

Leaps Illustrated

The Observer

from the files of
Project Quantum Leap
Spring 1998 * Issue 17



Sam Beckett



**& Scott
Bakula:**



**Multi-Sport
All-Stars**



(and Al's no slouch, either)



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On Deck...

Like Sam Beckett, when we first joined Project Quantum Leap, all we wanted to do was ‘observe,’ but now “God, Time, Fate, Whatever” has put us into the editor’s seat, and our brains are still a bit “magna-flooded.” A big thank you to everyone who contributed articles and pictures for us to play with. If we couldn’t include everything, it’s simply because there wasn’t enough space this time around, but we’re looking forward to sharing all of these wonderful things in future issues. –Pat and Sharon

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LPOs and Leapers everywhere

**Out at Third:
 A Final Editorial
 by Karen Funk Blocher**

Back in January of this year I made a decision, which in turn set in motion a series of decisions by other people, so that in the end my original decision no longer applied. It’s strange how things work out sometimes, isn’t it? Now that all the details have been worked out, I’d like to tell you about the reasons for my original decision and the ones that followed it.

My original thought was that *The Observer* as edited by Karen Funk Blocher was approaching the end of its long run. I thought it might take another year, or maybe two years, depending on how many issues it took to complete my *QL* episode guide. The plan was that when my write-up of “Mirror Image” appeared in these pages, I’d be through editing and heading for the showers, leaving *The Observer* for someone else to edit.

Meanwhile I kept working on *The Observer* #17, particularly on the episode guide. Somehow, I never seemed to make much progress, and the issue that should have been out in February got later and later. Finally I suggested to Margaret that #17 be combined with #18 and come out in July. Instead, Margaret floored me with an alternate suggestion: how would I like to turn over editorship immediately rather than later, to Sharon Major and Pat Orth? Relief and regret flooded through me, and I said yes. As you may have noticed from the tone of these editorials in recent years, I’ve been feeling increasingly trapped by this job—even though Margaret and Sharon and others have relieved me of much of the burden I once carried so willingly. Every time I hinted at leaving, I got encouraging letters from so many wonderful people that I didn’t want to let anyone down. So I kept *The Observer* going while Kitty Woldow, Christina Mavroudis and many other *QL* zine editors of yesteryear (and recent years) moved on to other things. As I wrote and edited each issue, the feeling of being mired in an endless task steadily grew.

Will I miss editing this zine to which I’ve given so many thousands of hours over the last 7 ½ years? Of course I will. But aside from the episode guide, I’m slowly running out of things to say about (cont.)

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Quantum Leap. For me, the show was and is a gestalt, a "moment in time" as Harriet Margulies put it, in which a large number of very talented people came together to create something that was more than the sum of its parts, something that can never be duplicated. For me, *Quantum Leap* was never primarily about Scott Bakula or Dean Stockwell, or Don Bellisario and Deborah Pratt, Paul Brown and Chris Ruppenthal, Jean-Pierre Dorleac and Ray Bunch. It was about the wonderful stories and characters that all of these people and many others had a hand in creating. I still believe that someday, somebody at MCA/Universal will decide that making a *Quantum Leap* movie is a good business decision, but in the meantime there is no new *Quantum Leap* except whatever pale approximation the printed page can offer. So now I'm going to limit my involvement in *The Observer* to the one part of this crazy job that I still love: writing about *Quantum Leap* in the episode guide plus one or two feature articles per issue. I also hope to update and complete my long-neglected PQL web site. Oh yeah, and I'll still be doing the covers (although I'll probably never top the cover of #9!). The rest of the zine and the club I now turn over to Pat and Sharon and Margaret, with gratitude and best wishes. Thanks to them, *The Observer* lives on, and so does Project Quantum Leap.

Hey, you knew I wasn't going to do this forever, didn't you?

Karen Funk Blocher
30 March 1998

Special thanks to Kathy Glaser for the QL: The Movie (If they make it, we will leap) T-Shirt and the Sam & Al watch. I really meant to write you a thank you note right away. I've been swamped, but I *really* appreciate your thoughtfulness. [Info on how you can get one of these items is in the Things For Leapers section of Issue #16, p. 44.]—KFB

VISION STATEMENT

By Sharon Major

I have always said that Project Quantum Leap is not a club of meetings, dues and duties; it exists only because we all love *Quantum Leap*. Since the new millenium is almost upon us, I envision PQL as an international organization functioning on the level of a "self-directed workplace." As members, our one common denominator is that we are devoted to *Quantum Leap*, Sam and Al. We have the imagination to believe that the characters portrayed in *QL* really do exist (if only in our minds) and the values are worth standing up for. Whether it is admitted or not, each of us has been irrevocably affected by this phenomenal television series. We have been inspired not only by the ideas presented in the series, but also by the hard work and

standard of excellence exhibited by everyone who has been involved in its production.

Just as the cast, crew and staff of *QL* has brought all of their talents to bear, each member of PQL is totally unique, with an astonishing diversity of talent, interests and backgrounds. In his Q&A last summer at IndyLeap, John D'Aquino reminded us, "Don't underestimate people." Behind that starry-eyed, naïve exterior, each of us has the capacity to make a substantial contribution and "change history for the better."

Karen Funk Blocher, PQL Founder and President, has promised to provide her inimitable episode guide and cover art, and beyond that I sincerely hope that she will continue to bring her fresh and appealing ideas to *The Observer*. Thank you Karen for your past, present and future involvement in PQL.

I think we all consider Margaret Colchin, National Project Observer, to be the real backbone of this organization and an inspiration to all of us on how we can make PQL function. She sees something that needs to be done, and does it – asking for help when she needs it, but never expecting more than she knows you are capable of giving, and certainly no more than she herself has willingly given. Thank you, Margaret. You are truly irreplaceable.

Local Project Observers will always remain the life-blood of PQL, transmitting information around the world, not only to all of our members, but in general, to anyone who will listen. There can never be enough heartfelt praise for the time, effort and expense that each LPO contributes to "Keeping the Leap."

Beginning with this issue, Pat and I have accepted the duties of Publication Coordinators, whatever that might entail. Perhaps we'll get around to writing a job description, if we ever have the time.

Lastly, thanks to each of our members. We wouldn't be here if it weren't for you – forcing us to provide information and insights, compelling us to stretch the boundaries of our own abilities. I'm hoping each of you will feel "self-directed" and join us in this quest.

KC LEAP '98

KC Leap '98, will be held July 17-19, 1998 at the Kansas City Airport Hilton. Admission for all three days is \$45 until May 17, and \$55 thereafter, and they're taking reservations NOW. Our favorite guest star, John D'Aquino, has accepted an invitation to attend (barring professional commitments) and organizers are awaiting word from other invitees. Reserve your place at the Con by sending your check, along with an SASE, to KC Leap, P.O. Box 134, Osawatomie KS 66064. You can also send an SASE to receive registration information. To make hotel reservations, call the Hilton at 800-525-6322. Be sure to mention the KC Leap Con so you can get the room rate of \$84 per night. Also, if you'd like to e-mail them, the e-dress is KCLeap@aol.com

Ed. note: Step up to the plate and get ready for some "major league grins."

Diary of an Extra: Major League III
October, 1997
 by **Betsy Brodie Roberts**

Thursday, 9 Oct 1997 3:30pm (EDT)

So far as I know, I'm working on ML3 on Friday the 10th and they have also asked me to work Monday, Tuesday, and Wednesday. I will have to figure in transportation. Dawson's Creek hasn't called me in over 3 weeks. Since ML3 has work and three days should more than cover three inexpensive motel room nights, hey, I'll work. I know you want first hand info if Scott's there, but he may not be there any of those four days. We'll see.

Betsy

Sat, 11 Oct 1997 2:30pm

Well, I did it! I worked, will get paid, saw and spoke to Scott. I am also working the first three days next week. Charleston is three hours away and I drove home after a 10-hour shoot, so think I can drive in on Monday and save a Sunday night hotel bill. The cheapest room seems to be \$42.32. That means 9 hours of work just to cover it. So if I work three days, and only have to pay for two nights, I can pay other bills here... Will send details in next message.

Betsy

Sat, 11 Oct 1997 2:46pm

Let me say to any and all who want to be an extra in a film (and it's something everyone should try at least once): First, know where you are going, how to get there, and get there on time because there is usually someone waiting in the wings for a vacancy. Second, invest in a lawn chair so you can rest during downtimes, which are sometimes as long as three hours.

My son, Ben, 12, and I were extras on October 10 for Major League III. I knew it was the day after Scott's birthday and when he wasn't on the set in the morning, I figured he'd gone home for his birthday. Basically for this movie, the extras are the baseball crowds. The wardrobe folks asked that you not wear anything red, white, black, and nothing with logos. A variation thereof is OK. I was told I could wear a shirt that says "St. Louis" on the front but Ben, couldn't wear his Cleveland Indians shirt—as the Indians didn't agree with this film. I did have on a vest with cows on the front and didn't change all day. Ben had a shirt from his middle school that he had to wear inside out.

There are two folks who seat you where they want you-spaced evenly in the seats. There are some fake people, cardboard cut outs—three people at a time. In our first scene we walked into the stadium and took our seats. For the rest of the time, we either sat or stood, and booed when told to do so.

The home team in the movie is the "Buzz" and its mascot is a bee. (A grown man in a very hot outfit!) The scene we worked on mostly was an over shot throw to first that nearly hit the bee. We were ignored for a fight scene they choreographed at second, but were included in the booing when the ump threw out two players (twins as I understand it—who are really triplets but are referred to as "the twins" so you figure it out.)



Buzzy. Photo by Betsy Brodie Roberts

One or two ladies had worked the previous Tuesday when four stars were there, including Ted McGinley and either Bob Uecker or Corbin Bernsen. The extras and the stars all ate together that day. The only one who remotely looked like a star was the pitcher—Steve Yeager—formerly of the Dodgers, but I don't know where he ate lunch. Ben saw the van leave at lunch to get Scott but didn't tell me until later. I just figured if Scott wasn't there in the morning, he wasn't coming.

Ben met some other guys his age—including one girl—so he pretended he didn't have a mother the rest of the afternoon. I visited other folks—I must have been the only one from North Carolina. Hey, who else would drive three hours to be in a movie? I tried to spot Ben about 4 PM and he was waving at me and pointing toward the dugout. What is it? A fight? No, Scott! That's right, wave your arms and draw the man's attention! Thank goodness Scott didn't look up.

My first thoughts were: good, his hair is longer again! Second was, get a picture quick, and third was, oh, isn't he being sweet to that little boy, tousling his hair and talking to the little guy. Wonder who it is? The director's son maybe? Then I heard, "Chelsey, why don't you come over here." Wow—Cody and Chelsey! I wonder who brought them—oh, I see, Chelsey. No baby with them. They must have come for Scott's birthday. I didn't take the camera out again. Scott seemed sort of at ease and walked slowly with his arm on Chelsey's shoulder talking a few minutes, and then throwing a ball back and forth with Cody.

Later, I saw Cody over to the side, in a bullpen, sitting in the dirt, playing, and having a blast! Little boys and dirt. A great combo!

Chelsey must have been bored because I didn't see her anymore. The boys and Ben wanted to know how old she was. She reminds me of Chelsea Clinton with shoulder length, curly hair. Cody seems to have reddish hair. Scott's scenes that day included sitting in the dugout saying "Good try, buddy" etc. to one player who overthrew the ball—maybe the hit-the-bee scene. You never know how they will put this together. When we were leaving they were shooting Scott in the dugout. He had his head down and was looking as if he knows he has the worst team in the league! There was a guy there who was talking to and warming up with Chelsea—a ballet routine, maybe. I was told he and Scott are to dance on the field sometime, or have danced on the field already.

Before we left, Scott stepped up to the edge of the bleachers and a line formed. You should have seen everyone scrambling to find pen and/or paper. I was glad to see Scott, but I felt that he wanted to be ignored since his family was there, so I just pretended it didn't matter who was on the field. Ben had enough nerve to get his autograph. I held back. Finally, after all Ben's buddies had gotten his autograph and called me chicken and threatened to tell Scott I was a fan, I went up to the end of the line. "Do you have time for one more?"

"Sure."



Photo by Betsy Brodie Roberts

I had thought all day of what I would say, but the only thing I could muster was "Hope you had a nice birthday." "Thanks." He does ask each person's name and probably signs the same thing. I didn't say anything else. I should have thought to get a picture of me and Ben with him, but I did get one of him signing for Ben. Maybe next week I will ask to have a picture taken with him. I am tempted to take *Cabaret Noel* with me for an autograph. I will have to debate about that.

