mentioned last issue

both aired this past spring. He played an assistant D.A. in the "Where Truth Lies" episode of the short-lived series *Crisis Center*. The episode aired on NBC on March 28. On *Xena: Warrior Princess*, he plays the title role of Ulysses in an episode that aired in syndication in April. There is no word yet on whether this will be a recurring role.

MARIA BELLO

Since the premature demise of *Mr. & Mrs. Smith*, Scott's co-star Maria Bello has landed on her feet with a plum role in hit series *ER*. *Daily Variety Online* reported in early June that Maria will be a regular on *ER* next season, having already guest starred in this season's final three episodes as Dr. Anna Del Amico. She was quoted as saying, "It is an honor to join an extraordinary ensemble cast who are so passionate about the quality of their work. To work on a show that consistently strives for excellence with its evocative and risk-taking storylines, and soulful characters, is an adventure I can't wait to begin." Congratulations, Maria!

QUANTUM LEAP COMICS

A check with Acclaim Comics, publisher of the *Quantum Leap* comics, elicited the information that they're now planning to publish the first mini-series and the first "buffer" issue as a trade paperback. There's no decision as to price or time of release, because this is a project still very much in a state of flux, and there's still much work to be done before we see the comics. Acclaim has finished all pencil drawings for the three issues of the first mini-series and the buffer single issue, and has obtained approval for the pencil drawings of all these issues. Thanks so much to all those who wrote to Universal; it looks like you convinced them to give approval and let the comics be published.

The buffer issue sounds really interesting: written by Hilary Bader, who wrote the wormhole episode of *Star Trek: Voyager*, it's titled "The Leaper Before." It's a story about a woman who was a Leaper before Sam, and concerns how he has to finish her final Leap so she can die and pass the torch, so to speak, to him. It's an intriguing premise, and sounds like it has a lot of promise.

The other stories also sound interesting, and the authors are top-notch folks in the sci-fi field, so it will definitely be something you'll want to add to your collection. I'll keep checking and let you know when you'll be able to purchase these items.

QUANTUM LEAP BOOKS

If you haven't read the following *Quantum Leap* novel, *Obsessions* by Carol Davis, you've missed a treat. The plot concerns a mysterious woman who comes to the Project claiming to be Dr. Beckett's wife and demanding to see him, and the characters of Sam and Al in the book are true to what you saw on the TV series. The book is in such bookstores as Borders, Barnes & Noble, B. Dalton and Waldenbooks, and if

you can't find it locally, give the ISBN of 1-57297-241-6 and ask your local bookseller to order the novel for you.

The newest book, *Loch Ness Leap* by Sandy Schofield, arrived on the shelves in mid-June. The plot has Sam leaping into a theoretical physicist. He's really there to help his own daughter, Sammy Jo. You should be able to find the book at the stores listed above, or you can order it by giving the ISBN 1-57297-231-9. There are only two more books already ordered in the series, and sales have reportedly dropped off from early good numbers. If you haven't bought a *Quantum Leap* novel in a while, check out the latest books.

QUANTUM LEAP ON USA AND SCI-FI

It was so good to have *Quantum Leap* back on the air. Somehow, watching episodes on tape isn't quite the same as seeing them on TV. The SciFi Channel aired the series on Mondays through Thursdays at 7pm and 11pm ET from March 31 until June 26. The SciFi Channel only bought runs to show the series about one time through, and they made frequent pre-emptions to make the runs last as long as possible.

The series went off the air temporarily after June 26, to allow for movies and specials for the next 3-4 months. SciFi still has about half the runs they recently purchased to put on the air, so the series will be back later.

If you'd like to thank the SciFi Channel for showing *Quantum Leap* and encourage them to keep it on the air, you can write to:

Robin Bennett
SciFi Channel
c/o USA Network
1230 Avenue of the Americas
New York, NY 10020

A decision in co-owner Universal's lawsuit against partner Viacom was decided in Universal's favor on all counts. The judge ordered the participants to dissolve the partnership, which will probably result in Universal buying out Viacom's share of the USA Network and the SciFi Channel. Therefore, things are still in a state of flux at USA and there are no plans to return *Quantum Leap* to the air there. If you want to, you can encourage USA to show *Quantum Leap* again when you write in support of the series to the SciFi Channel.

AUSTRALIAN FAN CLUB

There's a fairly active fan club in Australia for *Quantum Leap* fans, called The QL, Scott and Dean Fan Club. They put out about four newsletters per year, and keep folks up to date on what's going on in Australia with QL, Scott and Dean. They also send a color picture of Scott and Dean, assorted stickers, a QL badge and a membership card to new members. If you'd like to join and support the Club, you can send your check for \$20 to their US representative (and our PQL Kansas LPO) Janey Graves, 409 Chestnut, Osawatomie, KS 66064. She'll take care of sending on your membership to the proper folks.

NOTE OF THANKS

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Q & A: Tommy Thompson, Michael Watkins & Michael S Stern
LeapCon '96, Saturday, February 17, 1996
Transcribed by Marcia Mahan

The tape starts as John D'Aquino leaves the stage and Michael, Michael and Tommy come onto it.

MICHAEL STERN: You're stealing our time here. Thanks, John!

MICHAEL WATKINS: Are you still signing autographs back there?

TOMMY THOMPSON: How is everybody?

MICHAEL STERN: I've got to clarify something. Did you all get this [program]? Well, I'm looking through it and I'm looking at my name, and I'm going, "God, this is really impressive!" I'll let you know what they told me. You can all turn to page 12 [laughter] and I started getting impressed by my own work, but unfortunately it's Michael Watkins, so I can't take credit for anything under my name.

TOMMY: Did Michael get yours?

MICHAEL S: No, Michael got all of his own, so pretty much you can just shift that and I did nothing [laughter]. But thanks guys!

TOMMY: So was John [D'Aquino] good up here?

AUDIENCE: Yes.

MARGARET COLCHIN: Oh, yes, he was very complimentary to you.

TOMMY THOMPSON: Did he say anything about me?

AUDIENCE: Nice things. He was nice.

TOMMY: Oh, good, good. I got him his start in this business, so he should be nice to me [laughter]. Did he tell you he and I drove out here together, 10 years ago? Yeah. Amazing. Did he tell you about the women who chased us? [laughter] In Texas? Well, we were driving through Texas—and it takes a week to drive across Texas [laughter]. We were in the middle of the week and we said, "Wouldn't it be great if one of those *Playboy* video things happened and these girls started to chase us across the state?" And two girls started to chase us, but they weren't from *Playboy* videos. [laughter] They had a couple of teeth between the two of them. [laughter] It was frightening. It was scary. What do you want to talk about?

INTRODUCTION: Gentlemen, just let me say thank you for joining us. For a lot of the fans who do not know the faces that go with the behind-the-scenes

names, to our left is Mr. Michael Watkins, who was the Director of Photography for several years on *Quantum Leap*. In the center is Mr. Michael Stern, who was the Editor on *Quantum Leap*, and to the right, Tommy Thompson, who is the writer who got Scott into a lot of trouble. You guys, look for the green rods out here; these will alert you to a question coming up for you, okay? Does anybody have any questions?

MICHAEL W: Okay, that means we have to improvise and you don't want that! Please ask questions.

QUESTION: This is for Tommy: One day I was reading the credits at the end of *Bonanza* and the make-up guy was Tommy Thompson. I'm sure it wasn't you, but is it like your dad or something?

TOMMY: That was an embryo! [laughter]

QUESTION: Was it your dad?

TOMMY: No, no, and there's like three or four Tommy Thompsens. There's another one that produced *Lucy*...

MICHAEL W: There is a commercial director, too.

TOMMY: ...And there was a novelist, Tommy Thompson, and another gentleman. The same guy that did *Lucy* did *Evening Shade*, and all the Bloodworth-Thomason sitcoms. The sad thing about it is, I met him, and I used to get his mail. It would be invitations to like golf tournaments and I knew it wasn't for me [laughter].

The sad thing is that my father takes credit. "Yeah, that's my son; yeah, he does everything." [laughter] So according to my father, I do every show on television.

No, that wasn't me, but I see that name, too, sometimes. Anything else? They're like Geraldo, running around.

MARGARET COLCHIN: This question is for Tommy and also for Michael Watkins. I know you all have a lot of stories. Tommy, can you tell us a little bit about what went on on the set of "Miss Deep South," and Michael, I know you've just got a lot of stories. We'd love to hear any of the stories you'd like to tell!

MICHAEL W: I've been told by Scott I can't repeat them. [laughter]

AUDIENCE: We won't tell!

TOMMY: I haven't seen Michael for so long and just sitting back in the back room talking to him, he's like the most happening guy in television right now. I mean, he's directing everything. So if you want to talk about *Chicago Hope*, or any of the big shows, Michael's doing them all right now. It's amazing! And it's so great that Michael—when I first met Michael, he was director of photography, and I think that Michael is the best director of photography in television. No one even questions him. For him to now become like one of the best directors in television, it's amazing. It's amazingly amazing. I'm really happy for him. What was the question? *[laughter]*

AUDIENCE: "Miss Deep South," Tommy!

TOMMY: I couldn't be happier for him.

MARGARET: That was a good answer no matter the question!

TOMMY: "Deep South?"

QUESTION: "Miss Deep South."

TOMMY: "Deep South" was great! I mean, it was one of the first two or three shows I wrote. The first one was a circus show, which got Scott sick.

MICHAEL W: For eight straight days. He was sick for four days before thinking about the eight.

TOMMY: I didn't know he was afraid of heights and I wrote this thing, and so I'm sure he was happy to see me come on staff. *[laughter]* "Miss Deep South" was great, because it was funny and it was really disturbing. I mean, I've seen it. I watch it with my kids; I have two daughters and we were watching. And it's so funny until it gets to the point where he seduces the girl and that's such a really difficult scene for me to watch because it's so weird. The guy is so weird, and then I realized that was me *[laughter]*. I wrote that! That's part of me, and my kids are looking at me, like, wow! *[laughter]*

The one story I remember was going down to the set, because I was new on the show and I didn't get the chance to go to the set that often, and I went down to the set. It was the day Scott was shooting the scene where they're all being initiated. They're all in their dresses and he's there with his ear bobs on, and I was standing there and I didn't even recognize him. He was in with all these women. But I heard this voice, very masculine voice *[laughter]*. I didn't notice him! He was just in the midst there.

MICHAEL W: He was the good-looking one, obviously.

TOMMY: The good-looking one! *[laughter]* Yeah, like a East German actress! I hear this very masculine voice come out of this group saying, "I don't know where and I don't know when, but you'll pay," and I locked eyes on him and that was even more of a shock! *[laughter]*

MICHAEL W: The bathing suit was the best.

TOMMY: The bathing suit stuff was great. I mean, if I could have had a whole—we could've tripled up that montage of him posing and doing all that stuff; that was great! And just the things that Scott added to that.... Remember when he was dancing with the parasol and

he was doing these little dips? I mean, I didn't write that! *[laughter]* That was just Scott. That was the weird part of Scott! *[laughter]*

Yeah, that was a fun episode. That sort of set me up as the goofball, and then later they let me do some weird kinds of shows.

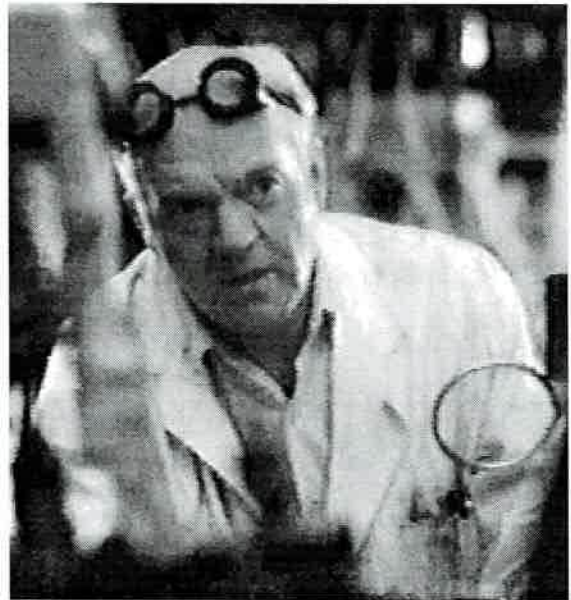
But I was talking to somebody out back; I always wanted to kill everybody in the episode. That was always the end of my episode: everyone dies *[laughter]*. In "Future Boy," Captain Galaxy dies. Everybody dies, and Don would say, "You can't. You can't kill these people. These people are vested in him now and then you, want to just kill them at the end?" and I thought, well, it's always nice and tidy *[laughter]*. So, anyway, that was that. Ask Michael a question. Michael Stern.

MICHAEL S: No, that's all right.

QUESTION: This question is actually for all of you: If you could just tell us your weirdest, or funniest, *Quantum Leap* memory?

MICHAEL W: Oh my God! *[laughter]* Scott actually gave birth *[laughter]*. He did, he did.

MICHAEL S: I guess mine would be, I had just finished with Scott directing an episode. I can't remember the title. I'm sure you can—where he leapt in back home into the bank. What's it called?



Born to die? Moe Stein, a.k.a. Captain Galaxy. Screen capture by KFB.

AUDIENCE: "Promised Land."

MICHAEL S: Was it good?

AUDIENCE Yeah!

MICHAEL S: And the next episode that they were shooting, he was in a dress, so right after the director finishes shooting, they come up and work with the editor to get their cut. So, Scott called me and said he was coming on over to look at his show.

He came into my edit bay and, he also in that episode not only played himself, but played his dad, so there were some scenes with Scott playing opposite

Scott as himself and his dad in this full make-up. I'm seeing that and I'm watching; he's watching really intently, and I'm looking back and here's a guy sitting next to me in a dress and high heels, watching himself playing himself twice, and it was just... [laughter] And I was uncomfortable! And he was, you know, he had no problem with this. It was kind of surreal and strange. I have that image of him with his feet up on my console in high heels and stockings. [laughter] I tell you, he carried it off. It just didn't seem to bother him.

And another I remember was when they were shooting the one where he leapt into the monkey...

AUDIENCE: "The Wrong Stuff."

MICHAEL S: ... in the diaper. They were shooting out at Summit[?][Air Force] Base.

MICHAEL W: And it was his birthday and we all chipped in and got him roller blades. He was into roller hockey. He immediately put them on and was playing hockey...

MICHAEL S: ...In a diaper [laughter] at an Air Force base in like 100 degree heat! But that was him! So that was my strangest moment.

MICHAEL W: It's not the strangest, but actually Whitey Crumb provided me with the one. Do you know who Whitey Crumb is?

AUDIENCE: No.

MICHAEL W: Whitey Crumb is the special effects man, and the eight most dangerous words in the entire language of mankind are, "Whitey Crumb says it's safe to stand here." [laughter] Whitey has incinerated a church, umpteen mailboxes,

TOMMY And Diamond.

MICHAEL W: And Diamond. [laughter]

But, you know, the uniqueness of the show is the friendship that I have with Scott. It was like having a brother on the set all the time. We became so intimately close. I think we sort of drew on each other all those long hours and those days, and he would show up pregnant, or in his diaper, or singing. But every lunch and every day after work, his relationship with everybody, you kept waiting for the other shoe to fall.

TOMMY Yeah.

MICHAEL W: When was the temperament going to turn, or when was the other person inside going to come out, and he was the kindest, most human, forthrightly open person I've ever had the opportunity to work with, and probably multi-talented; I don't even think people have tapped the levels that he can go at.

We would play hockey, as this roller blade became obsession, and ice hockey together and spend time after work together. If I had a family problem, he was at the hospital with them. We had a dolly grip go down with leukemia, and Scott and I were with him, but it was Scott always coming to those aides with everybody and I can only remember him in the greatest and the most fondest regard. He is one of the most unique and exceptional persons I've ever met, and he never personalizes anything. He only gives out. I've never met anybody that had that spark all the time. He's never,

ever, ever deviated.