I'll have more scenes to discuss—if you want them—after I get back Wednesday. Have a great week.

Betsy

Mon, 20 Oct 1997 09:53

If one is going to be an extra, not only should you know where you are going and how to get there, but get

there on time. A lawn chair or sleeping bag is a great investment, and having an umbrella for the sun or rain usually comes in handy, too.

I was able to work on Major League III in Charleston, SC, on Monday, Tuesday, and Wednesday (Oct 13-15). Monday, I arrived from out of town, two hours late. The girls greeted me singing: "You're late, you're late, for a very important date" Good thing they have a sense of humor. The unwritten rule in Wilmington, NC (where I usually work) is: if you are going to be more than 15 minutes late, be prepared to be replaced, as someone is usually waiting in the wings to work.

Monday the 13th, the first scene I saw being filmed was a crowd cheering for a marching band and the mascot for the Buzz team, Buzzy The Bee. Of course, the music was "Take Me Out to the Ball Game." The rest of us were seated in the stands and had to sing it—and me in the front row, not able to carry a tune! They left us then and filmed the Peanut Man from downtown Charleston, who sings a peanut song while he sells them. His last line is "We got the right one, baby" and we replied: "Uh huh!" One of the times they began filming, the clapboard—the "Act one, scene one" thing—was directly in front of me!

Our next scene was watching Scott and Ted McGinley at home plate. The scene runs this way: the umpires introduce the two managers/coaches who are Scott ("Gus") and Ted (*Married with Children*, *Love Boat*, *Happy Days* and the real husband to Gigi Rice, who was *Quantum Leap's* Tina) is "Huff." As the two managers start to walk away, Ted pulls Scott towards him and begins a dialogue with: "You know what your problem is?" By the time they are through, Ted has pulled his hair straight up and says: "It's real!" (i.e. his hair is real). Scott replies: "Well, you look like a fool." and walks off. Our job was to point and laugh at Ted then yell and scream for the Buzz team. So in actuality, I am on the front row on both sides of the field!

Usually Wardrobe has you change shirts when you move to a new location so at least you don't look exactly the same in both scenes. I actually get up and walk away from my seat behind the third base dugout and pretend to find a friend. (I never found one. They kept yelling "Cut! Back to One"—that is: Go back to the spot where you were when we said "Background and action."). Before each take, the A.D.s usually say: "Pictures up. Rolling." It was so hot this particular day, it was "Pictures up. Umbrellas down. Rolling."

I noticed Scott was full of energy during this all-afternoon scene. Once when they yelled "Cut," he threw his hands up, mouthed "What?" and laughed. When we were all seated behind the first base dugout, Scott would leave Ted standing at home plate and lead us cheering for the Buzz! Even if we heard "Cut" he was still having us rally! The Bee even stood on the dugout roof to help cheer!

Scott did sign a few autographs through the fence near the Buzz dugout but ran out of time before he could get to everyone. When one woman first saw Scott and Ted at home plate, she went wild, jumping up and down and yelling. This prompted the assistant director to speak to her. I was hoping she was Ted's fan as she was embarrassing the rest of us, who were trying to remain calm with Scott around.

One of the new friends I met, who was getting an autograph, said she told Scott he had proven her wrong. He wanted to know what she meant and she explained, we fans all hoped we wouldn't feel like 15 year olds with butterflies in our stomachs when we got to meet and speak to him. However, we were calm looking and not out of control. This same friend and I discussed what it must be like to be famous and have out-of-control fans. Pretty scary, I'm sure. She didn't know Scott could sing so I loaned her a copy of my *Quantum Leap* soundtrack.

I met another girl, a freshman in college there, who had never been an extra, but does work for a local television station as an entertainment writer. I told her she should bring the crew out and interview the stars and/or anyone she could. She hadn't even thought of it. I hope if she does do a report, she will send me a copy.

I didn't have a chance to get over to Scott, and since his whole family was still there, I wasn't going to try. I left three "Reel Carolina" magazines with his hairdresser. She was friendly and had been talking to different folks from the crowd. When I asked if she would get the magazines to him, said she would. She even wanted her own October copy. Two of them mention Scott and one mentions Project Quantum Leap. I don't know if the magazines ever made it to his hands.

Tuesday, the 14th, neither Scott nor Ted were there and we mostly were background as a batter charges the mound and for a collision at first base. I'd been told that Scott would be there so I wore a gray St. Louis (Scott's hometown) shirt. He wasn't there but I was on the front row, proudly displaying my shirt, whenever I could!

Wednesday, the 15th, we were to report at 7:30. They were shooting in the parking lot and not on the field. Since we weren't allowed in the parking lot at that time, we stood up on the top bleacher and watched. Since it was cloudy, we didn't cast shadows into the parking lot and onto the scene. Scott was driving the Buzz jeep. It's painted like a bee! He was to drive in, park his jeep, and converse with another adult male, a manager type, maybe. He never parked the same way twice, as far as we could tell. Once he parked on top of the curb, once short of it, once over it, etc. Of course, the camera wasn't on his wheels and you won't be able to tell. There were 10 takes of this scene. Several times "Cut" was heard because a plane was flying over or traffic was too noisy! Scott's line at the end of this scene is something like: "I must be in Whacky Land." The only reason I know some of the lines is that one of the sound mixers let me look at a script. One can't

usually hear the actors say their lines.



Photo by Betsy Brodie Roberts

It was clouding up pretty good but they got in one more scene. Scott is teaching a player how to hit the old apple. The batter is to hit one out of three pitches. Scott tells him to act like he cares (in so many words). We were about 30 feet away from them and could see well enough to see Scott's reactions to the batter. Those of us who have seen him on screen can tell eyebrow and facial reactions—that are just so Scott!

In hindsight, they should have filmed for another hour then called lunch. By the time lunch was over, the bottom had dropped out! I was able to speak quickly to Ted McGinley and welcome him to the East Coast, but Scott, Chelsea and the baby walked by me so fast, I had no time to speak, much less react. (One lady had gotten a picture of Scott before he left for lunch and I had been hoping to do the same after lunch. Oh, well.) After Scott, Chelsea, and Wil went by so fast, they went right onto the field. Scott had the baby and gave him to Chelsea, and walked on to the dugout. She was out towards the pitcher's mound and put the baby down. He walks well—so I am guessing he's about 15 to 18 months old. He headed right for the dugout. She picked him up and he started calling for Daddy. She only let him call a minute before she figured Wil better see Daddy a minute. I could hear the oohs and ahhs coming from the dugout so I am sure Scott held him a minute. If they were smart, they would have gotten it on film, whether it was for the movie or not. It sounded like a Kodak moment. The rain started falling and I think she went on in with Wil so Scott could finish the scene. Cute baby, blond hair with bangs, sort of like a bowl cut.

The crew moved indoors, the skies cleared, and the extras sat and waited. A scene was shot inside a locker room. We knew this since the sound mixer let us watch on his monitor. By the time this scene was finished, about three hours later, it was clouding up again and the sun was setting, so we were sent home. In other words we weren't in any scenes but will be paid just the same. One high school had sent band booster members as a fundraiser for the high school. The boosters were parents who weren't paid directly; the school received the wages.

I hope to have more for you as it was a fun three days in Charleston. It was a little lonely without my family, but I got to see an original airing of *JAG*, not on

tape, as usually happens when I'm at home. I made more than enough to cover my motel and gas bill. Dean Stockwell has made three movies (*Blue Velvet*, *Chasers*, and *The Twilight Man*) in Wilmington which is 45 minutes away, but I wasn't working as an extra then. I hope this might mean he will be back and I can see him. A Burt Reynolds movie (*Waterproof*) is being filmed in Wilmington, and rumor has it Patrick Swayze may be coming in sometime soon.

Betsy

Wednesday, 22 Oct 1997 12:30 am

I will send more ASAP, as I worked today (meaning Tuesday, the 21st), too. There was a scene of a batter charging the mound. It got so redundant that once the pitcher pretended to run away and it made the crowd laugh. Once he did something else silly-like try to hug the batter-just to keep us in stitches.

Betsy



Photo by Betsy Brodie Roberts

Friday, 24 Oct 1997 1:20 pm

Tuesday, October 21, I took my 80 year old mother down to be an extra. She was as much interested in the cameras as the action in front of her. She had been a studio photographer during World War II.

Access Hollywood was also there. They were getting shots of the crowds and following the person in charge of extras. We were kept pretty busy. There was a little bit of down time and Ted McGinley seemed to be just thriving, signing autographs and taking pictures with the fans. He took his time and I even got one, trading a camera back and forth with another lady. I was hoping Scott would do the same but there were at least 400 extras that day.

The most pivotal scene was the last one we shot. "Downtown" hits a game winning home run and we ALL got to go crazy. They even had about 100 fans on the field. Just prior to shooting, the Buzz mascot came out. He and Scott were pretend-fighting and Scott grabbed one antenna and pretended to shave himself, like it was an electric razor.

After the girl in charge hollered "that's a wrap," the folks who were still on the field cornered Scott and the others, politely of course, to get pictures and auto-

graphs. The crew gave away several baseballs. The little kids went crazy for them. Scott, unfortunately for me, was by the dugout at the time, beside the guy giving away balls. The kids were clamoring for balls and for Scott to put his signature on the ball. I really only wanted a picture since I had gotten his autograph already. A guy beside me agreed to exchange cameras with me so we could take turns taking each other's picture with Scott. There was one guy who even climbed up on the dugout to get a better picture of his friend getting Scott's autograph. When my turn came, I introduced myself as being North Carolina's PQL president. Scott was very friendly and nice to each person and calm when everyone else was clamoring and kids were excited!

Betsy

Sat, 25 Oct 1997 00:17 am

RAINED OUT ON FRIDAY. WILL TRY AGAIN SATURDAY.

Betsy



Photo by Betsy Brodie Roberts

Thursday, 06 Nov 1997 7:30 pm

Major League III

Saturday, October 25, 1997

Summerville High School, Summerville, SC

As one goes along life's highway on the way to extra's stardom, one must realize that sometimes you hit a bump! Anytime you are an extra you are take a chance that the star you want to see might not be on the set the day you work. Plus, one never knows how the weather will affect your day. There were seven of us heading down to Charleston on Friday afternoon, October 24. We were two hours into our three-hour trip when it began to rain. "Why don't we call and make sure we aren't rained out?"

"Uh-oh, canceled until tomorrow!"

There was one *Quantum Leap* fan with us who was afraid this was it—there would be no more chances to see or meet Scott. It was a long trip home.

Twenty-four hours later there were only two of us heading back to Charleston—yours truly and Emily, the *QL* fan. This time we were able to work from 6:30 PM

until midnight before the sprinkles started. Then came the drizzle, then the rain. This was also the night for the change from Daylight Savings Time to Standard Time, so we hoped to have that extra hour for work.

We watched Scott film a scene where he was trying to pitch strikes. He's pretty good. The umpire always called "Strike"-even when it bounced at the plate. Hey, that's the way the script was written. The ump looked familiar, and then I realized I had just seen him on the big screen the night before! I had taken two folks to see *I Know What You Did Last Summer*, the only reason being, we had all been extras in it last spring. I said to the umpire: "Hey, you're the killer..." He turned and looked at me. Oops! He hadn't been the killer, he was the emcee for the beauty pageant/mayor of Southport! He had one of the few funny lines from the movie. I just happened to have my ticket stub in my pocket so he signed it for me.

Most of the extras were staying dry in the gym, but we had a golf umbrella so we stayed outside to watch what was going on with filming. This was the only night that Emily was going to be able to work and she was soaking it all in. After watching the same scene several times, it seems the actor or actors become just plain folks (like us), and we start to relax and enjoy. I think Emily enjoyed watching the entire goings-on, even the parts that we couldn't see very well, such as when the equipment was moved to different places. We even met several of the ball players, grips, gaffers, and the best boy!

This particular night, we had "lunch" at 10:45 PM. It was served in the gym of Summerville High School while most of the action was taking place on their baseball field. Volleyball nets divided the middle of the gym, with signs on the nets indicating that the extras were not to cross under to visit or be with the cast and crew. We understood, but after we ate, we stood at the volleyball nets and put one foot under, just for protest.

Since it was raining and they couldn't do much with the crowd scenes, we were dismissed about 3:30 am. Emily and I headed over to the camera operator we had met earlier. Maybe he would let us have his call sheet. On the way, we passed by Scott's trailer and the door was open. Emily spotted him, introduced herself, and said we had come in from Wilmington just to be extras. He said something about "exciting times" ... as it is hurry-up-and-wait. We asked if we could get a picture and he said sure.