TOMMY: Well, he's ruined it. [laughter. All three begin to talk at once.] I had to leave that show and go work on another show. I went to that show expecting the same behavior out of a star, and I got a rude awakening in about five minutes. And I called him up. 'Cause I took over what at the time was in probably the biggest show going on television as far as money-wise. That was *SeaQuest*. I came in and went over and executive produced under Steven Spielberg, and I called him up about two weeks into that run and I said, "Man, you've ruined me. 'Cause I've got to work with other people now." And it was true. He was very supportive. He told me to keep my head up, not to let it get me down, and he is really a neat guy.

MICHAEL W: He's also a rascal. One day—he always thought he was above the common man's common traits, so one day he had hurt his ankle and he was feeling kind of bad for himself, and we were way out in the desert, so I wired his horn to his brake pedal [laughter]. They yelled "Wrap" and we waited and waited. He showers in the van and he comes out to the car, he puts the key in it, and he's trying to put his stuff into the car, and he taps the brake pedal and the horn goes off, and he scared himself [laughter] He says, "Oh shit!", and every time he touched the brake, the horn went off! There were 40 of us on the ground hysterical [laughter]. It was just great. And I paid for that for at least seven or eight months! [laughter]

AUDIENCE: How?

MICHAEL W: Well, I liked to play hockey and he got me smaller skates. I didn't know about it [laughter]. He did a lot of that kind of nasty stuff, but it was a constant battle, and I think that's what kept us all alive all those months and hours.

MICHAEL S: He told me about this after; he didn't get to do what he wanted. I did the episode called "Ghost Ship" which was a major, major struggle, as Michael can attest. It was a very long, arduous, hard episode.

MICHAEL W: And my assistant fell in love with the actress, ruining two people [laughter]

MICHAEL S: Right. And every time he would see me he would just laugh and ask how it was going. He knew. It took place in this airplane called the Grumman Goose, so they made a mock-up of it for the set, which was huge. Well, he told me he had tried to get Universal to release it and have it put on my front lawn [laughter], but they wouldn't let him do it. That's the type of guy he is, but they wouldn't release it.

TOMMY: I missed all this stuff! [laughter] I used to come onto the set. I was stuck up in all the offices with Ruppenthal, Brown, and Deborah, and we were writing all the time. You don't understand; to keep a show like that going, we didn't take a lot of outside scripts. We did most of it, with three or four of us. We were constantly writing, and I'd go down to the set, and you really feel like a visitor, because you weren't there all day long, and I was always jealous that I wasn't part of that club, because there's a real bonding that goes on. I wouldn't even know a guy's name. They wouldn't

know who I was. It's true. It was like a boy's club down there and we were on the outside. We had our own separate club upstairs [laughter], but we used to laugh.

There's a story of Chris Ruppenthal, Paul Brown, and myself; we were like a dysfunctional family [laughter]. We were the sons and Don was the father, and you'd see Dad drive in because we could all see his parking spot from our offices and it was like, "Dad's home. I hope he's not drunk!" [laughter] Not that Don drank, it's just that you would hope that he was in a good mood. He would come in, and we had this joke going, [laughter] and the story was we were like three dogs. One of us was always in the house, one of us was always chained to the porch, and one of us was always tied up in the yard. And any given day I could be in the house and Paul could be out in the yard tied to the tree, and it was a difficult life up there. Don is a different man, but he was not subtle [laughter] in his critique of your work. I had scripts fly by my head several times [laughter], so it was an interesting situation.

Real quick, my most vivid memory from *Quantum* was my promotion from producer to supervising position, and I did absolutely nothing to get it! [laughter] I had been made producer after a year and a half on the show, and I was pursued by another producer to go work on his show, a guy named Dick Wolfe. Dick had called me like three or four times and said, "Come over and work on my show," which was *Law & Order*, and I turned him down. I'd say, "I signed on to do this show and I feel a real loyalty to stay here, even though *Law & Order* is a terrific show." This went on totally behind the scenes. Don never knew about this, nobody ever knew about this.

Apparently Don was at lunch one day, and Dick Wolfe was at the next table, and Dick got up and walked out and stopped at Don's table and said—Michael Zinberg told me this story—and said to Don, "You've got a really good guy working for you," and Don says, "Who?" [laughter]. Don's not thinking that any of us were good guys. Dick says, "Tommy Thompson," and Don goes, "Right." [laughter]

And Dick says, "I've been after this guy and he's turned me down flat. He said he really feels that he should stick with you. He's got a loyalty to you." Loyalty apparently is very big with Don. I didn't know that. So, they come back from lunch and I get a call from Don's secretary saying, "Everybody's headed for your office." [laughter] My ass tightens up and I think, "Oh man, what have I done. He's going to fire me," because I was always living on the edge.

MICHAEL W: You always are! [laughter]

TOMMY: I was always just one smirk away from unemployment. [laughter]. He busted into my room and all the other producers were with him, and he points at me and says, "You see that guy? That guy is a supervising producer. That guy is a loyal guy. That's what you guys should be." And he turned around and stormed out of my office! [laughter] Everybody looked at me and I looked at them, and that was how I

became a supervising producer. [laughter and applause] I said, "No," and that's how I got the job. It's real weird, this business, how it works sometimes. So, what else?

QUESTION: I just wanted to know from Tommy and Michael: Where do the ideas come from, and I want to know a little bit about your background as children? [laughter]

TOMMY: We don't have that much time! That's another convention.

MICHAEL W: Just apologize for it and move on [laughter]

TOMMY: Well, I'll tell you real quick because it won't take long. My ideas come out of fear of unemployment. [laughter] Yeah, I'm a really insecure guy. You've never met a guy like me. I walk around, and I'm the type of guy that stands by the door waiting to hear his name muttered in Don's office. I live pretty much in fear. So, I would go, I need a story, I need a script, I need something, and somehow it would come to me. Something would happen. A lot of stuff was collaborative with Ruppenthal and with Paul, and we worked as a team up there, so it was great.

My family was all cops. My dad is a cop, my brother is now a cop, and I come from Florida, and I would've been a cop, too. I got into a car accident when I was 15. I broke my neck and spent two years in a rehab hospital, and came out knowing I wasn't going to be a cop, or a construction worker, or anything else. I'm the first guy in the family who has to use his brain [laughter].

What's that? Oh, I'm sorry, I'm taking this medication and these lights are blinding me. So, that's what happened for me. I want to be an actor, but I realize that unless Ironside had a son [laughter], I was really going to be out of luck as far as parts go. I might work once every two years in a "very special episode," [laughter] like *Highway to Heaven*, [laughter] so I gave it up and decided to become a writer. You know, they don't care how you look, they don't care how you dress, they don't care how you combed your hair. All that mattered was what's on the page.



"Killin' Time." Screen capture by Julie Barrett.

And Michael directed—I don't know if it was one

of the first things he directed—"Killin Time" he directed of mine, but we all worked on that episode, which I thought was just great.

I loved working with Michael because, other directors you don't know what you're getting. As soon as Michael's name would come up, it would be like a lottery. My script is going in here, who's the director? You'd go, "Oh, not this guy!" Michael's name came up and I was excited, because you knew it was going to get a great look. You knew it was going to have a good director, and it was gonna have a great look to the show, so that was fun. I think that might be the only one that Michael and I worked together on. But that's my background. I don't know what Michael did.

MICHAEL S: You mean me, Michael?

TOMMY: Michael's father is a producer. Michael Stern's father produced *The Honeymooners*.

MICHAEL S: Yeah.

TOMMY: And what else?

MICHAEL S: My background is my family is from New York and I was born there. We moved to California when I was two or three. As soon as I was old enough, I wanted to go to a place there was night and day, because I had grown up in this business, and I just didn't really....

(Tape was turned off a little bit here)

MICHAEL W: ...The German shepherd is supposed to run up and attack Diamond, and he snarls and they're shaking him, and they're really getting this dog ugly and the dog runs up to Diamond and he goes *[sniffs like*

a dog] *[laughter]*. And the dog would never do anything! He would just kind of sit there! So Diamond goes, "Bubba, roll the camera. This dog is going to attack." So, the next time the dog came running up, Diamond got down real low and he grabbed the dog by the neck and he threw the dog in his face *[laughter]* and into the river *[laughter]*

[Editor's note: Unfortunately, the tape was stopped there so that the tape recorder could be used for an interview with John D'Aquino, which appeared in The Observer #15. If someone has the rest of this Q&A on tape, would you please dub me a copy so I can publish the rest? Thanks!—KFB]

Alumni Watch: The Pretender Connection

Several people have brought it to my attention that Tommy Thompson is now co-executive producer of the NBC series *The Pretender*, a show whose protagonist pretends to be various people from all walks of life in order to right wrongs. Chris Ruppenthal is creative consultant, Velton Ray Bunch is writing the music, a "Debra Pratt" (sic) wrote an episode, and *QL's* James Whitmore Jr., Joe Napolitano, and Michael Zinberg have directed the show. A number of *QL* alumnae from in front of the camera have appeared on *The Pretender* this year, including Daniel Roebuck, Jim Haynie, Charles Rocket and Jonathan Gries. More on the *Pretender-QL* connection next issue. (Special thanks to Nancy Mathews for much of this info.)—KFB

The Hollywood Bowl on Broadway

a report by Sue Greening

On July 26 and 27, 1996, Scott Bakula made a special appearance at the Hollywood Bowl with Carol Burnett in a concert called "The Hollywood Bowl on Broadway."

The leaper grapevine came through, again, when I received a phone call from Naomi Warlick spreading the news of Scott's concert. Of course, most of us purchased tickets for both nights. We couldn't miss any chance to see Scott, especially in concert!

During the weeks before the concert, the email and telephone lines buzzed with any news gleaned about the concert. What would he sing? How many songs would he sing? Would he be rehearsing at the Hollywood Bowl Friday morning? How could we get box seats? How much money were we prepared to spend for box seats? Would a broker take our firstborn children in trade? After much soul-searching, several of us opted to obtain box seats for one night. Naomi and I were able to share a box approximately 50 feet from the stage on Friday night.

Friday arrived and leapers Naomi Warlick and Mary Lee gathered at my house to share photos and videos before the concert. The Hollywood Bowl had stated that Scott and Carol would not be at the Friday

morning rehearsal, so we decided not to attend it. Debbie Enos telephoned from the rehearsal to tell us that Scott and Carol *did* attend rehearsal. At least some of the leapers were fortunate to attend the rehearsal.

We met other leapers at the shuttle bus stop. It was wonderful to renew old friendships and meet new friends. I hadn't seen many of the people since Leap Con. Leapers flew in from England, New York, Ohio, Florida, and other states. All they have to hear is "Scott" and "concert" and they are on their way.

Scott only appeared with Carol for the grand finale to sing a medley called "The History of Musical Comedy." It followed the history of musicals from 1900 to the present. Scott sang a medley of the songs "One," "Another Op'nin' Another Show," "Yankee Doodle Dandy," "Fascinating Rhythm," "Dancing in the Dark," "The Surrey with the Fringe on Top," "Luck Be a Lady," "Nothing Like a Dame," "If I Were a Rich Man," "Cabaret," and "Let the Sunshine In," among others. The chemistry between Scott and Carol was obvious. They danced, sang, and kidded around with each other. It was all too short! We were left wishing that Scott would headline a concert of his own. ❀

Mr. and Mrs. Smith
An Episode Guide
 Written by Ailsa Jenkins
 <arkhive@apusapus.demon.co.uk>

[Editor's note: the following is reprinted with permission from Ailsa Jenkins' Scott Bakula web site. I have taken the liberty of adding some additional credits such as writers and directors. See the end of the article for the URL of this site. —KFB]

A guide for the short-lived romantic adventure drama series, starring Scott Bakula and Maria Bello. Produced by Page Two Productions/Bakula Productions Inc. in association with Warner Bros. Television.



*screen capture by Karen Funk Blocher
 from "The Pilot Episode"*

Created by: Kerry Lenhart & John J. Sakmar
Executive producers: Kerry Lenhart, John J. Sakmar, Scott Bakula
Music by: Ray Bunch
Regular Cast:
 Scott Bakula as "Mr. Smith"
 Maria Bello as "Mrs. Smith"
 Roy Dotrice as "Mr. Big"
Premise: "Mr. Smith," a top industrial espionage agent works for "Mr. Big" out of The Factory in Seattle, a company specialising in detection and protection. "Mr. Smith" teams up with another skilled spy, the mysterious and beautiful freelancer "Mrs. Smith" who spies for anyone willing to meet her price.

1
The Pilot Episode
20 Sep 1996

Writers: Kerry Lenhart, John J Sakmar

Director: David S. Jackson

Plot: "Mr. Smith" must find Stanley Duke, a scientist who has discovered cold fusion. During investigations, "Mr. Smith" stumbles upon "Mrs. Smith" who's on the same case but for a rival company. Car chases and gun battles ensue, and the two "Smiths" end up on the same team.

Additional Cast:

Timothy Olyphant as Scooby
 Julia Miller as Jeannine
 Peter Lohnes as Stanley Duke
 also Wally Dalton, Laurence Ballard, A. Michael Lerner, Anthony Sison, Bob Morrisey, Curtis Jackson, Larry Paulsen, Jonny (Sugar Bear) Willis, Ron Sarchian, Gary Taylor

2
The Suburban Episode
27 Sep 1996

Written by: Robin Green & Mitchell Burgess

Directed by: Oz Scott

Plot: Critical Securities manufactures sophisticated alarm and locking systems. Codes are being cracked and it looks like an inside job. Chief suspect is Frank Parker, software engineer for CS. "Mr. and Mrs. Smith" move in next door to find out to whom he is passing the information.

Additional Cast:

Steven Ford as Frank Parker
 Ellen Wheeler as Arlene Parker
 Linda Gehringer as Fran McKerry

3
The Second Episode
4 Oct 1996

Written by: Kerry Lenhart & John J. Sakmar

Directed by: Ralph Hemecker

Plot: Missiles have gone missing en route to Bosnia from a freighter owned by Kasakis, the Greek shipping magnate. They must be found and returned before they fall into terrorist hands.

Additional Cast:

Ramy Zada as Kasakis

4
The Poor, Pitiful, Put-Upon Singer Episode
11 Oct 1996

Written by: Del Shores

Directed by: Nick Marck

Plot: Someone is trying to stop Joelle leaving one record company and signing for another and they will stop at nothing.

Additional Cast:

John Getz as Karl Hansen
 Angela Teek as Joelle
 Jeff Conaway as Rich Edwards

[Editor's note: see the next article for an in-depth review of this episode by Davina J Pereira.—KFB]

5

The Grape Escape Episode 18 Oct 1996



screen capture by Karen Funk Blocher

Written by: Susan Cridland Wick

Directed by: Daniel Attias

Plot: A canister of genetically altered aphids destined for Italy and the destruction of the grapevines is intercepted by US Customs. A substitute is followed to its destination so that the economic terrorists can be apprehended.

Additional Cast:

Louis Giambalvo as Alfredo

6

The Publishing Episode 25 Oct 1996

Written by: Douglas Steinberg

Directed by: James Quinn

Plot: Antony Steed, British Intelligence, has written a book that will endanger the lives of many spies if it is published. The manuscript is lodged with Jaeger Books in New York and it must not fall into the wrong hands.

Additional Cast:

Tammy Lauren as Meg Andrews

Francois Guetary as Sebastian

David Burke as Dauphin

Nicolas Coster as Ellis Kodack

Christopher Carroll as author

7

The Coma Episode 28 Oct 1996



screen capture by Jo Fox

Written by: Douglas Steinberg

Directed by: Michael Zinberg

Plot: Natasha Pavlovich knows the identity of the terrorist who will try and sabotage the Bosnian peace talks but she is in a coma and in ICU.

Additional Cast:

Dorien Wilson as Dr. Lance McQuade

Lorraine Toussaint as Dr. Cotter

James Calvert as Bobby Sheftell

Rebecca Cross as Nurse Madeline Jake

Natasha Pavlovich as Natasha Pavlovich

Takayo Fischer as Nurse Ellen

Guido Foehrweisser as Boris Nye

Vince Ricotta as Illya

8

The Kidnapping Episode 1 Nov 1996



screen capture by Jo Fox

Written by: Robin Green & Mitchell Burgess

Directed by: Sharron Miller

Plot: The head of a pharmaceutical company is kidnapped and the ransom is a research drug. But who knows about the drug and who wants it?

Additional Cast:

Meg Foster as Athena

Belinda Montgomery as Amy Pitzer

Jim McMullan as Randolph Pitzer

9

The Space Flight Episode 8 Nov 1996

Written by: Michael Cassutt

Directed by: Lou Antonio

Plot: A terrorist intends to deploy a weapons satellite unless M&MS can stop him. In the process they reunite an estranged father and son.

Additional Cast:

Timothy Omundson as Craig Thompson

Jim Antonio as Col Bud Thompson

Notes: Two shows were shown out of order of recording: 3 was shown before 2. [Editor's note: Also, the events in 6 take place before 5.] 13 episodes were

made; four remain unshown in the U.S.. The episodes scheduled for 15 and 22 November 1996 were preempted and then the series was canceled. All shows were shown Friday at 9pm except 7 shown Monday at 10pm.

The series averaged a 7.3 rating and 13 share, according to Nielsen. Music for the series was by Ray Bunch who also worked on *Quantum Leap*.

Critique: Innocuous and not the *Moonlighting* of the nineties. The sexual chemistry between *Mr. & Mrs. Smith* was too long in the building and the show was canned just as many thought it was starting to get off the ground.

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Want to know about Scott Bakula? Surf over to <http://www.apusapus.demon.co.uk/ailsa/bakula/intro.htm> ☼

***Mr. & Mrs. Smith:*
The Unaired Episodes
by Margaret Colchin**

10

The Big Easy Episode

Written by: Del Shores

Directed by: James Whitmore Jr.

Plot: Mr. & Mrs. Smith are in New Orleans, posing as spin doctors for a senator. But they're really there to help the daughter of a client, with Rox along to help.

11

The Impossible Mission

Guest Star: David McCallum

Written by: Kerry Lenhart & John J. Sakmar

Story by: Douglas Steinberg

Directed by: Artie Mandelberg

Plot: Mr. & Mrs. Smith help switch stolen currency plates.

12

The Bob Episode

Written by: Sanford Golden

Directed by: Jonathan Sanger

Plot: The Smiths and a CIA-agent lose a ball of Plutonium-239 due to the interference of Bob Myers, an old friend of Mr. Smith. Now they must retrieve the Plutonium and keep Bob from being killed. Mr. Smith's real name is revealed.

13

The Sins of the Father Episode

Written by: Michael Gleason

Directed by: Rob Thompson

Plot: Mr. Smith disappears during a mission and leaves Mrs. Smith hanging when he finds out that his son has been kidnapped by an old adversary.

***Mr. and Mrs. Smith:*
The Poor Pitiful Put Upon Singer
reviewed by Davina J Pereira**



screen capture by Karen Funk Blocher

The opening of this episode of *Mr. and Mrs. Smith* just has to be the best. A great song, and a great singer. Scott, as Mr. Smith, is up on stage in a smoky club, singing that the girl's been spying on him. The song is moody and Scott looks moody and magnificent singing it.

He's masquerading as Jackson Brock, the name by which his friend, Rich Edwards, the owner of Shanty Records, has obviously known him in the past. Rich has a friend, Joelle, who has shot to fame under the care of another record company, MNA Records, but now, her contract with MNA having come to an end, she wants back in with Rich and Shanty. MNA, however, has other ideas and, while Mr. Smith is on stage singing with Joelle (who makes no secret of the fact she's attracted to him), Mrs. Smith, dressed in her best club gear, spies the bad guy poisoning Rich's drink. She doesn't quite get there in time and he gulps the drink down, only to start choking. Smelling the drink, Mrs. Smith yells at Mr. Smith to get the antidote. Milk.

Back at the Factory, Mr. Smith is intrigued by Mrs. Smith's knowledge of poisons and their antidotes. We find out that while Mr. Smith has never tasted poison, Mrs. Smith has and "it only takes once." Deciding they need some extra help on this one, Mr. Big assigns Rox, a big brassy woman who's a computer expert, to work with them and she sets up lookout on Shanty's studios, while Mr. Smith works the inside.

At first a little hostile to each other, the girls, Mrs. Smith and Rox, soon became best mates cooped up in the van outside the studios. One of my favorite bits in this episode is where Rox comments about the joy of fieldwork. Mrs. Smith tells her first that it's not all cute boys, and then changes her mind, saying "Well, some cute boys" and we then immediately get a nice shot of Scott! Cute, well I'd say so! Some of the best lines are in the van. Rox comments "Look at that ass," and, as I firmly believe that Scott has the best butt in Hollywood,

I nod in agreement.



screen capture by Karen Funk Blocher

The attraction between Joelle and Mr. Smith is heightened in the studio, where he harmonises on a song with her. When he agrees to sing with her at a club to launch her “new” career, she gives him a thank you kiss, one that is almost reciprocated, but not quite.

Joining the girls back in the van, they all overhear Joelle talking to her soon to be ex-boss on the phone. Suspicions are raised, and they follow Joelle to a restaurant where she meets Steve Gilmore, the VP at MNA. Mrs. Smith takes up position inside the restaurant and Mr. Smith and Rox listen in to the conversation which is cut short as they see Shanty Records going up in flames, with Rich inside.

Rich is in the hospital, with Joelle by his side and Mr. Smith comforts her by telling her that “everything happens for a reason.” Knowing that Scott is a believer in Fate (as am I), it was nice to see that he was able to spout words of wisdom that he really believes.

The next scene shows the girls wading through garbage to find evidence that MNA is behind all of Shanty’s problems, and, Mrs. Smith, too, gets a chance to spout her wisdom of life, that we are all wading through garbage and we can either stand still and complain about the smell or keep moving. They find the results of MNA’s shredding machine and take it back for further perusal by Rox’s computer.

Back at the Factory and the burned piano is being examined for evidence of the start of the blaze. Mrs. Smith finds something that doesn’t belong in a piano and, when Rox examines it, they find out it’s a bug. Rolling through the list of people in LA who have bought the bug, they discover a company called Master All, a PR company that’s a front for corporate terrorism. They have come up against its boss before, and they know what he’s like.

Leaving the Factory, Mrs. Smith once again tries to find out more about Mr. Smith, to the point of following him back to his house. She watches as he plays a romantic tune on the piano, one of the few pieces of furniture in the building. However, she also sees someone else watching him and begins a chase along the



screen capture by Karen Funk Blocher

beachfront. Mr. Smith grabs a bike and follows, only to be floored by a surfboard. They lose the guy and berate each other. During the walk back, Mr. Smith meets old friends, each of whom calls him by a different name. Mrs. Smith is no nearer finding out about him than she was in the beginning.

That evening, Mr. Smith finds Joelle on a beach, devastated that the one true friend she has in this life may be gone. She finds a shoulder to cry on, and, in a particularly romantic moment, a pair of lips to kiss. But Mr. Smith pulls away, telling Joelle that he was once hurt so badly that he still can’t let anyone else in yet. A secret to a past that we have only glimpsed as yet. Joelle is upset, though touched by his plight and says then that she hopes they can be friends.



screen capture by Karen Funk Blocher

Hatching a plan, Mr. and Mrs. Smith go undercover to Master All. This is where Scott gets to do something he does very well: sulk. He’s not very happy at being dressed in a nerdy red wig as the assistant to Mrs. Smith’s high powered cosmetic executive. But, while Mrs. Smith keeps the boss, Carl Hanson, busy, Mr. Smith finds out the entry code and steals the receptionist’s security card after drugging her, thereby enabling our two intrepid spies to make a break-in. With Rox back in the van, hacking through the security codes, Mr. Smith downloads information from Master All’s database, without knowing that he has tripped a dedicated short circuit camera. Guards are now homing in on both of them and, while Rox barks directions over

their intercoms, Mr. and Mrs. Smith make a getaway, at one point hiding out in Hanson's office. While they are there, they discover the artwork for the cover of Joelle's next, and final, album. Reading the date on the album, they discover that Joelle is "going" to die that night and on further search, they discover a press release detailing her death at the club.

The guards, meanwhile, catch up to them and the spies race to get to the front door, with Rox opening doors for them, and closing them on the guards. It's an exciting chase, and I wish it could go on a bit longer, but time is running out and our guys have to get to the club to save Joelle. They get there just as Joelle goes on stage. Mingling with the clubgoers, Mrs. Smith spies Hanson and they begin a game of hide-and-seek in the club. Joelle, meanwhile, has spotted Mr. Smith and calls him up on stage to sing with her. He's worried, though, and in the end, the thought that she may be shot while he's with her is too much for him and he drags her off the stage. They see a security guard waiting by a door and yell for him to open it, but it's no security guard, it's Hanson and he shoots, misses, then

gives it up. He gets away, but Joelle is saved.

Back at the newly rebuilt Shanty Records, Joelle and Mr. Smith say "so long." The attraction is obvious, but still too much for Mr. Smith to cope with.

Mrs. Smith has gone back to the house. The piano is still there, but everything else has gone. The movers come to take the piano, but she pays them \$500 for it, obviously wanting to keep it as a part of Mr. Smith that she can hold on to. This is more than a working partnership.

I have to say this is my favourite episode of *Mr. and Mrs. Smith*. Scott looks great in this and Maria Bello once again does her character proud. It has everything in this episode, romance, chases, action, guns, punches (from both our guys) and humour. If I only have time to watch one episode of *MMS* this is the one. I feel it came together more than the other eight I've seen. I haven't yet seen "the missing four," but I will soon. I'll let you know if my favourite changes, but I think it will take a lot to beat "The Poor Pitiful Put Upon Singer." ❀



The Review Corner



Review: *Cats Don't Dance* by Freda Whaley

I had a weird experience when I went to the movie. I went at 5:00 P.M. to the \$2.00 movie place. I was the only one there. I have to admit it was fun being able to sing along (out loud) to the movie, but weird all the same.

The movie was great. The opening credits were unusual and fun. They had them on billboards, side of the bus, stuff like that. Danny had Scott's personality down pat. I thought I was watching Scott instead of that silly cat. The story was cute, entertaining, and kept my interest. I don't usually like animated stuff, but this one I will buy when it comes out. It was great to see a

movie fit to take children to, that entertained the adults too.

The CD is of *Cats Don't Dance* is outstanding, with really catchy tunes. I received it before I went to the movie. I think they could have used Scott for the main song at the beginning of the CD, "Our Time Has Come," but the ones he does sing on are great. I use the music to clean house by because it's so upbeat. ❀



Cats Don't Dance on CD reviewed by Nancy Mathews

Well, Scott doesn't sound too bad. Actually he does a good job, but not nearly as strong as some of the singing in *Quantum Leap*, or even of his musicals, or his demo tape for *Marilyn*, but then again, I don't think he was trying to. I think he was trying to sound like a

cat might sound if singing, sort of thin and wispy. Actually I think Scott forgets himself at times, and starts to belt it out, and then remembers that Danny isn't supposed to sound quite like that.

Natalie Cole also does a ballad on the CD, and she sounds wispy and weakish, not at all like she normally sings. I think it's the same thing with her; she's trying to sound like this female cat. Scott does one solo song ("Danny's Arrival") and the rest he does some singing alone, but also harmonizes. "Little Boat on the Sea" is sung by the person doing the singing voice of Darla Dimple, but Scott has a few measures in it that brings it to a screeching halt, where he improvises his meow. In the "Animal Jam," Scott's voice is heard speaking and then singing quite a bit, and then the instruments of the Jam take over. Of course during all this instrumentation, Danny is dancing around on the screen. Then in "Nothing's Going to Stop Us," you hear Scott's intro recitative type thing, and then Natalie Cole starts almost belting out the song, and you can hear Scott coming in on harmony in various places.

Unfortunately the movie's theme is sung by James Ingram and Carnie Wilson, a big waste since Scott and Natalie could have done it. Of course that's just my opinion. ❀



Ramblings On *Cats Don't Dance* by Janey Graves

Okay, I admit it. I'd happily watch Scott read the phone book for two hours, even if he was wrapped in a blanket. But I enjoyed *Cats Don't Dance*, and I'm not a "cartoon" person. Kids aren't particularly my thing either, so maybe Darla Dimple, "the child star from hell," struck a chord with me. All I can tell you is this colorful, upbeat, jazzy movie was fun and clever enough to keep this adult's attention and entertain the theater patrons in the two showings I attended.

So much goes on at such a frantic pace that it wasn't until my second viewing that I noticed Scott's trademark "baring of his chest." What? You missed it? Well, to be honest so did I and probably would have a few more times if it hadn't been pointed out to me. We can give ourselves a break. After all, it was Danny's furry little chest, not Scott's, that was flashed ever so briefly on top of the street car. Still, its rather appropri-

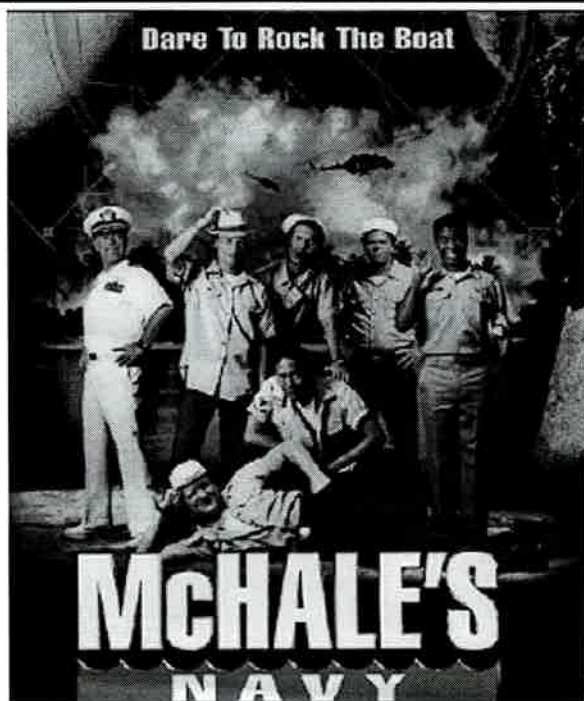
ate considering the many other times its occurred in Scott's career. Did you catch Sawyer's "Oh, boy"? Coincidence? Maybe, but that sort of thing stands out to Leapers.

Thank goodness Danny was less orange and more toward brown in the cartoon than the figurine from Subway, and it was easier to recognize Scott listening to the tape than watching the movie. The visual was distracting. Natalie Cole did a beautiful job singing for Sawyer, the girl kitty. My guess is Natalie's solo "Tell Me Lies" might get an Oscar nomination, but my personal favorite was "Danny's Arrival Song." "Where the kitties never grow old." Ahhh. Darla Dimple, whose dialogue was done by the little girl from "A Tale Of Two Sweeties," was such a naughty kid that almost all of her lines were yelled at the top of her voice and so I didn't really think it sounded like Ashley Peldon. The rest of the stellar cast was filled mostly with familiar names, Kathy Najimy (the hippo), John Rhys-Davies (the elephant), George Kennedy (the studio head), Rene Auberjonois (the director), Hal Holbrook (the goat), and Don Knotts (the turtle), and a few I didn't recognize. But they all can be proud of a job well done.

The children's books are colorful, with the story well told. Danny should make for cute merchandise. My copy of the video is all ready on order.