We took turns taking each other's picture and thanked him. Since the camera guy had given us his call sheet, Emily asked Scott if he would autograph it for her. Neither of us could find a pen. The girl waiting to take Scott back to his home for the night offered us the use of her Sharpie pen. I was still hunting for mine, and finally a Sharpie pen was found. "Emily, how do you spell your name?" Scott asked, then he signed "Nice to meet you."

I told him I had a surprise for him and handed him the cover of my *Cabaret Noel* CD. He seemed genuinely surprised, said "Oh." He grinned, and signed it "Thanks for listening." There was a quick discussion as to whose pen it was, his or mine. I thought, possibly, it was mine, but to be on the safe side, I said it was probably his. Better he have two pens than none. I looked later and found mine in my fanny pack. Thank goodness I had given him back the pen!

I was fairly calm. I never know when to speak to a "star" or ask for an autograph or picture. I had already worked several days on the set, but being around Scott (or any of the big stars) isn't as easy as talking to "just plain folks." Scott doesn't seem to mind the fan's attention, and apparently Ted McGinley seems to thrive on it. There's always a right place and right time, however. Because this was all so new to her and she had wanted to see Scott so much, I knew that Emily must be in total shock. We stayed calm until we got into our van to come home, then I screamed for her. I don't think it finally hit her until we were near the end of our three hour trip home!

Sunday, October 26, 1997

Summerville High School, Summerville, SC

Let's recap what we've learned so far about being an extra: know where you are going, how to get there, be on time, it pays to take a change of clothes, an umbrella, lawn chair, and snacks. Sometimes it's OK to take a camera and paper for autographs. Add to this: if you are working out of state, obey all speed limit signs! Take it from me, you don't want a ticket for zipping through a speed trap. (I was not really zipping. The policeman said I was doing 53 in a 40 mph zone. Maybe I was, maybe I wasn't, but he looked mean and I didn't want to argue) Let's just say, it was Scott's fault, but you decide...

One of the crew named Rob was from England. He mentioned he was a John Lennon fan. Brilliant me, I wanted to let him listen to a copy of Scott singing "Imagine." So while driving, I was playing the tape and trying to find the start of the song. That way, Rob could just play it and he wouldn't have to hunt for it. A flashing blue light appeared behind me and I pulled over to let him pass. Then he pointed at ME to stop! Great! No arguments from me, just disbelief! (No, I didn't see the 40-mph sign!)

Once I parked and got into the courtesy van, the driver heard my story and wanted to look at the ticket. An expert, perhaps. Any advice? "Get it reduced so your insurance won't go up."

I was late, but the lady had an idea I might be, since I live three hours away, and one never knows about traffic. I had a copy of "Entertainment Tonight" for Becca, one of the extras' helpers. I told her I must think a lot of her, because she would never guess what I went through to get here that night.

"What happened, did you get a ticket?"

One lady spotted Corbin Bernsen and mentioned he was leaving the field. She handed him a baseball to sign. I had one too, only mine didn't make it over the fence the first time I threw it.

"You can do better than that," he yelled.

"I throw like a girl," I replied.

He laughed, but when he threw it back to me, it didn't make it over the fence either. He said: "I did that on purpose."

Rob brought my tape back. He hadn't known Scott could sing and was impressed. He had two statements: 1) Scott was good, but no John Lennon, and 2) we must be big Bakula fans if we had tapes of him singing.

The first few shots being filmed this evening are from the beginning of the movie. Scott/Gus is a pitcher, and is being ejected for throwing balls which have been in dry ice, similar to a spitball. We get to boo the umpire. From this baseball team, Gus will be sent to the Buzz team, which is the team we have been filming up until now.

It was such a cold night that our cues were: "Pictures up, coats off, background, and action..." We could see Scott's breath from his spot on the pitcher's mound, so I wonder how it will look on screen. This was a "hot summer night" shot.

Again at supper, we were divided by a volleyball net. After supper, one of the actors I had met the first day asked us to come on over and sit down. We got a few evil-eye looks, but we stayed on their side and visited. A few of us were able to see Scott quickly once he left the building. He signed my ball and we took another picture together. Maybe this one won't look like I'm a deer caught in the headlights!



Photo by Betsy Brodie Roberts

Standing at the fence as a "crowd," we saw Scott walking toward the pitcher's mound. I either yelled, "Go, Scott!" or "Go get 'em, Scott." He grinned at me and I gave him the thumbs up. As cold as it was, Scott was in shirtsleeves a great deal of the time, but I never heard him complain. Of course, I wasn't within range to hear too much conversation. When his coat was off, he stayed busy, otherwise he kept wrapped up or went into his trailer.

The premise for the scene tonight was: the ump throws him out, we boo, and Gus warns the ump that the ball will stick to his hand if he holds it too long, the ball sticks and the ump calls for water. During one take, someone from the dugout burped and Scott turned that way and said; "I heard that." We all laughed.

I had made friends with the sound man during the filming of *I Know What You Did Last Summer*. Tonight he was in a little tent with a heater, where I spent about an hour warming up my feet! From the soundman's TV I was able to watch the ump trying to get the ball unstuck. We all got the giggles when the ump was saying, "It's stuck," when he actually dropped the ball and his hat fell off!

Just a few of us were picked to stay and do one final scene. We are slowly walking towards and/or around the concession stand while the ump calls for water. I had on my red plaid vest, Brodie plaid, that is. One never knows if one can be seen or not. We were told they probably wouldn't need extras anymore but to try again next week, with phone calls, just in case...

One of the girls wanted to look for Scott and/or talk to him before we left, but the stars are fairly well protected. People do not get to "hang out" and wait. I am glad that's the way it is, and we understand completely.

It may or may not be our last days as extras for ML3 and I thought I was the only one wondering: Where is my next paycheck coming from? I didn't realize that not only were the 'extras' out of work, but also the extras' helpers like Becca, folks like Rob, and the sound man usually all have to look for a new job after each film wraps. Strange business this show business! Becca wants to go to California. The sound man just wants to come home to Wilmington. He does, however, have some editing to do when he gets home. None of us want "real" jobs, and hopefully I can continue to work around Wilmington as an extra. If not, it was fun while it lasted.

Friday, 07 Nov 1997 7:30 am

If I had a clue about how to get a line, and a union card, I'd do it. I plan to check on it in Wilmington, unless I can find out more today on the set.

Betsy

Sun, 09 Nov 1997 3:00 pm

Major League III

Friday, November 7, 1997

On this particular day the set was downtown. The lot where I was to park was on the other side of the trailers. As I pulled in, I saw Scott getting out of one car on my left and Corbin Bernsen getting out of his car on my right. From the script I knew this would be a small, more intimate set. I needed to be professional looking for the role I had today as a reporter, but I didn't want to wear a business suit in the car for three hours. I was wearing a dress and my oldest brother's brown

corduroy jacket over the dress. As I was getting a drink of juice, Ted walked by and said he liked the look! After Wardrobe looked over my clothes, I was sent to change. There was one long trailer with two rooms that were marked "changing" and four more doors marked "Reporter 1," "Reporter 2," etc. Another girl, Beverly, and I were waiting, so we decided if it says "reporter" that must mean us. So we changed in Reporter 4's room. There was a garment bag already in there but we ignored it. Later, we figured out these four rooms were for the reporters with speaking roles. Oops.

We were led across the street to the Francis Marion Hotel. It had just been renovated for a million dollars or more. We had heard a room was \$110 per night! One of the big rooms, probably a banquet hall, had been converted into a room with a stage, podium, and several microphones. The premise for this scene was that Ted McGinley (Huff, the Minnesota Twins owner) had just acquired "Downtown" Anderson as a player. Scott/Gus is supposed to watch from the back, be upset, and try to leave. Reporter 4 catches him for a quote, there's a news announcement, and Scott leaves. That's the whole scene.

Well, Ted is dressed to the nines. He wearing a three-piece suit, including several pieces of gold jewelry, and playing the slime ball guy to a tee. We weren't quite sure if he was slime or not until he kept calling the first woman reporter "Honey."

I was standing behind and between Reporter 1 and Reporter 3 in a navy blue houndstooth suit. (I hope I got camera time; one never knows!) We were told to shift from foot to foot, and try not to be still since it looks funny on camera. I shifted back and forth on one foot. Reporter 1 shifted every now and again. She had been a reporter in *Forrest Gump* and is currently a TV news anchor in Savannah. On this day she was wearing a purple suit. (Keep this in mind). Ted puts a Twins jacket on Downtown Anderson, tells him he never looked better in his life, introduces him to the room as "My newest Twin...not MY twin...just a little joke," (it took me 4 or 5 takes to get this joke!), and then takes questions.

Reporter 1: "How does it feel to be going to the Show?"

Anderson: "It feels pretty good."

Reporter 2: "Are you nervous?"

Anderson: "Nervous..."

Ted interrupts and tries to explain it's natural to be a little nervous

Reporter 3: "When will you be ready to play?" (or thereabouts)

Ted answers that with, "Well, why don't we just ask him."

Anderson: Either now or tomorrow.

Ted has to ad lib until they say "Cut."

The first time we did it, we did it mostly to the script. For each take, I was just grinning because Ted was such a show off. I knew he was supposed to be

Sleaze and the women probably aren't supposed to think he is cute or funny, but "Oh, well." Sometimes I did roll my eyes at his antics, but I doubt that the camera caught any of it.

The second run through, Ted is looking for questions, eyes Reporter 1 and says: "You, in the front row, Honey..." Another time he threw in, "Honey, be sure to leave your phone number for me after this..." Another time he called her "Sweetheart."

Every now and again Reporter 2 would use his hands to ask the question and Ted would imitate him, either by poking the air or turning his hands. It wasn't hurtful and kept us all in stitches. Later, Ted was encouraging the guy in his possible career move to California.

When we finally got the takes they wanted from the back of the room- shooting over the tops of our heads-they moved the cameras on stage. Ted wasn't in camera view, so he did the whole scene in his shirtsleeves. When it came to putting the Twins jacket on Downtown, he just went through the motions. Instead, the camera was rolling on each reporter the whole time, which would be used later during the editing. One time, Ted was calling on Reporter 1 and said: "Yes, you, Purple Rain..." At that point Downtown just lost it, his face was red and he was trying so hard not to laugh, which of course, made it harder for all of us not to laugh. I hope this movie will include outtakes at the end, while the credits are rolling, like they do on *Home Improvement*, *Smokey and the Bandit* or *Cannonball Run*.

If we got through the scene without the director yelling "Cut," Ted kept going. This happened several times and I think they did it just to see him ad lib. For a 4th question he would ask something like: "You, the guy in the plaid jacket..." or "You, the guy wearing something I wouldn't be caught dead in..." then continue "Am I in focus?" and pat his hair... Once he said: "You, the guy wearing clothes John Warren (the director) wouldn't be caught dead in..."

"Cut!" The whole place fell apart and John told Ted that Huff's role had just been reduced!

One time Ted was answering the "nervous question" and said: "It's nervous to be natural." (I talk like this all the time!) I said: "Can I quote you on that?" "Yes!" After that (he may have done it prior to this take but I don't think he did) he would say: Downtown would be ready to play tomorrow. "You can quote me on that." Another time he started singing "Tomorrow, Tomorrow, I love you..."

"Cut!"

I didn't think I could be heard when one of the sound men made a very slight comment and I said: "Oh, are we sinking that low...?" Ted answered, "Oh, we can sink lower than that!" Oops again.

Scott was brought in and placed in the line of fire behind me and against a wall. Reporter 4 is the guy directly behind me, so if the camera is on him and/or

Scott, I may actually be on camera! We reporters aren't supposed to know he's there. I felt like I was rude, paying 99% attention to Ted, none to Scott, and 1% to Downtown. When we took a break though, I was able to shake Scott's hand and apologize for having our backs to him. "That's OK," he replied. This was the day I enjoyed the most, and it could have only been improved upon by having both Scott and Ted on stage to revel in the antics! No, it would have been even better if Scott could have been singing!

We were sent to take a break. One guy with a pocket TV could pick up the signal from the camera that was filming Scott. There was no sound. It might have been UHF 13. We could watch Scott getting ready for a shot, but once we heard "Rolling," the picture was scrambled. I'm not sure, but this may have been due to the fact that they didn't want anyone to make copies of the actual scenes being filmed. Hey, you can't steal a scene, if you can't get the picture!



Taking a break. Photo by Betsy Brodie Roberts

They told us to report at 1:30 PM and be prepared to work all night, so I had made reservations at Howard Johnson's. I wasn't about to drive three hours home in the middle of the night. Beverly lives two hours away, so we decided to split the cost of the room. There was also the possibility of another girl joining us. Beverly had gotten a speeding ticket on the way in, but she was able to talk the officer down from 20 miles over the limit to only 10 over. Maybe it was because she didn't have out of state plates! All this to say, we were dismissed at 7:30 PM! Other extras were coming in at 5 PM to be banquet patrons. Out of our group only five or so people were picked to stay! The rest were sent home. What a sudden ending to such a fun day! Beverly drove on home and I stayed at the motel. I had to be in Myrtle Beach in the morning, so there was no use in backtracking, as would be the case, if I had gone home.

Scott left right after his scene. He had on a coat, so we guessed he wasn't staying at this motel where the film was being shot. One never knows. The director said this was Ted's last night and we all clapped. I know it sounds like we were clapping because he was leaving, but NO! He was a hoot and deserved a round of applause! He seems to love the fans. He was signing autographs for each of us, taking pictures, and even helped one lady figure out her Polaroid. We all thanked

him for making it fun, and he kept telling us we did great too! I got Peter McKenzie's autograph. I had been holding a note about *Herman's Head* for him to sign but didn't have it with me. He signed: "Beaver, Anything I write will send me to prison, so—good luck, Peter McKenzie, Doc." We were being rushed to move from the spot, so we did. Ted just kept talking, signing, and saying: "We have all the time in the world..." he'd say. I asked for an autograph, but when I asked him to sign it to "Beaver" he gave me the strangest look. "My real name is Betsy, you can sign it that way..." "No, I'll put Beaver..." He signed: "To Beaver, you're great, Ted McGinley, Huff" and when we were saying good-bye he said: "Bye, Beav!"

It was such a fun night. I should have been depressed since we were sent home so suddenly, but I wasn't. I didn't get to thank Scott, the director, or say goodbye to my crew friends. There were only three days of shooting left and they only needed "Men, men, men..."

When I got home, *Reel Carolina* wanted an update from my point of view, since their reporter didn't get the angle or interviews she needed. They may use one or two of my pictures and/or use the report to coincide with Deb's report.

Well, that should be it for South Carolina. I won't miss the travel time, but I will miss the money and the different things to do. Wilmington, look out, here I come!

Betsy

MAJOR LEAGUE LEAP

by Gina Athey & Mary Jane Wax

Hi all!

Yes, you did read the title of this article right! A very good friend of mine, Mary Jane (MJ), and I were fortunate enough to be a part of Scott's new movie, *Major League III*. The following is the tale of two Leapers (us) who, with the help of God, Fate, Time, or Whatever, got to be extras in this movie and have a, hopefully not, once in a lifetime meeting with the nicest man in Hollywood. Oh, and the nicest man in South Carolina too!

Anyway, if you'll bear with us for a few moments, we'll share our story with you. We sincerely hope that you enjoy this. Please note, however, that any errors in "quotes" or whatever are solely the authors' faults. We tried to get every word right. Really, we did!

O.K. Ready?... Set?... Go!

DAY 1

BS--BEFORE SCOTT (IN OTHER WORDS, THE DAY WE GOT TO TOWN)

MJ and I arrived safe and sound on 10/5/97 in a town, on the outskirts of Charleston, SC, called Mt. Pleasant, where the shooting of *Major League III* (ML3) for the day was actually going to take place.

When we first got into our hotel, we called the telephone number we were told to call, to get our call

time for the next morning. We were given a call time of 8:30am and had to meet in the parking lot of a car dealership. From there, we would be bussed (or should I say, vanned) to the location of the shoot.

Of course, after we called the number, MJ and I decided to take a little test drive ourselves, just to see if we could find where we needed to be, and about how long it would take us to get there. Oh, sure, that's what we were doing!

Anyway, as we were driving down the street, much to our pleasant surprise, did we find signs all over the place pointing in the direction of the set of ML3. So, you know what we did? Yeeesss, we followed the signs and found Extra's parking, Base camp, and Crew and Set parking. Then, we found the set itself! By the way, I think we did pretty good considering we were in an unfamiliar city and driving in the dark! Well, anyhow, we tried to see if there was anyone on the set at the time (hey, couldn't hurt to look, right?) but all we saw was a man remarking the baselines on the ball field.

After our little navigation of the city Sunday night, MJ and I finally decided we better get to sleep and get all rested up for our big day in movieland! Like I mentioned, all of the above happened the day before we were supposed to be on the set. Wanna hear about the day? Oh. OK. You asked for it!

DAY 2--10/6/97 ON THE SET OF ML3!

We got to the extras' parking lot a little earlier than we had to, just to be on the safe side. A cute Australian guy drove us over to the Base camp where we filled out paperwork and waited to be taken over to the set. Oh, we actually got paid for our wonderful work! I certainly didn't expect to get money for having fun!

While we were waiting, we met a man who had worked as an extra in this movie a good bit already. He was really nice and we found out that he had actually met Scott one day, gotten Scott's autograph, which he showed to us, and had had his picture taken with Scott as well. We didn't get to see the picture but the autograph was very real. Yes, it was really Scott's handwriting and this guy wasn't just trying to fool us. Of course, MJ and I were freaking out about all this as the guy was talking to us. Well, I was anyway. MJ was pretty darn calm about the whole thing!

Finally, the drivers took us over to the set, which was about a block away. When we got there, everyone was seated on the bleachers to await further instructions. After a few minutes, MJ and I were asked, along with some other people, to move over to where the first scene was going to be shot! WOW! Lucky us!

For a while, we were just standing around waiting to be told what to do, when what to our wondering eyes should appear, but... a miniature sleigh and eight tiny reindeer!

Ooops, sorry. Wrong season.

Seriously, there were a few principals on the set

that day. Can any of you guess who one of them was? You betcha! Scott was there and he looked absolutely positively wonderful. Everyone, pictures do NOT do Scott justice. He is more handsome in person than anything captured on film.

I saw Scott first after he walked onto the set. This was a total surprise to me because neither MJ nor I knew for sure if he was even going to be there that day. Yes, of course, we did know about the movie being filmed there and all, but, we never knew for sure what was going to be filmed or if any of the actors were going to be there the same time we were. Fortunately, they were!

Anyway, I grabbed MJ by the arm (darn near broke it in the process) and said "Look. Look! That's him!" MJ was like "Where??" and I said "Over there standing on the steps!" Well, I didn't actually scream at MJ. We were on a movie set, for goodness sake. I had to try to maintain my composure a little. MJ finally did see where Scott was standing, and like me, was almost at a loss for words. By the way, the "steps" were part of a concession stand set where the "scene of the day" was being filmed.

After a few minutes, we started breathing again and noticed that Scott has let his hair grow back out. He no longer has what we call "the cut", and the white streak is back! We've always loved that white patch of hair. Anyway, for those of you who want to know what the hair really looks like, go see the movie! Scott's hair looks a lot like it did when he played Peter Hunt and it looks nice!

All right. Ready for more? You got it! Get ready for...

CLOSE ENCOUNTERS OF THE BAKULA KIND

MJ and I were given our first assignments and the whole scene took place at a concession stand (as I mentioned earlier). I was paired up with a very nice guy and we were told to stand on the steps right behind the actors in the scene. MJ was paired up with a guy who had a Swedish name but, no, he wasn't Swedish.

Anyway, MJ and her "partner" were told, at the beginning of the scene, to walk towards the concession stand and look like they were reading the "menu", deciding what to order. Of course, as MJ was pretending to look at the menu, Scott was standing right next to it, so you figure out what she was looking at! Unfortunately, I was told to move down a step and I ended up standing behind the guy I was teamed with but, I was, maybe, three feet away from Scott.

When the director called "action", Scott, (who's character's name is Gus), started some dialogue with Jensen Daggett, the actress who is playing his girlfriend, Maggie. MJ and I couldn't for the life of us remember where we'd seen her before. It'll dawn on us eventually, I'm sure. Although we never talked to Jensen, she is very pretty and I got the impression she was very nice.

Ahem, Gina, if I (MJ) may interrupt for just one second, I just wanted to add here that, after I got home from my spectacular vacation, I did find out a few places (TV shows, movies, etc.) in which Jensen appeared. For me, there were two TV shows in which I now remember seeing Jensen; *Home Improvement*, in which she played Tim's sister-in-law, Nancy, and *The Single Guy*, in which she had a recurring role as Charlie McCarthy.

OK, Gina. You may "have the floor" again.

After a few seconds, another character, Huff, played by Ted McGinley of *Married with Children* came into the scene and he walked up the steps to my right. There was some dialogue between Gus, Huff, and Maggie. Then Huff and Maggie turned and walked down the steps to my right again. Scott (Gus) then turned to his left towards me and started to follow Huff and Maggie. If I had been standing three inches more to the right, Scott would have brushed up against me. It's probably a good thing I didn't move, because had Scott come in contact with me, well, that, would have been the end of me for sure!

We did this scene about a million times. We were more than happy to make that sacrifice. By the way, if you're looking for MJ or me in the movie, (that is if we don't end up on the editing room floor), I was wearing a red sleeveless shirt, denim shorts, and a white ball cap. MJ was wearing jeans, a red T-shirt with a red and white striped man tailored shirt over it with the sleeves rolled halfway up her forearm. MJ was also wearing a white ball cap.

Whew! I seemed to have talked a lot here. Why don't I let MJ have a turn. Everyone, this is MJ.

Hi nice people! This is MJ talking now!

Once that scene was a "wrap", sort of, they repositioned the cameras to shoot the scene from another angle. Also, they wanted to start it when Ted (Huff) first walked up the steps. In order to do this, with the different camera angles, the people in front of me and the guy I was paired up with were not in this particular scene. Gina's friend was the only other extra in the scene because he was standing directly behind Scott and Jensen. Anyway, we were directed to be standing at the spot we had walked to, in Gina's scene (see above), as if we had already walked up there. Let me tell you, we were standing directly under the sun and it was mighty hot! This scene was also shot a million times, but hey, that's "Showbiz"!

Okay, Gina. Your turn again.

After those million shots of "MJ's scene," there was a 5 minute break for bathrooms and everything, but did MJ and I go along with the crowd?? Uh uh! We "chilled out" and took in the wonderful "scenery" all around us!

We were just standing there under the trees, enjoying the shade, when all of a sudden, Scott walked down the steps, alone, and was just pacing back and forth to kill the time, I guess. He was maybe 10 feet

away from the two of us.

MJ wants to take over now. Actually, she should for a few minutes, because the following was really her "moment".

This is the part when I stepped in! I said to Gina, "Come on, this is the perfect opportunity, he's alone!" And Gina said "Are you crazy? I don't wanna bother him!"

At that moment, all of the missed opportunities, in my life, flashed before my eyes and I said to myself, "Not this time!" So, I said, "All right, I'll go first." So, I did! Now, let me preface this with the fact that this was a major accomplishment for me. I have never done anything like this before!

Anyway, I walked right up to Scott and said "Hi Scott, I'm a big fan of yours—*Quantum Leap* and everything you've done!" While I was saying this, we were already shaking hands! Then I noticed Gina walking towards us and I said to Scott, "This is Gina and I'm Mary Jane (because I had forgotten to introduce myself ----would any of you have remembered that little detail at that moment?). Then he said to me "Hi, Mary Jane".

Gina, please take over from here..

Gina's baaaaaack!

All right. Enough of this. Let me tell you what really happened! MJ really did walk up to Scott first and actually DID introduce me to him. OK. I admit that I was chicken because I have never in my life met a celebrity before. This was a first for me and gosh, what a first it was! Can you imagine having your first celebrity encounter with the one celebrity you have admired and been a fan of for so many years? I'm sure you can understand why I felt the way I did.

Anyway, after Scott said hi to MJ and smiled at her, he then smiled at me, shook my hand and said "Hi, Gina. Nice to meet you." I said, "It's great to meet you." Scott then said, to the both of us, "Are you having fun?" We, of course, said "Yeah! It's great! This is the first time we've ever done this kind of thing". Scott then said (and remember, we're trying to get it all right here), "Isn't it fun?" It really appeared to both MJ and me that Scott was very relaxed and having, possibly, as much fun as we were, shooting this movie. Hey, he had to have had some fun, ya know?

After all of the introductions and hand shaking, I completely forgot what I really wanted to say to Scott and we ended up talking about the weather. HELLO? However, I think Scott started the conversation! It's just that the weather had been pretty lousy in Charleston a couple of weeks before MJ and I got there. Besides, talking about the weather sure beats the heck out of not talking at all, right?