Some would consider it sad that a grown woman could enjoy all this just because a certain actor did a voice, but its harmless fun and Scott does endear himself to us with his optimism, enthusiasm, and, yes, niceness. I'd say "four paws up" covers *Cats Don't Dance* nicely. ❀





Review: *McHale's Navy*
by Jennie Rowland

I highly recommend going to see this movie! Although I didn't have the benefit of having watched *McHale's Navy* on tv before, which might have enhanced the viewing even more, I thoroughly enjoyed this film. There is a wonderful blend of action and comedy, and the comedy doesn't descend into vulgarity and crudeness as many comedies seem to lean toward lately. Tom Arnold's McHale is compassionate, clever, and extremely humorous, as are the motley crew of the San Sid Naval Base. David Alan Grier is hysterical as the eager-to-please Ensign Parker.

Which brings me to Dean Stockwell's performance as Captain Binghamton. The voice he uses to characterize this wimpy commando wanna-be is priceless. After my imitation of the voice used, my mother informed me that the whiny voice was characteristic of the television Binghamton, which cleared up the purpose behind the voice for me. I admit to a moment of "What's up with that voice?" after first hearing it, although it subtly characterizes the captain.

His facial expressions were priceless, as always, and he proves his excellent comic timing once more (evidence of true talent in my book, for not all actors can master comic timing—it's even harder than dramatic scenes in many cases. I think Captain Binghamton may surpass Tony Russo (*Married to the Mob*) for sheer comic value, although Binghamton's character lacks the suave cockiness of Tony the Tiger.

There were fifteen or so other people in the show with me (I went to a 4 pm showing, so many people had not come back from work yet), and every time Dean appeared on the screen, I could hear the approval in the anticipatory snickers. His scenes got many of the most

laughs, from what I could judge. Dean is truly the master of reactions, both subtle and overt.



I think we can rank *McHale's Navy* quite high on the list of Dean movies that are must-sees. Great plot, great acting, and great comedy, and special effects (the explosions) and sets. (And Dean Stockwell in naval whites ain't bad, either!) ❀

Review: *Midnight Blue*
By ML Farrell

The film *Midnight Blue* has a complex and convoluted plot. The scenes do fit together to tell a story, but the plot loses its way among its twists and turns. Simply stated, Nerd is picked up by Prostitute. Sex is so good that, when she disappears, Nerd becomes obsessed and must find her. Enter Dean's character, a private detective. This time he plays his role "tongue in cheek;" he even dresses like Humphrey Bogart. He seems to be slightly mocking: himself, his profession, his client. Just as well. Things get really confusing when the story becomes a bi-coastal mystery.

Although Dean never finds the girl, his role does provide an opportunity for the Nerd to tell, through Dean, his motivations as the story unfolds. And Dean's character has the chance to offer his own advice, much as Al did from his holographic heights.

Ultimately, though, the film suffers from weak writing and characters and a plot that just doesn't work. There isn't much there for the actors to work with. In fact, Dean does what he says he never does: he gives a performance that is way above the level of the film. One likely reason is that he was once again working with Harry Dean Stanton and it is obvious that they were enjoying the reunion. An interviewer once said of Dean, "Stockwell has become one of those actors who naturally project a kind of personal weirdness into every role; even when the kinkiness is submerged...nothing is ever quite straight." Well, folks, he's done it again. Have fun!

A note of caution for *QL* fans. The film earns its "R" rating with nudity and sexual scenes. ❀

Dean Stockwell Films, Part VI
After the Leap: 1994-1997
 by Teresa Murray

[Editor's Note: The following is an update and continuation of the Dean Stockwell filmography published in issues 1-5 of The Observer. The 1992 film The Player was reviewed by Teresa separately in The Observer #5.—KFB]

Chasers (1994)

Cast: Tom Berenger (Rock Riley), William McNamara (Eddie Devane), Erica Eleiak (Toni Johnson), Crispin Glover (Howard Finster), Matthew Graves (Rory Blanes), Grand L. Bush (Vance Dooly), Dean Stockwell (Salesman Stig), Dennis Hopper (Doggie), Gary Busey (Sgt. Vince Banger), Marilu Henner (Katie)

Production Facts: Director: Dennis Hopper. Screenplay: Joe Bateer, John Rice IV and Dan Gilroy (from a Story by Joe Bateer and John Rice IV). Director of Photography: Ueli Stieger. Music: Pete Anderson and Dwight Yoakam. Editor: Christian A. Wagner.

Producer: Gary Barber. Production Company/Distributor: Morgan Creek Productions. Length: 102 Minutes. Release Date: April 1994. "Chasers" is rated R for sex, nudity and violence.

Plot Synopsis: Two shore patrolmen are assigned to transport the unjustly convicted Toni Johnson (Erica Eleiak of *Baywatch* infamy) from a nearby Marine base to the base's brig. Rock (Tom Berenger) is a gruff Navy veteran, who plays by the rules. Eddie (William McNamara) is a cocky young wheeler-dealer. The two bicker until they arrive at the Marine base. Toni repeatedly tries to escape (à la "A Hunting We Will Go").

Comments: No great reviews for this film (see below for a standard example), but it's hard to imagine that a Dennis Hopper directed film could be boring. (Bizarre and incomprehensible, maybe.) Reportedly available on video after a very brief theatrical release, I have not yet had a chance to see the film. Dean appears in only two scenes. As he put it, the film was "just a little something I did for Dennis." A slew of other celebrities make cameo appearances. Dennis Hopper can count himself rich in friends if not in box office profits.

"The screenplay is standard issue, as insufferable in its situations as it is in its characterizations."
(The Washington Post)

Mr. Wrong (1996)

Cast: Ellen DeGeneres (Martha Alston), Bill Pullman (Whitman Crawford), Joan Cusack (Inga), Dean Stockwell (Jack Tramonte), Joan Plowright (Mrs. Crawford), John Livingston (Walter), Robert Goulet (Dick Braxton), G. Ellen Cleghorne (Jane), Hope Davis (Annie), Brad Henke (Bob), Peter White (Mr. Alston), Polly Holliday (Mrs. Alston), Camille Saviola (Consuela)

Production Facts: Director: Nick Castle. Screenplay: Kerry Ehrin, Chris Matheson and Craig Munson. Director of Photography: John Schwartzman. Music: Craig Safan. Editor: Patrick Kennedy.

Producer: Marty Katz. Production Company/Distributor: Touchstone Pictures/Buena Vista Pictures. Length: 96 minutes. Release Date: 1996. Rated PG-13 for crude language, some sex related scenes and drug content.

Plot Synopsis: Martha Alston (Ellen DeGeneres) is in a Mexican Jail being interrogated by two officials (one of whom is portrayed by Casey Kasem). "Why did you do it?" they ask. Martha, wearing a frightfully frilly wedding dress, begins wearily to explain.

It all starts at her younger sister's wedding, where Martha is inundated with assurances that "she'll be next." In spite of the pressure from family and friends, Martha declares that she is reasonably happy with the single life. If it happens, it happens. She doesn't even try to catch the bouquet.

Cut to Valentine's Day. Romance is in the air for everyone but Martha. She is busy with her work as a television producer for a San Diego morning show hosted by Dick Braxton (Robert Goulet). After fending off the affectionate advances of co-worker Walter (John Livingston) and enduring a blind date with an arrogant salesman, a lonely Martha wanders into a bar and meets Whitman Crawford (Bill Pullman).

Whit is, literally, too good to be true. He is a ruggedly good looking, wealthy investor/poet who says all the right things and sweeps Martha off her feet.

Stop here if you haven't seen the film and would rather be surprised.

After the third date with her "ideal" man, Martha begins to get an inkling that her new relationship may not be so perfect. At the end of a flawless evening, Whit proudly reads her some of his poetry, which is to put it kindly, bizarre. Martha, however, listens attentively and tells him, "It's...beautiful. Just...beautiful." The next day she receives a threatening phone call from Inga (Joan Cusack), Whit's insanely jealous ex-girlfriend.

Nervous, but undaunted, she takes Whit to meet her family. They hit it off wonderfully and everyone is enthusiastically predicting wedding bells by the end of the day.

As Whit and Martha drive away he tells her how nice and wholesome her family is and she comments on how much they liked him. He hesitantly admits that he wasn't really being himself. When Martha weakly reassures him that it's okay to be himself, Whit's behavior changes radically. Declaring that he feels a new sense of freedom, he suggests they do something "fun." His idea of fun is to shoplift beer from a convenience store, because "stolen beer tastes better."

An astonished Martha is roped into the misadventure and is pursued by the angry store owner, who catches them in the act. As they speed away in his convertible, Martha is appalled by Whit's behavior and he is visibly energized by the opportunity to exhibit his true nature.

As if this extraordinary incident were not sufficient reason to dump Whit, Martha seeks advice from her best friend Jane (Ellen Cleghorne). Jane thinks all men are inherently strange and that Martha should settle for what she can get. (Very bad advice: Martha needs new friends.)

A now doubtful Martha, goes to meet Whit's eccentric mother (Joan Plowright). She is a formidable and rich old lady, who immediately proclaims that Martha's hips are wide enough for birthing. After a torturous game of charades with Mrs. Crawford and her maid Consuela, Martha is finally ready to break it off with Whit.

On the way home she asks him to stop at a diner, where she tries to let him down gently. After several attempts she realizes he's just not getting it. He declares his undying love for her and, choosing a unique way to demonstrate it, breaks his own finger.

When Martha arrives home, already freaked by Whit's behavior, she finds Inga (Joan Cusak), Whit's possessive ex-girlfriend, and her very large friend Bob (Brad Henke), waiting. Inga wants Martha to stop seeing Whit. Martha is all too happy to oblige, but Inga doesn't believe her. Inga orders Bob to rip the couch cushions and put gum in Martha's hair.

Now genuinely concerned, Martha contacts private detective Jack Tramonte (Dean Stockwell) to get more information on Whit and Inga.

Meanwhile, she tries to resume her life, but is inundated with gifts from Whit at home and at work. She goes to the opera with co-worker Walter. Whit brazenly confronts her there. Mortified by his behavior she faints. Later, while house sitting for her parent's, Whit tries to come through her window dressed as a clown. When she calls the police they refuse to believe her strange tale.

She consults with the detective once again. The only facts he has discovered are that Whit has a \$50,000 a month trust fund and that Inga was once arrested for harassing Stevie Nicks. Martha begs him to stop Whit. He misunderstands her and says it'll cost

her much more to have Whit "rubbed out." She hastens to explain that she just wants him to talk to Whit.

The next day she finds Whit has sabotaged her at work and she loses her job. Now incensed, she returns to the detective to request that Whit be rubbed out. He refuses, saying perhaps she should just give in.

She seeks out the solace of her family. Whit, however, has sent them on an all-expenses-paid trip to Mexico. Frantic, she returns home and is confronted by the detective. He is now working for Whit and has come to take her to him. Fleeing into the street, she's hit by a car.

When she comes to in the hospital, she finds Whit at her bedside and a large engagement ring on her hand. He's told everyone that she tried to commit suicide. Later, when he falls asleep she sneaks out of the hospital only to be kidnapped by Inga and Bob. They intend to torture her. Whit shows up in the nick of time to rescue her Clint Eastwood-style, shooting the knife-wielding Inga in the arm. Whit, accompanied by Consuela's two small children, whom he intends to use as a "test family," kidnaps Martha. He informs her that they are to be married in a small Mexican village and drugs her to keep her docile. Left alone momentarily she calls Walter for help. He's confused and reluctant to believe her. Whit drags her away before she can finish her explanation.

Whit has made all the wedding arrangements and when they arrive she finds her whole family waiting in the church for her. Still woozy from the drugs, she almost goes through with the wedding. Just in time Walter bursts in to rescue her, waving a gun. Unfortunately, he trips in his rush down the aisle. Miraculously, Martha ends up with the gun. Pointing it at Whit she firmly informs him that it's over. Whit, who's incapable of getting it, thinks she just needs a hug. As he moves toward her, we fade to black and hear a gun shot.

Cut back to the opening scene in the Mexican jail. The officials don't believe her and prepare to take her off in a Paddy Wagon to another location. To her surprise, the driver is Walter who intends to help her escape. Martha protests that she's guilty and should be punished. No, he tells her, she didn't shoot Whit (who's not dead anyway). It was Inga, aiming at Martha, from a balcony in the church. How does he know that? Bob told him. Bob is waiting for them outside of town with a horse. He advises them to go across country to avoid capture. Noticing that Walter is limping, she lets him ride the horse as she walks beside, and they go off into the sunset.

Comments: There. That's the whole story. Now you don't have to see it. Believe me: you should thank me. Almost the entire movie is a pathetic waste of talent. Not directing talent, mind you, or writing talent, both of which are sadly lacking here. I don't have any problem with satirizing romantic films (in fact, I'm all for it), but this is done so poorly that it almost misses

comedy entirely.

The film is an ill-conceived vehicle for Ellen DeGeneres' dry style of humor. It requires much broader strokes to play this concept as Funny. Ellen comes off as somehow smaller on the big screen. She also seems uncomfortable and embarrassed. That could just be the script, but in light of her world-famous revelation, she may have been unhappy with the basic concept.



©1996, Touchstone Pictures.

As a rule, I greatly enjoy all of Bill Pullman's roles (for instance in *Sibling Rivalry*). He's unself-consciously attractive, pleasant to spend a couple of onscreen hours with, and a darned fine actor. Maybe, he's just a little too good here. There's not much to laugh at as Whit's pattern of abuse escalates. The film turns awkwardly from dark comedy to cautionary tale.

There are one or two bright spots in the film and I'd like to say Dean's performance was one of them. However, outside of the fact that he no doubt collected a hefty post *Quantum Leap* paycheck, it wasn't. Granted, he doesn't have much to work with in the few scenes he has, but he seems rather uninspired in any case. He gets a few amusing bits of business, but nothing really worthy of him.

As to those bright spots: Ellen Cleghorne turns in a sharp, witty performance as Martha's best friend. Joan Cusak is over the top as the jealous Inga, which is just perfect for the character, and, in my opinion, is how the entire film should have been played. Most fascinating moment? Bill Pullman's Whit reading his poetry, which contains such verbal gems as "blood-red three-fingered waters." Forget what I said: this alone may be worth seeing the film for.

One last thought: Why do they insist on making the background music so loud in more recent films? Yes, in this case the music is integral to the plot, but there is no reason it should drown out the dialogue.

Midnight Blue (1996)

Cast: Damian Chapa (Martin Blake), Annabel Schofield (Martine/Georgine), Steve Kanaly (Collier), Jennifer Jostyn (Barbara), Harry Dean Stanton (Eric), Dean Stockwell (Katz-Feeney)

Production Facts: Director: Skott Snider. Screenplay: Douglas Brode. Director of Photography: Mark Vicente. Music: Eric Allaman. Editor: Christopher

Cibelli.

Producer: Brad Krevoy, Steve Stabler, and Jeremy Kramer. Production Company/Distributor: Motion Picture Corporation of America/Playboy Entertainment Group. Length: 95 minutes. Release Date: 1996.

Plot Synopsis: Martin Blake (Damian Chapa) a New York banker, is attending a seminar in Atlanta in preparation for a transfer to Los Angeles. In his hotel bar he meets the beautiful Martine. After they've talked a while, she informs him that she is a high class prostitute. He's disappointed that her interest in him wasn't genuine, but he's already completely infatuated. He agrees to hire her for the evening. They spend at least as much time talking as they do making love and Martin is enchanted by the lovely and knowledgeable Martine.

In the morning he is reluctant to part with her and they have breakfast together. He will not agree to leave her until she says she will meet him again that night. At the last minute he remembers to pay her. After he leaves in a cab she casually gives the \$500.00 to a passing youngster.