So, after my "small talk" with Scott, MJ told Scott how great his hair looks (I can't believe she actually said this! Although, it is very true!), and he said "Thank you." Then MJ said, "I guess you're gonna have to cut it again for Promises Kept." At that point, Scott had to think for a second (I think she threw him off

guard) and then a light bulb went on above Scott's head and he said "Oh yeah!"

Anyway, then MJ said, "Well, you know, just remember we like it this way! Don't forget!" And Scott, being the sweet adorable man that he is, said "OK" and flashed that breathtaking smile again!

Finally, I got to say something, and I asked Scott if we could get a picture with him and he said "Sure!" I then took a picture of MJ with Scott. Scott put his arm around MJ's shoulder and she had her arm around his waist and I captured that Kodak moment for her!. MJ asked me later how she looked in the picture but I told her I had no idea. I wasn't looking at her! Duh!

At last, I got my chance to stand next to Scott, and he put his arm around my shoulder as well. MJ (bless her heart) was so nervous that she couldn't figure out how to work the camera. No, really. It's just that I had taken a vertical shot of MJ and Scott so MJ asked me how I had held the camera. MJ then said "My hands are shaking," and Scott said "All right", but he said it in a very fun kind of way. Then MJ said, in a fun kind of way, "O.K. I'll take a deep breath". And, she did. Finally, MJ took the picture! This little "banter" between Scott and MJ made MJ think this is why Scott is smiling more in my picture with him than in hers. Frankly, I think it's because he's standing with me!

By the way, before the picture taking, Scott did ask us where we were from and MJ said New Jersey and I said North Carolina. MJ then said "I came down to visit Gina" and I said "We drove down from North Carolina last night" (Sunday). Scott said "That's great!"

After the picture taking was done, I patted Scott on the back, shook his hand again (that's twice already!) and told him "Thank you very much". Scott then said "You're welcome" and again smiled at us! Then he said to MJ and me, "Have a good time". And we said "We will!"

Can you believe that all of the above happened in less than five minutes? It was only a five minute break on the set! Anyway, after our little excursion to Nirvana, we had to go back to work. (Not that we weren't having fun. We definitely were! Hey, at least the weather was nice.) We must have shot that same scene about 200 more times and then we finally broke for lunch at 2:30.

After lunch, we all gathered at the concession stand again, but this time the scene was done with all the extras either in assigned positions or in the background. This was going to be the main opening shot for the concession stand scene with Scott, Jensen, and Ted.

Again, we filmed this I don't know how many times not only with cameras but they also did sound checks where Scott and Jensen did some of their lines into a boom mike (at least I think that's what it was). There were no cameras rolling when they did this. Anyway, Jensen messed up her lines a few times but Scott was perfect! We never once heard him flub a line.

However, I, Gina, being of sound mind and body,

remember one time the director called "Cut." The director was happy with the way the scene had turned out, but Scott didn't seem satisfied and asked if they could shoot it again. There were also other times when Scott didn't seem happy with the way he delivered his lines. At least, that's how I interpreted it at the time.

All right. I'm going to take a quick breather here for a minute. While I'm gone, heeccccccere's MJ again!

Hey all! I too have a story of how Scott reacted to the way he performed the scene. It was during the time when Gina wasn't in the scene, but I was. Right after they shot the scene, Scott walked down the steps, right next to us, talking to himself, saying "That was just a little ca-ca" and then, as he continued down the steps, he said it again, "Yeah, just a little ca-ca". I SWEAR to God that's what he said! I think? Hmm...Maybe Scott wasn't talking to himself. Maybe he was talking to Al!

Oh, here comes Gina again. The floor, uh, keyboard, is yours for the moment!

Thank you, MJ. Since we're talking about flubbed lines here, there's one more little slip up that we both heard. By the way, whenever a line was messed up, the cast never really got upset with themselves that I could tell. They pretty much laughed it off. Anyway, at one point, it was Ted's turn to screw up his line. I guess he just forgot what he was supposed to say and said, while walking back down the steps, "Son of a B****!" At this point, Scott started walking down the steps after Ted and said, "Son of a B****?? That's not in the script!"

After about an hour and a half of shooting, sound checking, etc., the "principals" were going to leave for the day. Yes, Scott was going to have to leave. However, he did stop to sign a few autographs and guess who got right in line for that? Luckily, I had a piece of paper in my pocket and a pen. When I had the chance to get Scott's autograph, I walked up to him and said "I know I met you earlier, but could I please have your autograph?" Scott said "Sure!" I then handed him the paper and pen, but forgot to take the top off of the pen first. I felt so stupid. Anyway, I tried to take the pen back to open it for Scott (it sort of turned into a power struggle, because Scott didn't seem to want to let go of the pen). Then, of all things, when I tried to get the top off of the pen, it was stuck. I was so embarrassed and said "I'm sorry". Scott was pretty cool about the whole thing and said to me "It's O.K., Honey." Anyway, Scott then asked me how to spell my name, and I'm very glad he did because a lot of people try to spell my name with a "J". On the autograph, Scott wrote: "To Gina, Nice meeting you! Scott Bakula". I then shook his hand again (that's three times now), thanked Scott, and he said "You're welcome." Finally, after being so patient, it was MJ's turn to get her autograph. I'll let her tell you about her turn. Take it away, MJ!

Hi again!

When I asked Scott for his autograph, I handed

him the piece of paper that I had in my pocket, but I had left my pen, in my backpack after lunch, so I yelled back to Gina, who was walking away, "Gina, I need your pen!" So, she came back and gave it to me. Then Scott asked me how to spell my name, and I started to spell it, and when I said "M", Scott said "N"? And, I said "No, "M" . I then continued to spell my first name and told him that my name was two words. So, when I started with the "J" (for Jane), he said "What?", so I said "J" and finished spelling my, very easy to spell, name. Finally, Scott wrote, "To Mary Jane, Nice to meet and work with you! Scott Bakula". I too thanked him and he said "You're welcome".

Me (Gina) again!

I have to tell you that I would have gotten that "Nice working with you" part on my autograph too if I had not folded the paper up so damn tiny! Oh well. At least I got what I did, and, Scott called me honey! OK. All right. Enough of this honey business. MJ? Did you want to talk again? Go right ahead, dear.

Gee, thanks Gina! How thoughtful of you!

After the autograph signing was done, for us anyway, I asked Scott if he was going to be around a little longer because Gina and I had something to give him. The "something", which I didn't tell him then, was a birthday card and certificate that we had made on Gina's PC. I had asked Scott if he'd be on the set for a little while. He responded, "After this, I'm gone, but you can give it to someone here and they can get it to me". Well, since he was still signing a few more autographs Gina and I raced back to where our backpacks were, grabbed the envelope with the cards, and raced right back to where Scott was! Then, Gina handed him the envelope and said "Happy Birthday, I hope you have a great day!" Scott's face lit up with that charming smile and those sparkling eyes, and said "Thank you very much!", as he nodded his head bashfully, awww, it was so sweet. We think maybe Scott was surprised that we knew his birthday was just three days away! Huh? What? Time for me to step out of the batters box again? OK!

After Scott left for the day, the extras hung around for a few more hours so they could shoot some baseball and spectator scenes. At first they had all the extras sitting on the bleachers (it's a very small ball field) and then one of the extras crew members came over and asked MJ, a married couple, and me, to come with him and then directed us to walk up to the fence behind home plate when the signal for "background" was given. The whole scene was between a team called the Rock Cats and a team called the Crocs. Neither one of these teams was Scott's character's team. His team is called The Buzz. The scene consisted of a player hitting a home run and the "fans" reaction to it. We had to cheer, whoop and holler, and watch an imaginary ball go out of the park. We did THIS scene a few hundred times too and there were a few unexpected "moments".

One time, there were a couple of little girls that were running to their seats and I had to get out of their

way before I got knocked down. The girls' running was planned, by the way, but we didn't expect them to run into us! Another memorable moment, was when a man, standing behind the camera, was pitching baseballs to the batter. When the batter swung and missed, the ball hit the fence right in front of our faces. We all ducked, I yelled "WHOA!" and I still hadn't heard the director say "cut" after I screamed. So, you may hear me saying this in the movie. Cool! I have a line!

Finally, at about 7:00pm, we "wrapped" for the day and turned in our vouchers for our BIG pay! The casting people thanked us all for a good days work, and said that if they needed us again the next day, they would call and leave a message on our machines. Well, since MJ and I were staying in a hotel, I let them know where we were, just in case we were called back. Unfortunately, we never did get a call back but that was O.K. because this was NOT the end of our adventure!

THE LEAP BACK

MJ here—Are you ready for "The Rest of the Story"?

The next day, we were lucky enough to get to see Scott again, when we were invited back onto the set! While on the set, Gina and I were basically just watching the filming and being VERY quiet while doing so. We did venture a little closer to the action but remained off to the side as much as possible so as not to get in the way of anything.

While we were standing there, Scott was talking with some of the crew members and then he started walking in our direction! He passed by us, on our right, waved to us, smiled and said "Hi! How ya doin'?" We said "Fine!" Scott continued to walk on when he stopped, backed up, and said, "Thanks for the card! It was really nice!" At this point, it was all Gina could do to hold back the tears! She was SO moved that Scott had remembered us and took the time to thank us for the cards we had given him. This was totally unexpected! I, too, was moved by all of this, but somebody had to "try" and keep a level head! However, I was really surprised and impressed, too, that Scott remembered who we were and thanked us in person for the gift! What a guy!

By the way, Gina and I were talking the night before, and wondering if Scott had even looked at the card. Well, I guess he did!

I think Gina wants to say something.

Hey guys.

I'm sorry but I just had to let MJ write that last paragraph because I know that if I had, I would have started crying all over again! Words can't even begin to express how much it meant to us that Scott recognized us and said thank you. After Scott had thanked us, he got in a van and left the set. MJ and I didn't know if he would be back or not so we decided to hang around for just a little while longer. About 15 minutes later, I guess, Scott came back to the set and the scene had moved to the ball field. This time, Scott was dressed in

shorts. The shorts were gray and Scott's shirt was sort of gray. There was an emblem on the shirt that said "The Buzz". Remember, that's the name of Scott's character's team. He also had on white socks, and black and white sneakers.

We stood way back away from the bleachers and watched, as they filmed a couple of scenes on the baseball diamond. Scott didn't really do much in the scene, from what we could tell. I did see him hit a baseball a couple of times.

Much later, we found out *that Entertainment Tonight* was interviewing Scott that day about the film. This interview was actually what was being filmed at the time.

As we were standing there, Scott came off the field and was leaving the set again. He went running right past us! He looked over, with sort of an impish grin on his face, and waved. Keep in mind, we were the only ones standing there. Unless Scott was waving to Al!

Scott soon returned to the set, in yet another change of clothes, and this time, he went over and sat in the bleachers with Corbin Bernsen, Jensen, and Ted. That was the next scene they did. We weren't standing close enough to hear anything, but Scott kept turning his head and looking back our way. At least, he appeared to be looking back at us. I gotta tell ya that this was making me a little nervous. I was worried that we, or, at least, I, had made Scott uncomfortable by just hanging around the set and not really doing anything. It seemed like every time he turned around we were right there in his face!

Anyway, it finally looked like it was a wrap for the day although we never heard the director say this. Scott was talking with Corbin for a few minutes and when Corbin started to walk away, I told MJ I was going to go say something to Scott. Yes, I finally got up the courage to walk up to the man first! And, MJ said, "If you're going, I'm going!"

When we got to Scott, he was again by himself (we never approached him when he was talking with others) and as Scott saw us walking towards him, he said "Hi" and flashed that wonderful smile! I then extended my hand to him and said, "Good luck with the movie (or should I have said Show?) and, again, it was very nice to meet you." Scott said "Thanks, and it was nice meeting you too." Then it was MJ's turn.

MJ here.

Well, I felt a little stupid because, as I extended my hand, I said the exact same thing as Gina! However, Scott was very gracious, flashed that smile again, and said "Thank you, and it was nice to meet you too!"

As we began to walk away, we all waved to each other. I mean, Gina and I didn't wave to each other...oh, you know what I mean! Scott said "Bye", we said "Bye" and then I said "Our next stop is EastLeap in 2 and a half weeks!" When Scott heard this, he responded, "All right!"(or something like that) and con-

tinued, "They're sending stuff down here for me to sign!" Scott seemed very enthused when I mentioned EastLeap. We did think about asking him if he wanted to go too, but we knew he had a tight schedule with this film.

Fellow EastLeapers, as you all know by now, Gina and I were very prepared for that Auction! We are both very glad that we were able to make the contributions, that we did, to such wonderful causes!