He waits for her in the bar that night. The dour bartender Eric (Harry Dean Stanton) serves him Manhattans (the drink she had ordered the night before) until late into the evening. Martin questions Eric about Martine. Does the bartender remember the dark-haired woman he was with the night before? Eric replies vaguely. Does she come in often? No. It was the first time he'd ever seen her. Martin waits again the next night to no avail.

The following morning he goes to see a private detective (Dean Stockwell—anybody else sense a pattern forming here?). Katz and Feeney is painted on the door. "Are you Katz or Feeney?" Martin asks. "Both," replies the detective. Katz-Feeney is sympathetic to the younger man's plight and agrees to take on the case.

The detective reports to his morose client the next night in the hotel bar. Martine was not a working girl, he assures his client, or he would have found her by now. He speculates that she could have been a bored housewife playing out a one-time-only sexual fantasy.

When Katz-Feeney leaves the bar, he notices he is being followed. He quickly loses the tail, but when he returns to his office an ominous looking black sedan pulls up.

Martin shows up at the detective's office the next morning and finds the building crawling with police. Katz-Feeney is lying badly beaten on the floor. He's still alive, the police detective informs Martin. The police briefly question Martin and then send him on his way.

Martin returns to New York and packs up his things to move to Los Angeles. He has a girlfriend, Barbara (Jennifer Jostyn) who will not be making the move with him. She notices his strange mood and he admits that he met someone in Atlanta. He'll never see

the woman again, he admits, but he can't shake the image of her.

The next week Martin begins his new job in Los Angeles. He easily impresses his new boss Mr. Collier (Steve Kanaly) who soon invites him to his home for dinner. Martin is astonished when he meets Collier's wife Georgine who, except for her blonde hair, is a dead ringer for his Martine.

Martin's obsession leads him deep into a web of intrigue.

Comments: This one I don't want to spoil for you. This film is good. With about a tenth of the *Mr. Wrong* budget they manage to achieve much better results with the same basic subject matter, i.e., romantic obsession. The direction is superb. The script is intelligent, suspenseful, and occasionally amusing. Most notably the performances are great.

Damian Chapa as Martin, the everyman embroiled in deceit, is an excellent protagonist and his performance was even a little haunting. Annabel Schofield is appropriately mysterious and beautiful as Martine/Georgine.

Dean gives a fine performance: funny, sharp and even sympathetic. If only they'd give him more of these kinds of roles in big budget films. His participation in this film doesn't end at the described beating. He's got plenty to do.

The only sour note *Midnight Blue* hits are the gratuitous sex scenes, and no doubt there are some who wouldn't consider them a minus. The scenes play as if they were largely inserted after Playboy decided to pick it up for distribution. While I like to think I'm as opened minded as the next person, these scenes have one big drawback. Damian Chapa as Martin bears a close resemblance to Drew Carey. I don't know about you, but the thought of Drew Carey in such a scene is not an image I relish. The squeamish may want to fast forward these scenes. Don't worry: you'll know when they start. The background music gets much louder.

Films to be reviewed next issue (because I'm tired now):

The Last Resort (1997)
McHale's Navy (1997)



Living In Peril (1997)
Air Force One (1997) ☼

Review: Papa Was a Preacher By Sue Walker

This is an independent film that Dean made in 1986 for Rosie Productions, and really it's not what would normally be my cup of tea, moviewise; it's gentle, moral, nostalgic, optimistic. In fact, it's the true story of a Dallas preacher who is sent to a small Texas town to save the endangered church, and assisted by his wife and eight children plus a selection of benevolent small-town eccentrics, he does so.

But I have to say I loved it. It actually raised my spirits. It's sentimental, but it isn't cinematic sentiment, it's a kind of innocent *personal* sentiment. The book from which it's taken was written by the preacher's daughter, and it is actually, believe it or not, *refreshing*.

Even more, it's the positive energy of all the performers; they act like they're doing something they believe in, something they love, and nobody more so than Dean. He plays a deadbeat drunk, living rough in the town, who the preacher's wife believes is an angel. She's not quite right, but close—I'm not going to give away the secret. And he does the role with a kink of inner wistful joy that shines out of his eyes. Someone once asked him in an interview how he'd like to be remembered and he said he'd like to be defined as "spiritual." Well, he has spiritual locked down solid in this movie, and it's a delight to see. ☼

Season Five Quiz (Part Two) by Betsy Brodie Roberts

Nowhere to Run:

1. What co-star of *Spin City* played Ron/Sam's roommate?
2. How many sons would Ron/Sam have?
3. Who said, "I've never seen a life line this long. You've got enough here for two people."
4. Who said, "I think you should rise to the occasion, if you get my drift."

Killin' Time:

5. What subject was Carol Pruitt studying?
6. What colors were Gushie and Al's cars?
7. Who said, "Oh, yeah, that's right, I forgot. You're stuck here until your friend from the future gets back."
8. Who said, "It's nothing. Just a couple of nights in bed with a hot nurse and I'll be fine."

Star Light, Star Bright

9. For how many years had Maxwell Stoddard kept a UFO diary?
10. What song did Max/Sam play on the electric guitar?
11. Who said, "Scientists are objective and you're not being objective."
12. Who said, "Pop, you are the original space cadet."

Answers after the QL episode guide.

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

SEASON FIVE CREDITS (STAFF & CREW):

[Sorry! This is postponed again for space reasons.]

THE EPISODES:

EPISODE 77: "Nowhere to Run"

SAM'S CHRONOLOGY: 78

SAGA CELL: Version 7

FIRST SHOWN: 10/6/92 RESHOWN: No

HAPPENED: 8/10/68, V.A. Hospital, San Diego, CA

WRITER: Tommy Thompson

DIRECTOR: Alan J Levi

GUEST STARS: Michael Boatman (Sgt. William "Billy" Johnsen), Jennifer Aniston (Kiki Wilson), Norman Snow (Commander Hartig), Gene Lythgou (Holt) and Judith Hoag (Julie Miller)

GUEST CAST: Co-Starring: Simone Allen (as Carol), Jordan Jacobson (as Hartig's Aide); with: Joseph M Hamilton (Baxter), David A Marshall (Hippie), David McSwain (Vet), Michael Carpenter (**Captain Ron Miller**./Mirror)



A compromising pose with Kiki (Jennifer Aniston of Friends). Screen capture by Julie Barrett.

PLOT: Sam leaps in Captain Ronald Miller, a 26 year-old Vietnam vet in a San Diego V.A. hospital. He is about to get up off a gurney to stop a sadistic orderly from being abusive to a psychotic vet when Al hurriedly stops him. Miller lost both legs to a land mine, so Sam must not use his own real legs under Miller's aura.

As Sam is waiting to be admitted to the hospital (which consists mostly of listening to the patriotic but

well-meant platitudes of Commander Hartig), he makes the acquaintance of Kiki Wilson, a hospital volunteer who is waiting for the return of her M.I.A. brother, Sgt. Robert Alan ("Bobby") Wilson, from Vietnam. Sam develops an instant rapport with Kiki, which is more than can be said for Sam's encounter with Ron's wife Julie. Julie avoids looking at Sam/Ron, and breaks short the conversation when she first visits him at the hospital. Yet Al claims that Sam must salvage the relationship somehow, because Ron's as-yet unconceived son will someday save a lot of lives in the Gulf War.

Sam's main purpose in being there also carries deadly consequences for failure. Sam's hospital roommate, Sgt. William "Billy" Johnsen, has a severed spinal cord, and the former high school athlete is suicidal. Al reports that unless Sam can stop him, Billy's body will be found at the bottom of the hospital pool on Monday. Billy sends away his faithful fiancée Carol as Sam first encounters him, and is equally antagonistic toward everyone else, probably because, as Al says, "It's easier to kill yourself if nobody cares." Sam tries to talk to him, first in their room and later in the therapy pool. Billy tells his story, but he considers himself already dead, and the near-drowning of another patient gives Billy the idea of how to finish the job.

Al tells Sam that Ziggy's been unable to trace Kiki's Special Forces brother, and agrees to watch Billy while Sam goes out with Julie, who arrives just as Kiki is giving Sam a shoulder rub. Sam introduces Kiki as "my...friend."

Sam and Julie go to a hippie bar near the hospital, where Sam tries to discuss their future together, only to meet with resistance from Julie. Al pops in to report that Kiki has just presented Billy with a motorized wheelchair, inadvertently giving Billy the mobility he needs to kill himself in the pool. But Sam has another crisis on his hands, as Julie finally admits that she's met someone else and wants a divorce.

As Sam rushes to intercept Billy, his progress is blocked by the sadistic 4-F orderly, who resents the Vietnam vets as well as Sam's unauthorized departure from the hospital floor that the orderly treats as his personal fiefdom. At Al's suggestion, Sam rises on his own healthy legs, shocking the orderly who sees Miller hovering in midair. Sam punches him out and rushes to the pool., where he is in time to argue with Billy about what Billy is about to do. When this attempt to reason with Billy apparently fails, Sam goads Billy into directing the wheelchair forward into the pool, and waits several seconds before diving in after him. As

Sam explains to Al, Billy needs to face death before he'll be able to face life. Sam's right: as he pulls Billy out, Billy says "Help me, help me!" and is obviously ready to try to live.



Sam pulls Billy (Michael Boatman) back into life. Screen capture by Julie Barrett.

The orderly tries to tell Hartig about Miller floating through the air and is dragged away. Hartig tells Sam he tried to call Julie at her hotel but was told that Julie had checked out. Hartig expresses his regrets, but as Kiki arrives, Al discovers that Julie isn't destined to be the mother of Ron's son in the newly revised history.

Kiki has received a letter from Washington that she's afraid to open, and Sam opens it for her. Kiki thinks it is word of her little brother's death, but Sam is delighted to tell her that Bobby's plane arrives in 10 hours. Sam and Kiki—Ron's future wife—hug each other, and Sam leaps.

KISS WITH HISTORY: There's really only context of the times stuff in this one, in which Sam watches rioting on tv, interacts with hippies and sees two very different reactions toward maimed veterans by their significant others.

MUSIC NOTES: "Incense and Peppermints" by Strawberry Alarm Clock plays as Sam and Kiki get acquainted after his initial interview with Commander Hartig. Later, a young woman singing "Eve of Destruction" and "Blowin' in the Wind" supplies part of the culture shock between the late 60s antiwar hippies in the bar and uptight Julie Miller with (as she thinks) her wounded veteran husband. And "Time Has Come Today" by the Chambers Brothers plays as Billy heads for the pool in his new wheelchair.

BIO/SAM: From Sam's somber one-word reaction to the leap's date and locale—"Vietnam," it is evident that the subject of Vietnam is still intensely personal to him.

BIO/AL: The 1960s in general and the Vietnam war in particular remain painful memories for Al. "The 60's," he says. "It's a miracle any of us got out alive." Later he says, ironically, "They told us the war was over when we left the jungle." Evidently not. I'm not going to type it all in here, but Dean also has a wonderful scene in which Al talks at length to the suicidal soldier

(who doesn't hear him, of course). He tells Billy that "We didn't start this filthy war; we just fought it. That's what soldiers are for; we fight." He also says that "I care, and Sam cares, and whatever it is that's jumping us around in time cares." He also tells him about the Vietnam Memorial in Washington DC: "They're gonna build a Wall...."

BODY AND SOUL: "You can't get up because you don't have any legs," Al tells Sam seconds after he leaps in. From later events, it is clear that Al doesn't mean this literally, since Sam does indeed walk on his own real legs later in the episode. To the people at the hospital, however, Sam is seen as a double amputee, so what Al is really saying is that Sam mustn't get up, because, as he explains, "It would look pretty strange if a guy without legs suddenly got up and started walking around."

Sam: "I have legs."

Al: "Not as far as anyone here is concerned."

Al also mentions having rushed to warn Sam about this after seeing Miller in the Waiting Room, which implies that Al saw Miller's amputated legs beneath Sam's aura.

This episode, in which Sam does in fact walk on legs that the people around him can't see, provides still more proof, if any be needed, that Sam's body leaps, not just his mind. Ronald Miller's body clearly could not walk, only Sam's. And yet, after all these years and all the evidence accumulated for the "body theory," some of the *Quantum Leap* novels and many other writings by fans and other still persist in saying that Sam is in the body of someone else. I frankly don't understand this, and find that it greatly lessens my enjoyment of some of the novels when an author contradicts this long-established, pivotal aspect of the show's premise.



Sam's got legs. Screen capture by Karen Funk Blocher.

There is no possible way to maintain the "mind leap" premise in the face of this episode, except to pretend that the episode never happened. Some writers and fans do in fact exclude this episode from *QL* continuity, as well as most of the fifth season, basically because they don't like the direction the series took in its last year on NBC. I don't really understand that

attitude, either. There's a lot of great stuff here if you give it a chance, and no tv series can survive long if it remains too static.

Another major aspect of fifth season episodes is Sam's increased tendency to "psycho-synergize," i.e. be influenced in behavior and sometimes even medical conditions by the person into whose aura he's leaped. Although Ron Miller is not a prime example of this, Sam nevertheless seems genuinely bitter about Ron's legs in his interview with Commander Hartig, and truly hurt by Julie's abandoning Ron for another man, indicating that he feels much as the real Ron would feel in these situations.

SAM BREAKS COVER: Kiki's reading of Sam's palm is one of the many incidents in which someone with psychic ability catches some glimpse of the real Sam. She says that he has a long enough lifeline for two people ("Maybe more," Sam says), that he's here on a mission to help someone close by, that he's seen a lot of pain but is not bitter, and that he is a "seeker of truth." Sam is obviously moved by her insight.

LEAP OUT/LEAP IN: The leap out from "Leaping of the Shrew" is shorter by 10 seconds (.38) than the leap in to "Nowhere to Run" (.48). The shorter version omits most of the dialogue between the crazed vet and the sadistic orderly as well as Al's comment that Sam "can't get up."

SCRIPT TO SCREEN: My copy of this script is hiding from me, but I did notice that there's an obvious cut in the dialogue of the episode as aired. When Sam asks Kiki, "What do the Marines say?" about her M.I.A. brother, Kiki has not yet mentioned that he's either a Marine or M.I.A., only that he's been gone nearly two years.

ALUMNI WATCH: The casting of Michael Boatman as Billy (who is excellent in the role) is one of the great ironies in the history of *Quantum Leap*. Boatman previously played a leading role in the short-lived Vietnam-based tv series *China Beach*, which originally aired opposite *Quantum Leap*. It is reasonable to suspect that Boatman's *China Beach* role was directly responsible for his being cast in *QL*. Like Billy, Boatman's other Vietnam-traumatized character was understandably depressed, in this case because he was in charge of the dead soldiers' bodies. The character's name? Samuel Beckett! Boatman has since gone on to co-star in a current tv series opposite another actor who played a time traveler, in a trio of successful films (hint!).

NOTES: Writer-producer Tommy Thompson has been walking with the help of crutches for many years as the result of a car accident when he was 15. Although that's not nearly as severe a disability as Ron and Billie have, it means that Tommy has almost certainly felt many of the same emotions that these characters express. It has not been a limitation to Tommy's talent, expressed not just in serious episodes such as this one but in many episodes with humor as well as heart.

According to the research of Tracy Ann Murray and myself, no Season Five episodes were rerun during

the course of the season, only episodes from Seasons Three and Four. However, I have no data on summer 1993 reruns, partly because hardly any *Quantum Leap* episodes were aired on NBC after the cancellation, and partly because my *TV Guides* from 1993 are from storage. I would greatly appreciate it if someone will research this for next issue, along with the ratings of those reruns if possible. Thanks!

EPISODE 78: "Killin' Time"

SAM'S CHRONOLOGY: 79

SAGA CELL: Version 7

FIRST SHOWN: 10/20/92 RESHOWN: ?