Hey, it's me again: Gina. Well, there really isn't anything else to say here. I think we've covered it all! I will say this, though, MJ, don't feel stupid about saying the exact same thing that I did to Scott. I'm sure he understood.

MJ and I hope you all enjoyed our recap of our most unforgettable moments on the set of Major League III. We sincerely hope that every one of you has the chance to meet Scott one day. He is the nicest and most gracious man.

A Very Special Birthday: On the Set of Major League III by Verna Schossow

When I found out that Major League III was finishing up the final days of filming at the Hubert H. Humphrey Metrodome in Minneapolis, MN November 18-20, 1997, I thought: What a unique way to spend and celebrate my birthday! After a series of phone calls (Chamber of Commerce, the Minnesota Film Board, the Film Board Hotline and ultimately a special line for Major League III's extras), my excitement grew, to say the least--especially once I received confirmation through the Hotline that I would actually become an extra.

November 17 I left for the Twin Cities. It is about 240 miles southeast from Fargo. I checked into a hotel near the Metrodome and made the call to the ML III number to check in, to find out what the "call time" was for the morning and which gate they wanted extras to use. I tried to relax the rest of the day, but somehow my excitement prevented that.

I prepared my things for the morning so that I would not have to do those "last minute" things in the AM. It had been recommended to bring something to read, water and snacks. We were told to wear clothing for summertime weather. This could prove interesting for November in Minnesota! We could wear anything with a Twins logo on it, but no other logos were going to be allowed. (One of the ladies with the extra's line said that she'd bet the cast and crew would be buying up all the Twins' jackets they could find once they got there. She felt that 'cold' to southerners would mean they would bring sweaters, while 'cold' to those of us from the north means a very different thing.)

The alarm and morning wake up call sure seemed to come early. Our "call time" was for 9:00 AM. I arrived shortly after 8:00 AM and there were people

everywhere! Excitement was in the air! Some people were there donating their time for charity (a donation being given to an assigned charity/person/day). The rest of us were considered to be the Core Group. While waiting in line to check in, I met two people with whom I ended up spending the day. Both of them had done this type of thing before and were only there for the one day. (One of the people was the gentleman in the commercial who got those Rolling Stones' tickets through Best Buy.) In one respect it was like being at a QL Con. The people I met were so nice, and we were having so much fun with each other, that the time passed all too quickly.

After we checked our coats and signed in, we took our seats, which were remarkably comfortable. They had good support and the aisle provided adequate leg room. (These are two important factors for me with my physical problems.) We, the 2000 extras, were in the outfield, behind second base for that day. We moved back and forth between 2 1/2 sections to accommodate the filming. Wayne (the Best Buy guy) was a blessing for me that day. He would always scope out the best seats for us and secure them, get something for me whenever he went to get something for himself, and even helped me up and down those endless steps at the Metrodome. Before we knew it, it was time for lunch (mid-afternoon) which was provided by the movie company. They had also issued tickets for use throughout the day for pop, hot-dogs or other assorted treats.

It was kind of bizarre being in a facility that seats over 50,000 for baseball and over 60,000 for football. They were filming long distance shots of the crowd for the most part and what I believe are called Set or Location shots of the game being played on the field. It was amazing how quickly they could set up a tall scaffolding and take it down when they wanted shots from a higher point-of-view. Cameras were shooting from different angles during some of the plays. Funny thing was, when the cameras were not rolling...several of the cast and crew were playing football off to one side. The Twins were in traditional Twins uniforms (white, with red and blue) and the Buzz were in gray, with yellow and black. We were told that several of the ball players were from major league teams. The Buzz was the only team with a mascot...a huge bumble bee. Before the end of the day, a couple of closer shots were filmed of the outfield crowd.

I never found time to read. I was so fascinated by everything that was going on around me and out on the field, it never even came to mind. I was drawn in by the way in which they set things up for a shot, the actual shot and the acting itself that was going on. My binoculars were most helpful in getting a closer view. The first day the public address system was not working properly, so the host was using a bull horn. While it was difficult at times to hear exactly who the host was talking about, cheers and squeals were definitely evident each time Scott's name was mentioned. The host

was also responsible for drawing the winning tickets for the prizes that were being given away, which increased in value over the course of the day.

Neither Scott nor Ted were there on Tuesday, at least out on the set for filming. Bob Uecker however was there for the majority of the day, watching everything that was going on from the Buzz dugout. Around 8:00 PM, the host announced that Charlie Sheen was in the building (in make-up), but I did not see him at any point. Kirby Puckett (Twins player) spent some time with the crowd and even did a few autographs.

The Martini shot, the last shot of the day, was so cool! Again, before we knew it, it was time to leave...it was after 10:00 PM. A very long day, but it had flown by quickly.

Wednesday the "call time" was for 9:30 AM and after the first day that extra 1/2 hour was certainly needed to get moving. This day, I volunteered my time so the Leukemia Society would receive the money I earned. It was the biggest day - people-wise, time-wise and movement-wise. There were between 2700 and 3000 people (various ages) attending. It was pretty much the same format as the day before - the host, the prizes and the procedures to follow. The PA system was up and working, for which the host seemed most grateful.

This day we started out sitting behind home plate, but we moved back and forth quite a bit from just beyond first plate around to just beyond third. While I saw many faces from the day before, I did not see the people with whom I had spent the day before. They said they were going to try and make it back, but I guess it did not work out.

The shots filmed were close-ups, everything from the detail on the pitcher's mound, to the dugouts, to hitting the ball and running for first, or plays at third base. The field had considerable action on it compared to the day before. Some shots were done several times - from different angles and for audio takes. I left my book at the hotel room. It was fascinating just to watch the various jobs on the set. For example, one woman was responsible for making sure when each shot was repeated that everything looked the same from the take before. She walked around with a ring full of Polaroid-type photos hung around her waist. She would check the majority of the photos, making sure that everything was in it's proper place and that it looked the same, down to the last detail, even to the dust or lack thereof on a uniform.

We moved and moved and moved. Sometimes we had to make an entire section look full, so it was not a matter of walking straight across, but up and over as well. We also had to mix about somewhat, to make the crowd seem more natural, so we wouldn't look the same from shot to shot.

About 5:30 PM, out of the corner of my eye, I noticed a new figure walking onto the field. Guess who had arrived? It was Scott Bakula. Moments passed.

You could hear a murmur through the crowd as more and more people recognized him. People were re-energized by having him there. At this point, we were seated in the sections behind home plate to just beyond first base (over the Buzz dugout), so Scott's back was to us most of the time. A significant scene was being filmed on the pitcher's mound. The Buzz manager was speaking with the pitcher. It was very congested out on the mound, especially with all the detailed camera work that they wanted to do. This was actually true for the whole field that day. There was a lot of close-up work between bases and in the Twin's dugout. In between shots it seemed as though the cast and crew were having a good time together on this project. E! TV did an interview with Scott at one point.

Scott left somewhere after 8:30 PM. It was just about this same time that Ted McGinley arrived on the set. By this point we were seated in the section behind home plate to the section just beyond third base (above the Twins dugout). The rest of the evening focused on the Twins side of things. We were there until almost 1:00 AM. Everyone was exhausted. We were grateful to find out that the "call time" for Thursday was not until 12:30 PM.

The Martini shot was the same shot as the night before, except that the angle was towards home plate rather than towards the outfield. I cannot go into any more detail since I would not want to spoil the end of the movie for you. When we left the dome that night it was snowing. So much for summer clothes!

Thursday was my birthday and what a wonderful day it was! It was getting tougher and tougher to get out of bed as each day passed, but I made it. I do not know how people do this for a living, day after day. I have a new appreciation for their abilities. Our "call time" was 12:30 PM, but when we got there we found out that the cast and crew had been working since about 9:00 AM. Whew!

The only people in the Core Group were the only ones called back for Thursday, so our numbers hovered around two hundred. It made for a much quieter day. We were seated along the first base line and we could tell that the majority of work consisted of close-ups in the Twins dugout, with several of the Twins players and Ted. Unlike Wednesday, the field was far less congested this day.

It came time for us to move to the place we feared the most—up under the score board! This involved moving to the upper deck. The host had warned us the first day (and it certainly was true over these three days): "This will be like the military, at times. Hurry up and wait".

We spent the rest of the day (until supper time) up there. Numerous shots were taken of the scoreboard, with assorted players featured on the screen beside it. We were moved around as needed for these shots. Actually, I was surprised, getting up to the upper deck was a lot easier than those steps below. A few extras

were chosen to be the ones to buy "beer", pop and other treats during filming. When we were allowed to come back down, we passed by the doors and could see that it was almost dark outside. We were definitely in our own little world inside that dome. Where had the time gone? Scott showed up on the field around 7:30 PM. They repeated the "pitcher's mound" scene from Wednesday, but this time the shot was much more open. The field was clear, except for the actors involved in the scene. Our group was seated between home and first, right above the Buzz dugout, directly in line with the action. At the end of the scene this time, Scott turned away from the pitcher and walked towards the dugout, with the cameras still rolling. As he walked, he was looking down into the dugout and not up at the crowd. After the scene was a "cut" Scott stepped up, out of the dugout, onto the field. A woman who was standing in the aisle asked Scott for his autograph. He said "Sure." with that infamous smile. Several people, especially the ladies, were excited that he was willing to sign. I was in the second row and could have stepped down into the first row, but there were bumper guards on the railings and I did not want to risk knocking one off, if I needed the rail for balance. I asked the lady in front of me (who, as it turns out, does a lot of extra work on Walker, Texas Ranger) to ask Scott for his autograph for me. She was happy to help. When she handed him the post card of the Metrodome to sign, he did so...but he also backed up away from where he was standing so that we could see each other. As always, Scott was able to focus his complete attention on the person for whom he was signing. He was smiling (yes, that infamous smile) and wished me Happy Birthday. Let me tell you, this made my birthday most special! He signed autographs as much as time allowed. Ted and the other players also signed autographs as time permitted.

It was time to move behind home plate. The host tried to entice us with a drawing for one of the bigger prizes, but that is not what did it for me. There was nothing he could have given me that would have been better than the Happy Birthday I got from Scott earlier in the evening.

We were uncertain how long we would have to be there that day. One of the PAs felt it could be until 2:30-3:00 AM, but as it turned out we were only there until 12:30. They still had some filming left to do, so I'm not certain what time the cast and crew were able to leave. This entire incredible experience gave me a whole new appreciation for each aspect of the industry, and a new respect for the people who were extras, as well as everyone I met during these three days. New friendships were made and have continued, especially with one kind lady who gave me a ride back to my hotel the last night of filming.

I signed up as an extra, trusting that this experience would be a great birthday present. Little did I know, Scott would be the candles on my cake!

Sports Motifs in Quantum Leap
by Karen Funk Blocher
Part One

Over the years, Sam Beckett and Al Calavizzi have been involved in an impressive variety of sports:

BY SPORT

Acrobatics	Leaping In Without A Net
Auto Racing/Drag Racing:	“Camikazi Kid,” Evil Leaper Part 2: Return (and the unproduced episode The Driver)
Baseball	The Pilot, “Play Ball”
Basketball	The Leap Home (first mentioned in Disco Inferno)
Boxing	“The Right Hand of God” (and a moment of advice in “Leap of Faith”)
Football:	“All-Americans”
Pool:	“Pool Hall Blues”
Track	“Running for Honor”
Wrestling:	“Heart of A Champion”

BY EPISODE:

EPISODE	SAM	AL
The Pilot (aka “Genesis”)	Baseball	went to a Lakers game
The Right Hand of God	Boxing	Boxing—Golden Glove in his youth
Camikazi Kid	street racing (amateur)	
Another Mother	reveals that Sam is an expert in the following martial arts: sabatt, mu tai, karate, tae kwon do, judo and jujitsu.	
All-Americans	high school football	watches the Super Bowl
Pool Hall Blues	pool hustler	pool hustler’s protogé in his youth
Leaping In Without A Net	professional aerialist (despite acrophobia)	
The Leap Home	high school basketball, reprising his stint with the Elk Ridge Cougars	Al shouts so much unheeded advice that he feels “like Dennis Hopper in <i>Hoosiers</i> .”
Leap of Faith	advises Sly Stallone about boxing	
Heart of A Champion	professional wrestling	
Play Ball	pitcher (baseball)	pitcher (baseball) with lowest ERA
Running for Honor	track running	
Evil Leaper Part 2: Return	street racing (amateur—again)	

This does not include such marginal entries as throwing a baseball at Buddy Wright (“What Price Gloria,” professional dancing (“Private Dancer”), betting on sports (A Tale of Two Sweeties and at least two other incidents) and incidental or necessary running, swimming, climbing, marksmanship, fisticuffs, horseback riding, flying, sailing etc. in various episodes. It also doesn’t include the unproduced episode The Driver, in which Sam is professional racecar driver.

HOW DOES HE DO IT?

In several of his sports-related leaps, the physicist actually passes as a professional athlete, although not necessarily as a very good one. Even near the beginning of his leaping, Sam handles a baseball bat

with confidence (if not accuracy!), endures rigorous training in preparation for a boxing match, and even rides a potentially murderous horse. The influence of the real Tim Fox and Kid Cody may well have helped Sam to do their jobs, but this early on, his neurons and mesons tended to be far less scrambled with those of the leapee than in later years. Such influences would therefore have been relatively limited. Sam’s not an experienced boxer, and is out of shape by the standards of Cody’s trainer. Yet Sam trains quickly and effectively for the upcoming fight. Does that mean that Cody is in terrible shape for a boxer, or Sam’s in good shape for a scientist? I asked that question in the very first issue of *The Observer*, and now, over seven years later, I have to say yes to both possibilities.

What makes Sam, the genius farm boy turned physicist turned time traveler, so capable of handling the physical demands of his leaps, even when professional sports are involved? For one thing, it's clear that Sam never fit the nerdy, sedentary mold often associated with scientists, computer experts and so on. Back in Elk Ridge, Indiana, Sam routinely did a fair amount of physical labor as part of his chores on the farm. When he got to high school, he played basketball—and played it well—for a coach whose skills would eventually be put to use in the NBA. Just as Sam feels that in the original history, he was responsible for the Cougars losing the big game against Bentleyville, in the revised history he's personally responsible for winning the game. At 17, Sam is a good enough athlete to consider taking a basketball scholarship to Indiana State before choosing M.I.T.



Sam vs. Kong (Tom). Screen capture by KFB.

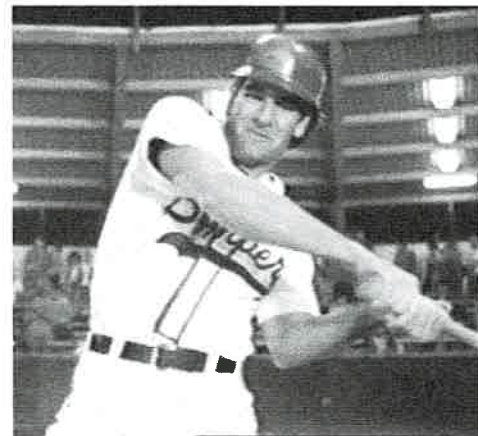
Even so, Sam's early sports career is very much in the shadow of his brother, Tom. Tom was All-State in basketball, and also excelled in track and football (at least). It's Sam's need to live up to his brother's example that seems to drive his early sports career. Or is it? That concern surfaces in his memories of Tom in "Disco Inferno" as well as in conversation with his dad in "The Leap Home." Nevertheless, it seems to me that it is in Sam's character to balance his intellectual side with his physical side, giving his best to every pursuit. Without this, and a fair amount of inherent athletic ability, Sam would not be able to do what he does in many of his leaps. Now that he is leaping, he's almost constantly running or riding or swimming or climbing or throwing or fighting—and that helps to keep his 42 to 47-year-old body in shape.

Let's consider each of the major sports Sam takes on in a little more depth:

SAM'S BASEBALL CAREER:

Baseball is the one sport that Sam plays professionally in two different leaps. On the surface, however his half-hour leap into Tim Fox doesn't require much of him in terms of baseball skills—but appearances can be deceiving. For one thing, Sam starts this leap with a spectacular—all right, lucky—catch of an infield fly

ball. (The infield fly rule is not in effect, because there are already two outs at this point.) Although Sam does not get a hit off the pitcher who, according to the script directions, "looks a hell of a lot like young Tom Seaver," he still has to overcome the double psych-out of Al's prediction of failure and his awareness of the talent behind those hundred mile an hour fastballs, and take a good hack. If Sam didn't swing at the ball for the third strike, there's a good chance that the catcher would have caught the ball, and the game would have been over. After that happened, Sam had to run the bases quickly enough to take advantage on the further errors on the play, avoid a tag at third base, and make a good slide into home plate. That's good base running. Sam's ace in the hole is Al, who knows the rules well enough to tell Sam when to run and when to slide.



A swing and a miss. Screen capture by KFB.

Have you ever wondered just how Sam managed to win a game by missing the ball? I did. In fact, my curiosity about this helped to fuel my interest in baseball when I started attending Tucson Toros games in 1993. (And it didn't hurt that one of the opposing players was named Fox!) Let's take a look at Sam's "at bat," step by step:

1. Although the Waco Bombers are down by five runs to the Killeen Blue Devils going into the bottom of the ninth, the team manages to pull off a lot of unlikely heroics while Sam is talking to Al and calling his dad. They manage at least two doubles (one of them by the pitcher, according to the script) and a home run, and more hits we don't see, so that the tying run is on second when Sam steps up to the plate. Sam, of course, represents the potential winning run. The teams and its fans have high hopes for Fox, who has 28 home runs for the season, twelve of them batting left handed. That's an extremely good total, even for AA baseball.

2. Sam doesn't even get the bat off his shoulder for Seaver's first pitch, a fastball. [I'm assuming that this is in fact Tom Seaver.] The second one, going over a hundred miles an hour in Al's estimation, also gets by him without a swing. "I'll get the next one," Sam vows.

3. Sam swings at the third pitch, but it's a clean miss. Had his bat touched it as it went by, and had the catcher caught it, it would have counted as a foul tip for strike three. It's strike three anyway—but it's not the end of the story. Seaver's pitch is a little wild, and the ball gets past the catcher. Depending on how charitable you are toward the catcher, this is either a wild pitch [meaning it's the pitcher's fault] or a passed ball, meaning it's the catcher's fault. Many wild pitches are so far away from the batter's box that the catcher has no chance of getting it, whereas passed balls are the ones a catcher should have caught. This is a marginal case, but I'd probably score it a wild pitch.



Wild pitch or passed ball? The catcher drops the third strike. Screen capture by KFB

Either way, the dropped third strike brings into play one of the more interesting rules in baseball. It allows the batter to run, although it does not count as a hit. The other team can still get him out, either by tagging him or by getting the ball to first base before Sam gets there.

4. Sam runs for first, and the catcher's throw goes over the first baseman's head. That's an E2, meaning, error on the catcher. Had the ball been an easy catch that the first baseman dropped, it would be an E3. The error allows Sam to tag first base and head for second. (Meanwhile, although we don't see it, the runner who was on second makes it to home plate. Tie game.)



Error on the catcher. Screen capture by KFB

5. Sam tags second and heads for third. The right fielder picks up the ball near the first base line in the outfield, and throws it to third. The throw is high, pulling the third baseman off the bag as he jumps into

the air after the ball. E9: error on the right fielder. Sam tags third and heads for home.



The third baseman is pulled off the bag. E9. Screen capture by KFB

6. As Sam nears home plate, the ball is thrown (although we don't see the throw) to the catcher. Al tells Sam to slide, which he does. Sam reaches home plate ahead of the catcher's tag. Safe! Game over. The Bombers end up in next to last place for the season instead of last place, and Tim Fox gets to go out a hero.



Safe! Screen capture by KFB

Incidentally, Sam's at bat as Fox is not his first baseball-related experience as a leaper. In his very first leap, he plays ball in the back yard with Tom Stratton's son Mikey.

Years later, in "Play Ball," Sam gets to be starting pitcher for the Mustangs, an early 1960s baseball team in the low minors (probably A, possibly AA). Sam's first at bat as Doc Fuller (there's that name again) is the opposite of the one he had as Tim Fox. As a pitcher, Doc isn't really expected to get a hit, but Sam gets one—and in so doing loses the game when he tries and fails to stretch a double into a triple. Doc Fuller, a former major leaguer, left baseball for a time after accidentally killing a batter with a bean ball (a wild pitch to the head). In reality, that's only happened once in baseball history—at least at the major league level. It happened on August 16, 1920, when shortstop Ray

Chapman of the Cleveland Indians was hit in the head by Yankee submarine pitcher Carl Mays, who is said to have had a “mean streak” when it came to batters who crowded the plate. The sound of the blow is reported to have been so loud that Mays thought at first that Chapman had hit the ball with his bat. Chapman was taken to a nearby hospital, and died early the next morning. Chapman’s death eventually led to the end of the “dead ball era” in baseball, when dirty, scuffed balls (which were harder to see than white ones) were routinely kept in play.

According to *Total Baseball*, six more are known to have died at the minor league level from beanings, all between 1906 and 1951. The danger has since been greatly reduced by the introduction of the batting helmet in recent decades. Fuller, however, played in the pre-helmet era, as Al mentions in the episode.

Despite no prior pitching experience (Sam didn’t play varsity baseball in high school), Sam pitches well in front of the Yankees scout in “Play Ball,” and has the identical results that Doc had in the original history, up to but not including the moment Sam, his arm “dead” in pitcher’s parlance, takes himself off the mound. Rather than leave the game, Sam moves to the outfield, where

he makes the game winning-catch. The scout is so impressed with Doc’s good sense in leaving the mound when he did that he offers him a coaching job with the Yankees.

Part of Sam’s success at Fuller seems to be due to the influence of the real Doc Fuller, but Sam also credits Al with teaching him to pitch. Al, who was a starting pitcher for Navy, claims to have had “the lowest ERA in the league.” Presumably he means the NCAA conference that Navy was in. Contrary to what I thought before I started learning about baseball, Al’s low Earned Run Average is a good thing. It’s a measurement of how many “earned” (as opposed to “un-earned,” i.e. error-induced) runs a pitcher allows per nine innings, so the fewer opposing runs allowed, the better. Although Sam complains that Al described everything as being “like a woman,” Al’s pitching advice is basically sound in the handling and delivery of the baseball.

NEXT ISSUE: Basketball, Football & More, plus a look at Scott Bakula’s sport connections, sports film references in Quantum Leap, and my thoughts on why Don Bellisario likes to use the name Kiner.—KFB

Dean Stockwell Filmography

by M. L. Farrell

Films and TV Movies

Release Date	Title	Film or TV Movie
1945	Abbott & Costello in Hollywood	Film (<i>cameo</i>)
1972	Adventures of Nick Carter	TV Movie
1997	Air Force One	Film
1982	Alsino & the Condor	Film
1945	Anchors Aweigh	Film
1947	The Arnello Affair	Film
1989	Backtrack (Catchfire)	Film
1986	Banzai Runner	Film
1987	Beverly Hills Cop II	Film
1988	The Blue Iguana	Film
1986	Blue Velvet	Film
1993	Bonanza: The Return	TV Movie
1981	Born To Be Sold	TV Movie
1948	The Boy With Green Hair	Film
1989	Buying Time	Film
1957	The Careless Years	Film
1951	Cattle Drive	Film
1994	Chasers	Film
1984	Citizen Soldier	Film
1996	Close To Danger	TV Movie
1959	Compulsion	Film
1972	Crazy Horse <i>directed only</i>	Film
1978	Daniel In the Lion’s Den	TV Movie

1995	Deadline For Murder	TV Movie
1948	Deep Waters	Film
1949	Down To the Sea In Ships	Film
1984	Dune	Film
1970	The Dunwich Horror	Film
1976	Eadweard Muybridge, Zoopra- rographic <i>narrated only</i>	Film
1970	Ecstasy <i>never released</i>	Film
198?	The Fabulous Fifties <i>documentary</i>	Film
1971	The Failing of Raymond	TV Movie
1992	Fatal Memories	TV Movie
1992	Friends & Enemies	TV Movie
1982	The Gambler III	TV Movie
1987	Gardens of Stone	Film
1947	Gentlemen's Agreement	Film
1946	Green Years	Film
1957	Gun For A Coward	Film
1950	The Happy Years	Film
1946	Home Sweet Homicide	Film
1982	Human Highway	Film
1994	The Innocent	TV Movie
1993	In the Line of Duty: Price of Vengeance	TV Movie
1990	Jorge, A Brazilian	Film
1994	Justice In a Small Town	TV Movie
1977	A Killing Affair	TV Movie
1950	Kim	Film
1995	The Langoliers	TV Miniseries
1971	The Last Movie	Film
1996	The Last Resort	Direct to Video
1985	Legend of Billie Jean	Film
1989	Limit Up	Film
1996	Living In Peril	Cable
1972	The Loners	Film
1962	Long Day's Journey Into Night	Film
1988	The Long Haul	Film
1994	Madonna: The Early Years	TV Movie
1988	Married To The Mob	Film
1996	McHale's Navy	Film
1996	Midnight Blue	Film
1946	The Mighty McGurk	Film
	Moonstone <i>Directed only</i>	Film
1996	Mr. Wrong	Film
1996	Naked Souls	TVM-Cable
1980	One Away	Film
1986	Papa Was A Preacher	Film
1971	The Paper Man	Film
1984	Paris, Texas	Film
1992	The Player	Film
1968	Psych-Out	Film
1965	Rapture	Film
1997	The Rainmaker	Film
1947	A Really Important Person	Short
1975	Return Of Joe Forester	TV Movie