HAPPENED: 6/18/58, probably somewhere in Texas

WRITER: Tommy Thompson

DIRECTOR: Michael Watkins

GUEST STARS: Connie Ray (Carol Pruitt), Cameron Dye (**Leon Randolph Stiles**), Jim Haynie (Sheriff John Hoyt), Joseph Malone (Deputy Vernon Grimes), Dennis Wolfberg (Gooshie)

GUEST CAST: co-starring: Carolyn Lowery (as Hooker), Beverley Mitchell (as Becky Pruitt), Lewis Dauber (as Reporter), Deborah Pratt (uncredited, as the voice of Ziggy)

PLOT: Sam leaps in to find himself with a gun in his hand and a woman and her young daughter tied up on the couch behind him. When the little girl recognizes a tv news report as being about the man Sam has leaped into, Sam is quickly brought up to speed: he's Leon Stiles, a convicted murder who has just shot three sheriff's deputies—and the sheriff's daughter—in escaping from authorities just before his trial for the murders of at least eight women, most of them prostitutes. Sam's heart goes out to his two hostages, but hesitates to untie them without first hearing from Al, who hasn't turned up yet on this leap.

Meanwhile, Al has his own problems. Somehow the real Stiles has gotten hold of a gun, and nothing Al can say to him can dissuade the confused, desperate and gun-waving killer from bullying Al and Gooshie into letting him out of both the Waiting Room and the Project itself. Even when a Marine guard turns up, Al must order the guard to put away his gun. If Stiles is killed, they can never get Sam back—and Sam can't leap unless Stiles is in the Waiting Room. Nor can they involve the police in the top secret Project's emergency. Al will have to go after Stiles himself, and bring him back alive.

Al finally contacts Sam just as Sam is about to untie Carol Pruitt and her daughter Becky. Al quickly warns him not to do so, because the hostages are Sam's lifeline. Outside, the bereaved Sheriff Hoyt has arrived, and he has no intention of letting Stiles leave alive. In the original history, Stiles gave himself up, only to be shot before he reached the mailbox. In order to buy himself time, Sam tells Hoyt on the phone that if they come in after him, he will kill his two hostages.

Al goes to track down Stiles, leaving Sam alone with Carol and Becky. In an attempt to reassure them after his threatening words on the phone, Sam lets

himself be talked into telling Carol the truth about who he really is. She doesn't believe him, of course. He eventually unties Carol anyway, leaving Becky tied and asleep on the couch. When Sam sees Carol's anatomy textbook and learns that she's in medical school, he has her test his medical knowledge with questions from the textbook in an attempt to prove that he really is a doctor and not the "illiterate drifter" described on tv. He knows the answers, of course, but she's still dubious.



Gooshie (the late Dennis Wolfberg) gets to play backup Observer. Screen capture by Julie Barrett.

With Al still out chasing down Stiles, Ziggy synchs Gooshie's brainwaves to Sam's so Gooshie can fill in temporarily as Sam's Observer and give Sam any new information Ziggy comes up with. When Gooshie does contact Sam, his images is fuzzy and flickering, and his news is all bad. In not giving himself up, Sam has changed history. Now Hoyt will storm the house at midnight. Not only will Sam—or Stiles—be killed, but Becky will be accidentally killed as well. Sam immediately makes a deal with Hoyt, sending Becky outside in return for a promise "not to make a move on me." Gooshie reports that Hoyt will come in and kill Sam/Stiles anyway, but at least Becky is now safe. Unless Al can retrieve Stiles in the next hour or so, Sam will die. Sam sends Gooshie to contact Al holographically with this new information.

By this time Al has traced Stiles (Al in his modified Ferrari, Stiles driving Gooshie's 1993 Ford Probe) all the way to a nearby city), listening to Ziggy's data disk about Stiles en route. He catches up with Stiles in a hooker's room. Stiles is agitated; he realizes that this isn't the world as he knows it in 1958, but he doesn't believe the truth, either. Confronted with Sam's reflection instead of his own, Stiles shoots both Al and the mirror, leaves the hooker alive, and flees with the handlink back to the Project.

Al recovers consciousness moments later. He's sore but relatively unhurt, having had the foresight to wear a bulletproof vest. He chases Stiles back to the Project, and shoots him with a tranquilizer dart as Stiles threatens to kill Gooshie unless he immediately sends Stiles back where he belongs (which Gooshie can't do).



Al plays action hero in 1999 Albuquerque—or is it Socorro? Screen capture by Julie Barrett.

For Sam, it's almost midnight. Sam admits to Carol, who is starting to believe him, that Hoyt is about to kill him because Stiles killed Hoyt's daughter. Al has not come, which means that Stiles still isn't in the Waiting Room, and Sam can't leap.

"Guess again," Al says. He's back, and Stiles is safely in the Waiting Room. Sam still doesn't leap, and Hoyt bursts in with his deputies. He tries to order Carol to get out of the way and out of the house so that he can have a clear shot at Sam/Stiles, but Carol stands her ground, pointing out what deputy Grimes tried to tell Hoyt earlier: it would be a shame for Hoyt to ruin his life and career by killing Stiles in a wanton act of vengeance. Carol succeeds in getting Hoyt to leave the arrest to his deputies without bloodshed, and Sam leaps. **IN CASE YOU HAVEN'T NOTICED:** Sam doesn't actually say this on screen, but he does in the 8/10/92 FR script: "You had a little situation? In case you haven't noticed, I have a little situation here of my own. Al, I'm an escaped killer!"

WHY HAVEN'T I LEAPED? "Why am I not leaping?" Al doesn't know until Carol takes a stand to stop Hoyt from shooting Stiles/Sam. If Sam had leaped out, Carol might not have done the same thing on behalf of the volatile Stiles, and Hoyt would have ruined his life.

BIO/SAM: Sam claims (in voiceover) that "I've always made it a rule never to judge people on first impressions."

BIO/AL: When Gooshie questions Al's intent to risk his own life on Sam's behalf, Al says, "For five years I've been watching Sam Beckett risk his life for total strangers. Think about it." (In the scripted version, instead of saying "Think about it," he adds, "He didn't always enjoy it, but he never walked away from it. I won't either.")

AL'S WOMEN: Al tells the hooker that her offer to tend to him is tempting, but he doesn't have time for it. Incidentally, her offer is not in the 8/10/92 (F.R.) script.

Later, Al tells Sam, "A couple of nights in bed with a hot nurse, I'll be fine." One wonders where Tina was while all this was going on!

BODY AND SOUL: Al says, referring to the real Stiles in 1999, "Don't forget, if he dies, you're

finished." Finished how? Dead? Or just unable to leap again without a living counterpart with whom to trade auras? The clear indication in the episode is that Sam can't leap at all unless the leapee is physically present in the Waiting Room, but it's not so clear here what happens to Sam if Stiles dies. More on this when we get to part three of "Trilogy." Here it's almost a difference that makes no difference, because if Stiles is in the Waiting Room, Sam can't leap—and if Sam can't leap or stop Hoyt, Hoyt kills Sam directly.

More evidence for the "body theory" here, not that any is needed by this point: "...but when I leap, it's my body that's here. It's my spirit." Yet oddly enough, the scripted version of 8/10/92 gets it wrong: "When I leap, it's not my body that's here, it's my...spirit!" Tommy Thompson really should have known better, since he also wrote "Nowhere to Run," in which Sam stands on his own body's legs.

Although Sam does relatively little psychosynergizing with Stiles, he seems to access the other man's speech patterns and violent impulses in order to convincingly portray himself as a dangerous killer on the phone with Hoyt.

Like Sammy Jo Fuller in "Trilogy," Becky Pruitt is too old to see Sam as himself. The cutoff is probably in the neighborhood of the age of 6, when children become developmentally capable of concrete operations (understanding that a flattened ball of clay is still the same amount of clay, for example). According to the script, Becky is eight years old.

THE PROJECT: For the second time in Season Five, we are privileged with a look at the Project in Al's time. For the first time we see the door to the Waiting Room, and we learn how far underground the Waiting Room is. From there to the surface, "You take the elevator up 10 levels, and out." Gooshie's car may be in covered parking, but it doesn't seem to be in a parking garage, according to Gooshie's description: The car's right in front. It's a blue one."

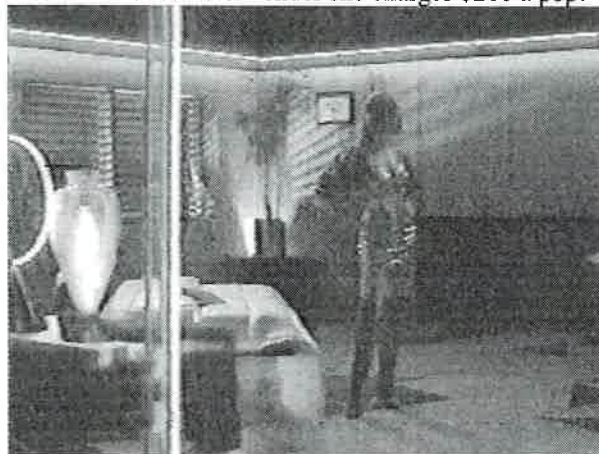
As in "Lee Harvey Oswald," the establishing shot of the Project in "Stallions Gate, New Mexico"—no apostrophe—is what I call the "electric mesa." It looks very much like a red rock mesa from Monument Valley on the Arizona/Utah border, but since it's a night shot the color of the mesa is debatable. In any case it isn't entirely natural, because it glows intermittently. Stallion Gate (*sic*) area in our reality is not in a red rock area, but the clay there is somewhat pinkish, and this may well be what we are seeing here. Alternatively, maybe that part of New Mexico has somewhat different geology in Sam's reality than in ours!

Aside from the Waiting Room and the corridor beyond it, both which we've seen before, we also get our second look at the outside world in Al's time since he gave a lift to the "Other Tina" in the pilot. (The time in between was outside Sam and Donna's home in "The Leap Back," and that was either at the Project or extremely close by.) Al follows Stiles all the way from the Project to a fairly large city, and gets all the way from that city to the Project Quantum Leap in less than

an hour. If that city is Albuquerque (population about 350,000) and not the substantially smaller city of Socorro, New Mexico (1990 population just under 15,000), then even with his "experimental model" Ferrari on deserted back roads, Al must have been averaging well over a hundred miles an hour—and Stiles must have done the same in Gooshie's Ford Probe. If the city was indeed Socorro, then the driving time would have been much more manageable. Alamogordo (1990 population about 28,000) is 102 miles from Stallion Gate, so that's no more likely than Albuquerque. Truth Or Consequences, maybe? Nah.

When Ziggy talks to Al in his car, it is unclear whether she's talking through the handlink or prerecorded on the profile disk she made on Stiles. Al talks back to her, but there's no real give and take—except in the scripted version, in which Ziggy refuses to begin the profile scan until Al fastens his seat belt!

Whether the city is Socorro or Albuquerque, it shows signs of a few advances in everyday technology between 1993 (when the episode was made) or even 1997 (now) and Al's 1999. Stiles picks up a hooker at a locale that looks suspiciously like LAX airport, except that it has a lane for "electro-magnetic vehicles only." She's wearing edible body paint, which is probably available right now but hardly in vogue. Her room has a flat wall screen tv rather than a conventional one, and the bar, the lights, the tv and even the mirror at voice-controlled. No wonder she charges \$200 a pop!



The hooker's room—it's more impressive in color. Screen capture by KFB.

SAM BREAKS COVER: Boy, does he ever! This is one of the very rare occasions in which Sam deliberately tells someone who he really is: "My name isn't Stiles. It's Beckett. Sam Beckett. In 1995 I created a secret government Project called Quantum Leap. Now, I won't bother explaining to you how it works, but the result was the ability to travel in time, to inhabit other people's lives." This is the first direct reference in the series itself to 1995 as being the year of Sam's original leap, although it was mentioned in at least one NBC promo and the *Quantum Leap Writer's Guideline*, and was consistent with various direct and indirect references to dates over the course of the series.

BREAKING COVER: SAM REVEALS HIS NAME

The following list does not include slips of the tongue ("Moments to Live"), simple claims that he's a doctor or knows the future (The Pilot/"Genesis," "Maybe Baby," etc.) or denials that he's the person he's leaped into, with no alternate name given ("Star-Crossed," "What Price, Gloria?" "Her Charm," "Lee Harvey Oswald"). Even so, the number of times that he's told someone who he really is turns out to be surprisingly large:

1. **The Pilot/"Genesis"**: Sam tries to tell Peggy who he really is as they're driving back from the Ranch, having earlier said, "My name's not Tom." When she starts to cry, he backs off from this assertion.
2. **"Another Mother"**: Teresa Bruckner knows he's not Mommy, so Sam becomes "Angel Sam." The angel part is Al's idea.
3. **"The Leap Home"**: Sam tells Tom and Katey Beckett that he's from the future, and tries to prove it to them. Seeing how upset his whole family has become at his claims, and at Al's insistence that Sam's claims do not prevent Sam's father or brother from dying, Sam reluctantly "admits" that he made it up to try to keep Tom out of Vietnam.
4. **"The Wrong Stuff"**: Sam says, "My name is Sam," and because the NASA researchers can't hear his human speech, he writes this down for them as well. They assume that this is a practical joke.
5. **"Temptation Eyes"**: After Tamlyn sees the real Sam in the mirror, Sam tells all.
6. **"Killin' Time"**: Sam tries to convince Carol Pruitt that he's really Sam Beckett, MD, a time traveler.
7. **"Star Light, Star Bright"**: Sam gives his real name and many other biographical details under the influence of sodium pentothal.
8. **The "Evil Leaper" episodes**: Zoe and Lothos know who Sam is anyway, and Sam trusts Alia a little too much.
9. **"Mirror Image"** Sam looks like himself, and has no alternative identity to give except for his little scam as a mine inspector. Sam bares his soul to Al the Bartender after it becomes evident that the alleged incarnation of God/Time/Whatever already knows exactly who Sam is.

LEAP OUT/LEAP IN: The leap-out from "Nowhere to Run" is just 41 seconds from white-out to freeze frame, 44 seconds from white-out to the end of the dialogue coming from the tv. It is very different from the 58 second leap-in to the episode itself, both in what happens in the Pruitt home and in what's said on the tv news report. In the short version, Carol doesn't get a chance to say anything, although Becky does point out Stiles on tv. In the long version, Carol asks how long he's going to keep them tied up, and what he wants, to which Sam replies, "I don't want anything."

The news report in the short version begins with, "And now, 8 O'Clock News' Tom Crenshaw [?] brings us today's top story." If that line is in the second, longer version at all, it's buried under dialogue. The

two versions of the news report cover different parts of the unfolding story, in which Stiles, already a convicted felon, was about to go on trial when he made his violent escape, shooting three deputies along the way. The part of the report used in the leap-out version is long enough that it goes on for three seconds after the closing freeze frame of "Nowhere to Run." Much of this dialogue does not appear in the leap-in version at all, but instead turns up in Act One of "Killin' Time."

SCRIPT TO SCREEN: The first difference between the 8/10/92 (F.R.) script of "Killin' Time" and the episode as aired can be seen as early as the title page. Yes, the title itself is the same, but the script's leap date is June 18, 1961, exactly 3 years later than in the aired version. The second change is one you might expect: rather than having Al ask where Stiles got the gun (and not get an answer!), the script has Stiles grabbing it from an M.P. guard's holster in Al's presence, and cock-cocking the guard. Aside from the aforementioned question, the scene then proceeds pretty much as aired, except that Gooshie does soon realize that "Dr. Beckett" is the Waiting Room visitor, and that Al must have opened the Waiting Room door. The staging directions here make the following surprising suggestion and promise:

"POV - UNDERGROUND COMPLEX (STOCK)

It's enormous. Futuristic. (I'm hoping we can find a piece of stock footage that we can use to sell the underground complex. If not, I'll deal with it. No, really, I will! Trust me!")

Writer Tommy Thompson and director Michael Watkins ultimately "dealt with it" by settling for the electric mesa exterior footage and octagonal tunnel interior set previously used in "Lee Harvey Oswald."

As is so often the case with *Quantum Leap* scripts, this one shows evidence that names have been changed along with way for legal reasons. Although early pages call Carol and Becky by the last name Pruitt, my script has a carried-over reference to another name for them, "Carol Wilson and her daughter Becky." And by the way, Calavicci is repeatedly misspelled, but Gooshie (for a change) is consistently spelled correctly!

There's also some scripted but unaired detail about what happened in the original history: "The official police report said Stiles had a gun when he came out, but witnesses later testified he was unarmed.... Hoyt was fired. He ended up drinking himself to death a few years later." That's the original history Sam is here to prevent. In trying to save the psychotic killer Stiles, Sam's real mission is to keep Hoyt from making his life-destroying act of revenge.

In the scene in which Gooshie helps Al get ready to go after Stiles, Gooshie says the following instead of "I'm touched,": "The sentiment is greatly appreciated, but a box of chocolates and a substantial raise will do just fine." "I'm touched" seems more in character for Gooshie, and more the sort of thing the late Dennis Wolfberg would have wanted the character to say. Gooshie's second confrontation in the script has

Gooshie trying to escape with the claim, "Would you excuse me? I think I left something on the stove!")

Similarly, either actor Joseph Malone, who played Deputy Grimes, or director Michael Watkins, or both, improved substantially the interplay between the sheriff and his deputy, particularly the speech when, in the aired version, Vernon Grimes drops his casual stance and resorts to calling John Hoyt by his first name. Calling him "John" makes the scene much more effective, and it's additional to the script.

In the scene with the textbook, the script has Sam rather uncharacteristically mentioning his high IQ. When Gooshie contacts Sam, the scripted version has Sam including Carol more in the conversation than on screen, telling her about Ziggy and prompting Gooshie to ask, "Am I correct in assuming that you told this female person who you really are?"

The "For the better, I hope" exchange with Gooshie is additional to the script, and the script gives Sam a full two hours from that point until Hoyt's midnight attack, rather than 91 minutes as aired. The longer lead time would have made the 100+ mile drive back from Albuquerque much more feasible, considering that at that point Al hasn't caught up with Stiles yet, much less confronted him. And when Al does get back in the scripted version, he doesn't keep Sam hanging on the question of whether Stiles is back in the Waiting Room.

NOTES: Connie Ray (Carol) also played the mother, Millicent Torkelson, in the excellent but short-lived series *The Torkelsons*, a Disney production that still airs on The Disney Channel. The series also starred Olivia Burnett ("Another Mother," Katie in "The Leap Home" etc.) as her philosophical and romantic daughter.

"Killin' Time" is my favorite episode of Season Five. If you don't want to read my gushing about it, you may want to skip the rest of this paragraph. I love Carol Pruitt, tough-minded and pragmatic, but also compassionate and ultimately able to accept the seemingly impossible. I revel in every second that Gooshie's on the screen, although it's hard to accept that he would fail to realize on first glance that Stiles probably wasn't Sam, since (except for "The Leap Back") Sam hadn't been around in five years. I love seeing Project Quantum Leap both inside and outside. I love the flashy but extremely unlikely near future envisioned on *Quantum Leap*, with its fancy cars, outrageous outfits and flashing lights. This is another way in which Sam and Al's reality is very different from ours. I love the semi-successful jerry-rigging of Project technology to allow Gooshie to contact both Sam and Al as an Observer. I love the way Sam in his loneliness has to occasionally reach out to someone in the past and tell her who he really is. It's a real treat to hear from Ziggy again, even if it's just her prerecorded voice on a data disc. I love the way Al gets to take direct action for a change rather than stand and Observe—and I love the fact that he didn't take any stupid chances. And finally, I love the acting in this episode. Every character is well played and a joy to

watch.

EPISODE 79: "Star Light, Star Bright"

SAM'S CHRONOLOGY: 80

SAGA CELL: Version 7

FIRST SHOWN: 10/27/92 RESHOWN:

HAPPENED: 5/21/66, Charlemont, NY

WRITER: Richard C. Okie

DIRECTOR: Christopher Hibler

GUEST STARS: Morgan Weisser (Tim Stoddard), H Richard Greene (Dr. Hardy), Michael L. Maguire (Major Irwin Meadows), Anne Lockhart (Eva Stoddard), and Guy Boyd (John Stoddard)

GUEST CAST: With: Joshua Cox (Officer Milardi), Douglas Stark (**Max Stoddard**)



The leap-in. Screen capture by KFB

PLOT: Sam leaps in just in time to see a UFO—huge, blue, and unmistakably an alien spaceship. Unfortunately, nobody else sees it, not even Tim Stoddard, who has come out to the woods looking for his grandfather, Max Stoddard, the UFO enthusiast into whom Sam has leaped. Tim is relatively tolerant of Max, but Tim's father, John, believes that his father has lost his marbles and should be committed to the state mental hospital, on whose grounds Sam's sighting took place. That's just what's about to happen, according to Al, unless Sam can play down the UFO business and convince his family that he's sane enough to live at home. But Sam is fascinated with Max's extensive records of past UFO sightings in the area, and wants to prove that Max—not to mention Sam himself—is right about the alien visitations.

Sam manages to get John to give Max another chance, but as Sam argues with Al about Max and UFO at dockside in the little town, he is being watched by Major Meadows and Dr. Hardy. Meadows thinks Max is a nutcase with nothing to offer the Air Force's UFO research, but Hardy has read Max's writing on the subject and finds it both coherent and credible. On the surface, Hardy is more supportive of Max and his views, but Hardy is the one who wants to get Max into the mental hospital so that he can "test" Max's claims. Meadows disapproves.

Sam comes home to find Tim packing to run away to Greenwich Village. Tim wants to play music rather than stay home and go to the local community college, which is his dad's plan for him. Sam suggests a compromise: Tim could attend college in New York

City, playing music at night to earn the extra tuition money. But despite support from Sam and from Tim's mother when Sam brings this up at dinner, John is not at all in favor of this plan, and Tim runs out. Al reports that he does run away to the Village, plays in a band, and dies of a heroin overdose. Sam goes after Tim to stop him from running away to his eventual death.

Sam and Tim come home to find Hardy and Meadows there with Tim's parents. The two of them claim to a suspicious Sam (warned by Al) that they are genuinely interested in interviewing Max about his UFO data. They arrange to meet with Sam/Max the next day, but at the door, they tell John that it's a ruse to help him get Max to the mental hospital, and that they themselves will be returning to DC the next day. Meanwhile, Sam has Al get Ziggy to correlate the timing of past UFO sightings in the area. There's a pattern: The UFO is due back the next day.

Sam is excited about meeting with the investigators until he discovers that he's actually arrived at the mental hospital. Meadows and Hardy are there, though, ready and waiting to interview him—using truth serum. The drug causes Sam to tell them his real name and other details, but Tim and his dad have spotted the investigators' government car outside, realized it's a set-up and come in with a shotgun to rescue him. The three of them run into the woods, where Meadows and Hardy arrive just before the UFO does. They all see it, and Max will ride on it. Sam leaps.

KISS WITH HISTORY: Sam gives Tim an advance look at Jimi Hendrix's style of guitar playing—and then misremembers what year Woodstock takes place. No, Sam, it wasn't in 1967! Well, okay, not in our reality, anyway. Sam also predicts the drug-related deaths of Hendrix, Joplin, Brian Jones, Elvis and Jim Morrison in a successful attempt to keep Tim off heroin.

Project Blue Book was still an ongoing investigation in 1966, which explains why the Major and the shrink are out spying on Max.

MUSIC NOTES: The Kinks' "All Day and All of the Night" plays on the radio in Tim's room, and Sam plays "Battle Hymn of the Republic" in much the same way that Jimi Hendrix played "The Star Spangled Banner."

INSIDE JOKE: Sam's mother Thelma is given the middle name Louise, an obvious reference to the then-recent movie *Thelma and Louise*.

BIO/SAM: Sam believes that proving the existence of alien spaceships sighted on Earth is "every bit as important as Project Quantum Leap," and he's thrilled at the prospect of being in on this discovery too. He also believes that true scientists are never objective. They must have the vision first, and apply the empirical testing afterward.

Sam claims that he's never tried marijuana.

Sam's memories of rock and roll tend to come and go ("Good Morning, Peoria," "Glitter Rock,") but it's evident that he remembers here who Chuck Berry, Keith Richard and Eric Clapton are—and Jimi Hendrix.

While under the influence of the truth serum Sam reveals the following biographical details:

Name: Dr. Samuel Beckett. No middle name is given, suggesting that he doesn't have one. After all, he mentioned his parents' middle names.

Born: 8/8/53. This is the same date given in the pilot and in "Mirror Image."

Father's Name: John Samuel Beckett.

Mother's Name: Thelma Louise Beckett.

Social Security Number: 563-86-9801.

Department of Defense Umbra Clearance Number: 004-002-02-016.

BIO/AL: This is one of those times in which Sam and Al do a flip-flop in their relative credulity levels. Al believes in the devil and the Bermuda Triangle and cursed mummies, but he's clearly skeptical about UFOs. As I've mentioned repeatedly in past installments of this episode guide, Al tends to believe in negative supernatural forces, Sam in the positive or scientifically-inclined ones.

AL'S WOMEN: Al mentions his second wife as being "whatsurname, the Hungarian one." Three seasons after Tommy Thompson first mentioned her in "Leaping In Without a Net," we still don't know her name! We do however know which of Al's wives is truly important to him, and Al confirms it again as Sam starts giving future-threatening information to the two investigators: "Gooshie, if I should suddenly pop out of existence, I want to leave everything to my first wife Beth." That makes no logical sense, but what the heck!

BODY AND SOUL: Al believes that Sam is psycho-synergizing with Max, and did not actually see anything real himself. It may well be that Max's interest in UFOs helps to push Sam to near-mania in his drive to prove what he's seen, but on the other hand, we've seen Sam manic before on subjects that are close to his heart or excite his intellectual curiosity. Actually seeing what is very obviously a genuine alien spaceship probably had a tremendous emotional impact on Sam, above and beyond Max's emotional involvement.

THE PROJECT: Under sodium pentothal Sam says he's in New Mexico (the script says Alamogordo, New Mexico), and gives the date as May 1st, 1999. This is very odd, since Sam is not in either New Mexico or 1999. It can be argued, however, that Sam remains connected to his native time via his neurological links with Al and with his own aura in the Waiting Room.

Despite Al's worry about what Sam might reveal about the Project, it is evident that no significant harm has been done. Even if the two investigators believe Sam's words, what can they possibly do with the information that would endanger the Project's existence? Not much, since until Sam is ready to propose his experiment to the authorities, they do not have either the personnel nor the incentive to do much work in the field of time travel. If anything, the tape of Sam talking in 1966 in Max's aura can now theoretically benefit Al, who can proffer it to the Senate committee as evidence that's Sam's really in the past.

SAM BREAKS COVER: Yes, but it's not his fault as he's put in restraints and shot full of truth serum.

LEAP OUT/LEAP IN: At 26 seconds versus 28

seconds, the leap-in is exactly on "Oh Boy" shorter than the leap-out from "Killin' Time."

SCRIPT TO SCREEN: The scripted version of the leap-in (teaser) is much longer, taking the action up through the line "Major bummer" when Sam and Tim are caught in the woods. Sam's voiceover speech the next morning before breakfast is additional to the script, as are many of Sam's expressions of awe and enthusiasm toward what he's seen. The script ends Act One before that breakfast rather than after Tim storms out. The script has only one argument in the car between the Major and the psychiatrist as they watch Sam argue with thin air; the entire second scene between those two is additional to the 8/25/92 (F.R.) script. (Have I ever explained that F.R. means first revision of that date?) Sam's "secondary objective" of saving Tim was his "primary objective" in the script. Major Irwin Meadows is a Henry in the script.



The UFO returns. Screen capture by Julie Barrett.

ALUMNI WATCH: Morgan Weisser, who plays Tim Stoddard here, later starred as Nathan West in the well-received but ratings-challenged 1995 Fox series *Space: Above and Beyond*. James C. Morrison, who played Joe Deaver in "Hurricane," co-starred in that series.

NOTES: "Star Light, Star Bright" is one of those episodes in which the antagonist is a family member whose behavior is so unsympathetic that it's a little hard to watch. To make sense of the way Sam/Max is treated here, it's important to realize that in 1966, belief in alien spaceships on Earth was not nearly as widespread or socially acceptable as it is now, and the vicissitudes of the aging process with respect to mental health issues was far less understood than it is now (not that things are so great today). Even in 1997, millions of adults face the problem of what to do about their aging parents, and if those parents have dementia or other health problems, the answers are never easy.

Season Five cost-cutting is evident in the fact that Sam and Al hold their conversation in the Cabot Cove area of the Universal lot. At least we don't have to see the *Jaws* shark from the Universal tour! But the spaceship effect is very impressive, although it looks

much bigger than 15 meters across!

The subject of UFOs and alleged encounters with alien spaceships and life forms is far too large a subject to treat in any depth here. Nevertheless here are a few points I'd like to mention briefly in the context of *Quantum Leap*:

1. Although alien encounters come theoretically from the realm of science, belief in them amounts to a virtual religion in many people, and much of the evidence is anecdotal and pseudoscientific. So far, no claims regarding the sighting of alien spaceships have ever withstood a rigorous examination of the evidence, and the vast majority of sightings have been shown to be hoaxes or honest mistakes. Sometimes it really is a weather balloon, the planet Venus or other mundane phenomena. This is one reason why it is so important to Sam to try to prove the existence of what he has seen. A trained scientist presenting empirical evidence of alien phenomena would be a big breakthrough. Unfortunately, unless the real Max brings back something tangible from his trip on the spaceship, this encounter is unlikely to produce anything more than anecdotal evidence.

3. The Roswell, New Mexico incident in which an alleged alien spaceship crashed and was recovered by the local military happened exactly 50 years before this episode guide entry was written. Reports of that incident were among the first well-publicized UFO reports, and no amount of debunking has lessened its hold on the American imagination. However, it was not until the publication (and refutation) of Project Blue Book findings in the late 1960s that the public began to take UFO reports more seriously. Since then, many hundreds of books, tv shows and web sites about UFOs have made it socially acceptable to believe in alien encounters, or even to claim to have had such an experience. People who make such claims are still generally suspected by some people to be lying, delusional or mistaken, but they are believed far more often today than in Max's time. This can be a problem, because there are genuine psychological/mental health issues involved in many cases, as shown by the Heaven's Gate tragedy.

3. As with nearly all paranormal phenomena (UFOs, psychics, vampires, curses, angels, devils & ghosts) encountered on *Quantum Leap*, the space ship Sam sees is real. I'd like to such incidents debunked on the show more often than they are, because our reality isn't like that, and it bothers me that Sam's reality is.

NEXT ISSUE: SEASON FIVE, PART THREE ☘

Season Five Quiz (Part Two) Answers

1. Michael Boatman. 2. Three. 3. Kiki 4. Al,
5. Medicine (medical school). 6. Gooshie's car was blue and Al's was red. 7. Carol Pruitt. 8. Al,
9. Fifty years. 10. Battle Hymn of the Republic.
11. Al. 12. Tim. ☘

OTHER VOICES IN QUANTUM LEAP FANDOM

by Karen Funk Blocher and Margaret Colchin

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. 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*. There are now overseas chapters all over the world, and all members worldwide have been placed in a chapter. . Those members with current subscriptions to *The Observer* receive the monthly newsletter free. Make check or money order payable to Project Quantum Leap, and send to: Project Quantum Leap, P O Box 30784, Knoxville, TN 85703. Overseas members please add \$8.00 US, Canada and Mexico please add \$2.00 US. For more info see our main web page at <http://users.aol.com/kfbofpql/pqlindx.html>.

Oh Bravo! (Oh Boy!) is the French fan club for *Quantum Leap*. Although they've veered off a bit to cover *The X-Files*, they still put out a fanzine/newsletter that contains fiction, interviews, essays, news, recipes(!) etc., all *en Francais*. 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 and a chapter as well. Newly updated info is as follows: Membership is \$30 Australian, £15.00 UK or \$20 US. Send to The Quantum Leap, Scott and Dean Fan Club, P O Box 5028, Mount Gravatt East 4122, Queensland, Australia or The Quantum Leap, Scott and Dean Fan Club UK, c/o 5 Lodge Road, Brereton, Rugeley, WS15 1HG, Great Britain. Quantum Leap Fans can also e-mail Karl Hassall of the UK chapter for more info on the fan club: imaging_chamber@hotmail.com. The club also has original T-shirts and sweatshirts available for sale in three different designs. E-mail for more info, or see their web site at <http://www.geocities.com/Hollywood/Lot/3405>. In the US, Fans can send a SASE to American committee member Janey Graves, 409 Chestnut, Osawatomie, KS 66064 for information on how to join the Club from here in the States.

Hard Luck Cowboys is both a fan club devoted to *QL* guest star/writer **John D'Aquino** and a way to support his proposed movie *Hard Luck Cowboys*. John's cousin, Joanne Kent, has info available on both the fan club and *Hard Luck Cowboys* merchandise (shirts and caps). Send your 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. Issue #14 is ready for July, 1997 publication. Contributions are welcome via either mail or email (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, *Q2* still going strong. It's a great source for convention reports, Q&A transcripts and other features. Publisher Jim Rondeau took over the editorship with #21, and requests everyone's help with information and input. Issue #30 is current as of Spring, 1997. 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 has been passed from Hilary Broadribb to Emma Fee, 75 Friars Ave., Delapre, Northampton NN4 8PX, ENGLAND. 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. Emma Fee and send to her at the address above.

Basically Bakula is, as the name indicates, a zine primarily devoted to Scott Bakula. Hilary Broadribb, after publishing *Quantum Quest* for 20 issues, has gone on to establish this new quarterly. Subscriptions for five issues cost £4.00 in the UK, £5.00 in Europe and \$9 in US cash for four issues in the States. USA payment is cash only, everyone else can make checks payable to Ms. H. C. Broadribb and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW, ENGLAND.

Les Chroniques Quantum is a new fanzine published by Micheline Caputo, Anne Lariviere 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 in July. 1997 It's the translation of all the articles and reviews, also with wonderful pictures. For further information, e-mail 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.

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>. Julie Barrett, author of *Quantum Leap A to Z*, has a neat website called Stately Barrett Manor (<http://www.iadfw.net/barrett.html>). Pam Ashworth has several sites, of which <http://www1.usa1.com/~ashworth/myql.html> is the one devoted to *Quantum Leap* information. <http://users.aol.com/nickor/maria.html> is about Maria Bello, and a new page devoted to Scott (as of Spring '97) is <http://www.apusapus.demon.co.uk/ailsa/bakula/intro.htm>, put together by Ailsa Jenkins. This one is text only, no pictures. <http://www-usacs.rutgers.edu/funstuff/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 not identical to the above is another Web page, The *Quantum Leap* Information Page (<http://lumchan.ifa.hawaii.edu/ql/ql.html>). There's even a German *QL* site called *Zurück in die Vergangenheit*, Web address <http://nitnut.cs.uni-sb.de:80/QL/>. 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. There are many more *Quantum Leap* related sites around, as a quick look at any online search engine will readily tell you. One good starting point for finding *Quantum Leap* and other tv-related pages is a commercial site called "CGS Success Systems TV Programs Sites." The URL is: <http://infoweb.magi.com/~datakes/index.html>. And if you'd like to check out what else your favorite *QL* guest stars have done, check out the Internet Movie Database at <http://us.imdb.com/search.html>.

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. See Mary Anne Espenshade's article in *The Observer #15* for more Internet sites.

Aside from the Web there are ftp sites and several *QL* newsgroups (Internet discussion boards), of which the most popular is probably rec.arts.sf.tv.quantum-leap. The ftp sites include ftp.cisco.com (a *Quantum Leap* Anonymous FTP Archive) and ftp.3com.com (a mirror of the archive on ftp.cisco.com). There's also src.doc.ic.ac.uk; the Hawaii page says "Archives of The Quantum Leaper can be found here."

Online leaping can also be found on such services as **GENie**, **America Online**, **Prodigy** and **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! ☘

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 out 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 someday 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 from the PQL newsletter *Coming Attractions*.

QUANTUM LEAP COMICS

Acclaim Comics 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 was digging in its heels and refusing to give approval to the products. At that point, *The Observer* #15 was published, and we asked Leapers to write to Universal, expressing their interest in the comics. Many thanks to all who wrote, because shortly after we began writing, Universal gave blanket approval to all the work Acclaim had done to date, and has approved everything since then. However, because of the delay, things were thrown into chaos, and Acclaim has decided to change the format of the comics. At the moment, the plan is to put the first mini-series, along with single buffer issue, into the form of a trade paperback and sell it in that format.

According to Acclaim editors, 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 single 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 three 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 is also 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. Waldenbooks initially had it listed in their computer as *Search and Seizure*, and Barnes and Noble/BookStar had 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). Sam's leap into a Native American half-breed results in Al being married to a woman named Janna—and Al's not so sure he wants Sam to change history again, taking Janna away from him. 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.

Angels Unaware, Elizabeth Storm's second *QL* novel hit bookshelves in December, 1996, and generated some of 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."

Obsessions, by popular *Quantum Leap* fan-fiction writer Carol Davis, was published in February, 1997, and is getting rave comments from Leapers, who say Carol has really captured the true essence of Sam and Al and *Quantum Leap* in this novel. The plot concerns a mysterious woman who comes to the Project claiming to be Dr. Beckett's wife and demanding to see him. By her actions, she becomes a threat to the very existence of Project Quantum Leap. ISBN

for this book is 1-57297-241-6.

The newest novel, *Loch Ness Leap*, was on some bookshelves about mid-June, and should be everywhere by the time you get this. In this novel, Sam leaps into a theoretical physicist who believes only in science. The physicist's son believes in the unbelievable, and tries to prove to his dad the existence of the Loch Ness monster. Sam suspects there's more to the Leap than reconciling father and son, and he's right: Sam is really there for his own daughter, Sammy Jo Fuller. ISBN is 1-57297-231-9 if you can't find the book where you live and you need to order it.

There are currently only about two more books already ordered in the series, and sales have reportedly dropped off from early good numbers. If you haven't bought a *Quantum Leap* novel in a while, check out the latest books—you won't be disappointed!

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 sci-fi 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.

I'm sorry to say that all the 1993 *Quantum Leap* calendars that Project Quantum Leap purchased Christmas 1992 have been sold out.

RELATED MERCHANDISE

CATS DON'T DANCE VIDEO, CD, ETC.

The home video of *Cats Don't Dance*, the animated feature starring Scott as the voice of Danny the cat, will be released August 19. Mega-retailer Wal-Mart, among others, has agreed to carry the video. Suggested retail price is \$22.96, but it will sell for about \$17, give or take a dollar, at Wal-Mart. Given the lack of publicity and poor performance at the box office, I think it's really important that we head for Wal-Mart and buy the movie as soon as it's available.

In addition to the video of *Cats Don't Dance* that you can get in August, you can get two related items right now. The soundtrack CD and audiocassette from the movie are available on Mercury Records, with the CD selling for about \$17 and the audiotape selling for a little less. It contains all the songs in the movie plus a number by James Ingram that wasn't even written by movie composer Randy Newman. If you can't find the CD at places like Tower Records, Camelot Music or Blockbuster Music, your local store can order it from the number 314-534-655-2. Also, there's a *Cats Don't Dance* book, put out by Scholastic Paperbacks. It's a novelization of the movie, and is listed under either Francine Hughes (the writer who adapted it from the screenplay) or J.J. Gardner. It should be available at Barnes &

Noble, Borders, or other bookstores, and retails for about \$2.99. You can also order the book on the Internet by going to the web site www.amazon.com. ISBN is 0590308440 if you can't find the book locally and need to order it.

Since this was a movie targeted at children, there was a promo tie-in with Subway restaurants, featuring five character toys from the movie: Dancing Danny, Waddling Pudge, Woolie Squirter, Sawyer (Danny's love interest), and Two-Faced Darla. The toys are really cute, and Danny actually "dances" when you wind him up. Although they were hard to find in many areas, the toy tie-in sort of fell flat, with many of the Subway workers unaware of what movie the toys were associated with.

There reportedly will be a bigger push associated with the video release sometime in the fall. The word is that there will be toys, t-shirts, etc available at Wal-Mart and K-Mart in connection with the video. The release will be in time for Christmas, which usually proves to be an advantage for kids' products. One would hope that the publicity for the home video will be a little better than that for the movie.

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:

The video of *Midnight Blue*, in which Dean plays a private detective, reached video rental shelves in the US on April 22. You can find it at such places as Blockbuster and Tower. Dean's character is complete with small mustache, raincoat, and hat. This movie was picked up by the Playboy Entertainment Group after the Motion Picture Corporation of America bankrolled production. There is some nudity and sex involving the two lead characters, but Dean stays in his raincoat the entire picture. It's not a bad movie, but it couldn't really be called good, either. However, Dean's performance is definitely worth the price of rental.

The Invaders, the four-hour Fox mini-series in which Scott starred, is finally available at Critics Choice, the movie mail-order company. It's two cassettes at SP, and sells for \$14.95. The original pilot of *The Invaders* series is also available, so to be sure you get the right item, give them the number AKRPC006186. Phone number at Critics Choice is 1-800-367-7765, fax is 630-775-3355, or you can write to them at P.O. Box 749, Itasca, Ill 60143-0749.

There's a report that *Twilight Man*, the STARZ! movie in which Dean played a high-tech psychotic, will be available on video soon. No details yet, but I'll let you know when information becomes available.

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*.

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). 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, access his web site at: www.kencranes.com/laserdiscs/.

Another source on the web is 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). They also have Dean's *The Langoliers* and many of his older 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.

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 keeps 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 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 was nominated for a Grammy, which encouraged more stores to begin to stock it.

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 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 the 1995 *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 an 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 some 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, formerly a dealer of *QL* merchandise, 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 4142 Elm Ave #212, Long Beach, CA 90807, and it would be nice to include a SASE.

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. ✂

Coming up in the next issue of *The Observer*: two Dean Stockwell filmographies and one Dean videography, a 1997 Q&A with Richard Herd, Scott and Deborah's Q&A from LeapCon '96, an extensive Alumni Watch listing, part one in a series of articles comparing *QL* with other time travel literature, and more of my marathon episode guide, featuring all of "Trilogy" and the introduction of Alia, the so-called Evil Leaper. Write your letters to Universal, and I'll see you in 6 months! —Karen

Report from DeanFest '97 by Dale Evans

Friday 14 February 1997

Registration took place in Cathy and Cheryl's room, which had been renamed "The Stockwell Suite" for the weekend. They were playing *Paper Man*, which is a "bad hair" film, but better than nothing when you hadn't seen any Dean for over a week! We sat and looked at a bunch of photographs of Dean from their Stockwell collection, plus they had brought a load of badges and fridge magnets to sell (I bought so many fridge magnets on this trip to LA, when I open my fridge door it almost keels over with the weight!). I bought about 4 nice Dean magnets—so yes, he is in the kitchen, but discreetly.

That evening, we all went out to Hamburger Hamlet for dinner, and listened to some anecdotes about Dean from Cathy and Cheryl, as well as revealing a little more about ourselves to those who did not know us. Then a couple of our bunch and myself went back to the Stockwell Suite to watch *Banzai Runner*.

Saturday 15 February 1997

In the morning, we met up with another Brit, Lynne Hart. This was the best day of the three, as after lunch we went to the Museum of TV and Radio to see *The Joker in the Valley* and *Made in Japan*. I preferred the latter; Dean looked so sexy in his uniform. We did a little shopping then dined out again at Larry Parker's, finishing the evening off with *Twilight Man* and *Married to the Mob* - no prizes for guessing who chose that one!

Sunday 16 February 1997

After a late start, we eventually gathered in the Orchid Room and watched some videos on the wall. Cathy and Cheryl had hired a projector for the weekend and, instead of using a screen, they cleverly outlined a screen area with pictures of Dean mounted on hearts and showed them there. Other pictures of Dean were festooned around the walls including some gorgeous

shots of him that I had never seen before, but will definitely be looking out for in the future. We played a couple of role playing games after watching videos like *Home Sweet Homicide*, and *Nowhere Man*. Later that evening some of us went out to dinner again and then went back to the Stockwell Suite to watch *Limit Up*.

Monday 17 February 1997

We were supposed to start the morning off with breakfast in the Snow White cafe, but unfortunately they decided to close for President's Day after all, so we wandered along the Boulevard until we found the Studio Cafe where we stocked up on breakfast. A couple of the girls had to do some shopping and the rest of us meandered down to Dean's Star. When the other two caught up with us, out came the cameras and camcorders. We Brits had had tee-shirts especially made for the occasion and we were all photographed in various poses around the Star. Then the camcorders came out. First of all, we all sat around the Star and sang Happy Birthday to the man. We had to do it twice just to make sure it came out all right and we got some very strange looks from passersby! Slightly embarrassing to say the least. Then, as is a fine tradition, the Brits did the Burgerworld song from *Mob* and we were filmed doing that too! I would love to have seen Dean's face when he saw the video, as it was being sent to him for his birthday. I bet it made him smile!

Later that day we did a video quiz. It was very well put together and made us all think hard. We then showed some music videos. There was supposed to be a music video competition, but as I had the only entry, (which was my famous "Snows of New York" video) I walked away with the prize, which was a poster for *Married to the Mob*. My favourite film!

Around 3pm, we had to take Lynne Hart back to the airport. Cheryl took her and Emily and myself went along for the nice long drive to LAX and back.

It was a cosy, intimate gathering of Dean fans and I have some fond memories. Many thanks to Cathy and Cheryl for organising this weekend and just to let them know that we appreciate all their hard work.



Al talks to Billy about Vietnam ("Nowhere to Run").



Screen captures by Karen Funk Blocher



PROJECT QUANTUM LEAP



MEMBERSHIP FORM - NEW AND RENEWAL

Join Project Quantum Leap Fan Club - the unofficial club for fans of Quantum Leap the series, and Scott Bakula and Dean Stockwell.

New members: \$17 (\$15 for three issues of *The Observer* and \$2 for buttons, stickers, membership pass and picture of Scott and Dean), \$19 Canada, \$25 overseas, payable to Project Quantum Leap in US funds only.

Renewals & back issues: \$5 for each issue. No buttons, passes, etc., included, but you may purchase buttons, stickers, etc. separately for \$1.25 each including postage.

ALL MEMBERS WITH CURRENT SUBSCRIPTIONS RECEIVE THE MONTHLY NEWSLETTER, COMING ATTRACTIONS

MAIL SUBSCRIPTION FORM TO: PROJECT QUANTUM LEAP, ATTN: MARGARET COLCHIN
P.O. BOX 30784, KNOXVILLE, TN 37930-0784

NAME _____ NEW MEMBER? _____

CURRENT ADDRESS _____

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Every member has an imaginary "job" with the Project. Your membership card doubles as a security "pass" to Project Quantum Leap headquarters in Stallions Gate, NM and comes printed with your name and "job". Please specify below what imaginary "job" you'd like with the Project.

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Your membership also gains you membership in your area chapter. Please check below the level of activity you desire in your local chapter.

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Margaret Colchin, National Project Observer
Karen Funk Blocher, Project Chairman

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