1947	Romance Of Rosie Ridge	Film
1990	Sandino	Film
1949	The Secret Garden	Film
1997	Shadow Men	Direct to Video
1992	Shame	TV Movie
1996	Sinbad <i>not yet released</i>	Film
1990	Smokescreen	Film
1991	Son Of The Morning Star	TV Miniseries
1947	Song of the Thin Man	Film
1969	Sons and Lovers	Film
1950	Stars In My Crown	Film
1989	Stickfighter	Film
1973	Sweet Scent of Death	GB TV Movie
1971	Texas In Flames	Film
1987	The Time Gardian	Film
1970	To Kill A Stranger	Film
1985	To Live and Die IN LA	Film
1976	Tracks	Film
1996	Twilight Man	TVM Cable
1988	Tucker, The Man and His Dream	Film
1996	Unibomer: The True Story	TV Movie
1945	The Valley of Decision	Film
1994	Vanishing Son 2	TV Movie
1973	Werewolf of Washington	Film
1975	Win, Place, Or Steal	Film
1976	Won Ton Ton, The Dog That Saved Hollywood	Film
1989	Wrong Is Right	Film

TV Episodes, Series, and Shows

1956	Front Row Center: Innocent Witness Matinee Theater: Class of '58 Matinee Theater: Horsepower Matinee Theater: Julie Schlitz Playhouse of the Stars: Washington Incident U.S. Steel Hour: Victim
1957	Wagon Train: The Ruth Owens Story Climax: Murder Is a Witch Matinee Theater: Fight The Whole World
1958	G.E. Theatre: God Is My Judge Restless Gun: Mercy Day Wagon Train: The Juan Ortega Story Cimarron City: Kid On a Calico Horse G.E. Theatre: The Family Man
1959	Playhouse 90: Made In Japan Wagon Train: The Rodney Lawrence Story Johnny Staccato: The Nature of the Night Buick Electra Playhouse: The Killers Checkmate: The Cyanide Touch
1960	The du Pont Show With June Allyson: Dance Man Alfred Hitchcock Presents: The Landlady

1961	The Outlaws: Assassin Wagon Train: The Will Santee Story Hallmark Hall of Fame: The Joke and the Valley Here's Hollywood Bus Stop: Afternoon of a Cowboy The Dick Powell Show: The Geetas Box The Twilight Zone: A Quality of Mercy
1962	The Alfred Hitcock Hour: Annabel The Dick Powell Show: In Search of a Son Alcoa Premiere: A Place To Hide
1963	The Greatest Show On Earth: The Wrecker Combat: High Named Today The Gallant Men: The Dogs of War The Defenders: Climate of Evil
1964	Kraft Suspense Theatre: Their Own Executioners Burkes Law: Who Killed Lenore Wingfield? Eleventh Hour: To Love Is To Live
1965	Dr. Kildare: The Bell In the Schoolhouse Tolls For Thee Dr. Kildare: Life In the Dance Hall, FUN Dr. Kildare: Some Doors Are Slamming Dr. Kildare: Enough LaBoheme For Everybody Dr. Kildare: Now, The Mummy Dr. Kildare: A Pyrotechnic Display
1968	The FBI: The Quarry Danny Thomas Hour: The Cage
1969	Bonanza: The Medal
1971	Mannix: a Step In Time
1972	Columbo: The Most Crucial Game The FBI: End of a Nightmare The FBI: Till Death Do Us Part
1973	Mission Impossible: The Pendulum The Streets of San Francisco: Legion of the Lost Orson Wells' Great Mysteries: Unseen Alibi Police Story: Collision Course Night Gallery: Whisper, Whisper
1974	Police Story: Love, Mabel Police Surgeon: Deadly Exchange (syndicated)
1975	The Streets of San Francisco: The Programming of Charles Blake Columbo: Troubled Waters Police Story: The Return of Joe Forester Police Story: Eamon Kinsell Rice Canon: The Hero Ellery Queen: The Adventure of the Blunt Instrument Three For the Road: Trail of Bigfoot
1976	McCloud: 'Twas the Flight Before Christmas Police Woman
1977	Tales of the Unexpected: No Way Out Greatest Heroes of the Bible: The Story of Daniel In the Lion's Den
1982	Hart To Hart: Hart's Desire
1983	Simon and Simon: The Skeleton Who Came Out of the Closet The A-Team: A Small and Deadly War
1985	Miami Vice: Bushido
1987	Hunter: Bad Company
1988	Murder She Wrote: Deadpan
1989	New Twilight Zone: Room 2428 When We Were Young: Growing Up On the Silver Screen American Institute Salute To Gregory Peck Quantum Leap <i>series through 1993</i>

1990	Super Bloopers and Practical Jokes Second International Rock Awards <i>presenter</i> 42nd Annual Primetime Emmy Awards <i>presenter</i> Roy Orbison Tribute To Benefit the Homeless <i>host</i> Captain Planet and The Planetees: Meltdown Syndrome Captain Planet and The Planetees: Summit to Save Earth (1) Captain Planet and The Planetees: Ozone Hole Captain Planet and The Planetees: Radiant Amazon A&E's Evening At the Improv <i>guest host</i>
1991	Crazy About the Movies: Dennis Hopper 3rd International Rock Awards <i>presenter</i> Against All Odds <i>host</i> The Making of "The Son of the Morning Star" E! Entertainment Channel's "Moments In History"
1992	Jeopardy <i>celebrity contestant</i> 4th Annual Emmy Awards (<i>Presenter</i>)
1993	Caught In The Act
1994	Burke's Law: Who Killed the Beauty Queen? The Man From Snowy River: Fathers and Sons The Man From Snowy River: The Manly Arts Lois & Clark: The New Adventures of Superman: The Rival Ripley's Believe It Or Not (unsold pilot) <i>Host</i>
1995	Chicago Hope: Songs from the Cuckoo Birds Nowhere Man: You Really Got a Hold On Me The Commish: In the Shadow of the Gallows E! Entertainment Channel's "Behind Chicago Hope" In the Mood (unsold pilot)
1996	Extreme Magic <i>host</i> Can't Hurry Love: I Never Cooked For My Father
1997	Popular Science <i>host (12 episodes)</i> INK I Survived A Disaster 2 (<i>Host</i>) The Tony Danza Show (<i>5 episodes</i>)

Season Five Quiz (Part Three)

by Betsy Brodie Roberts

Episode #82: Deliver Us From Evil:

1. Who and where was Sam?
2. What was the evil leaper's name?
3. What was the evil leaper's hologram's name?
4. Who said: "Why are we lying to Connie?"

Episode #82: Trilogy—Part I:

5. Who and where was Sam?
6. Who were his daughter, wife, and housekeeper?
7. A child and her father had both died. What were their names?
8. Who said: Oh, dead people. I don't like dead people"?

Episode #83: Trilogy—Part II:

9. Who and where was Sam?
10. What young boy was missing?
11. Who said: "We're going to find him and then we're going to get m-married just as soon as you can say J-Jack Rabbit."
12. "Who said: "I am a bitter woman who has lost everything dear."

Episode #84: Trilogy—Part III:

13. Who and where was Sam?
14. Who killed Leta Aider?

Answers after the QL episode guide.



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

**THE EPISODES:**

EPISODE 80: "Deliver Us From Evil"

SAM'S CHRONOLOGY: 81

SAGA CELL: Version 7

FIRST SHOWN: 11/10/92 RESHOWN: No

HAPPENED: 3/19/66, Oakland, CA

WRITER: Robin Jill Bernheim and Deborah Pratt & Tommy Thompson

DIRECTOR: Bob Hulme

GUEST STARS: Carolyn Seymour (Zoey), John D'Aquino (Frank La Matta), Renée Coleman (Alia), Laura Harrington (Connie La Matta/Alia), Kristen Cloke (Shirley Constantine), Ryan McWhorter (Cory La Matta)

GUEST CAST: With: Brad Silverman (**Jimmy La Matta**)

PLOT: Sam finds himself driving a forklift straight for the edge of a pier. When Frank La Matta rushes over and gets him to shut the machine off safely, Sam recognizes him, and is delighted to realize that he's leaped back into Frank's brother Jimmy. It's the first time Sam has leaped back into the lives of a family he's helped once before.

Unlike the first time Sam was Jimmy, the mentally retarded dock worker is now well liked and respected at work, and Connie is being very supportive as well, giving him daily newspaper clippings as reading assignments. Sam thinks at first that being with the La Mattas again will be wonderful, but the relationship between Frank and Connie has soured, and Sam can't figure out why. Connie is serving nothing but tv dinners, and Frank is making indirect references to more intimate wifely duties Connie has been neglecting. Connie, meanwhile, is making her complaints to Zoey, a flamboyantly kinky Englishwoman who talks as if she's from the future.

Frank is getting dangerously interested in his secretary, Shirley, and when he agrees to help Shirley move, Sam insists on coming along. Frank and Shirley keep Sam out of the way as much as possible by giving him all the heavy lifting to do while they unpack inside. While all that's going on, Al reports that Sam must be changing history somehow, because all sorts of earthquakes, floods and other disasters are taking place that didn't happen before. Clearly, Sam's moving boxes all day can't be causing all that, but Ziggy is highly agitated and at a loss to explain the changes.



Sam moves a box.

Screen capture by Billie Mason

When Sam finally gets Frank to leave Shirley's place, he does his best to talk Frank out of throwing his marriage away, but Frank doesn't want to listen. He drops Sam off at home and rushes off again. Sam then tries to talk to Connie instead, but when he happens to touch Connie's arm, Connie's appearance changes completely. The woman he thought was Connie now sees Sam as himself as well. Her name is Alia, and she's another time traveler.



Sam and Alia. Screen capture by Billie Mason

Sam is amazed and delighted to find someone else who leaps around in time, someone who understands the loneliness of that life. Alia says she doesn't remember having a family, and is evasive on some of the details of who she is and what she does. She does however introduce Sam to Zoey, her holographic observer, who now sees Sam as himself as well. Sam can't see Zoey, nor can Alia see Al when Sam returns the favor. Alia's computer is named Lothos, and seems to be in charge of her "assignments."

Al reports that Frank is back at Shirley's, and

“about to fall off the fidelity wagon.” Sam bikes over there, but fails to get Frank to leave. Sam returns home, and talks further with Alia about Frank and Connie’s situation. Alia seems curiously unconcerned, and insists that everything is going as it should.

Sam and Alia are clearly attracted to each other, and when Alia suggests that they go to bed together, Sam puts up a rather feeble resistance on the grounds that it seems wrong to do so. Alia points out that she’s not Connie, and Sam is not Jimmy, so what’s wrong about it? They do end up in Connie’s bedroom together, and when Frank arrives home Sam scrambled to get out of the compromising situation. But instead of getting dressed, Alia tears her own slip, rakes her fingernails down her own face to make it bleed, and starts screaming that Jimmy tried to rape her!

Frank is on the verge of trying to kill Sam/Jimmy over this, and Al warns that Sam must not fight back. Sam tries to tell Frank that he didn’t do any such thing, and when that doesn’t work he tries to tell Frank that he’s not really Jimmy, and that Alia isn’t really Connie. Frank just takes this outrageous statement as evidence that Jimmy’s insane.

Sam is locked in the bedroom, and Alia talks Frank into driving over to get Jimmy’s doctor. Ziggy’s prognosis for the family is horrific. As Sam tries to remove the hinges from the door, Zoey expresses her delight and admiration at Alia’s performance. Alia expresses neither joy nor remorse. She just wants it over with. Zoey tells her that Lothos has decided that Alia must now kill Sam Beckett. Alia is reluctant, but Zoey says that “this could be the one that gets you home.”

History changes again, and Al reports that according to tomorrow’s paper, Connie is arraigned for killing Jimmy. Alia comes in, gun in hand. “You’re not the first person I’ve killed, Sam,” she says. Al pronounces her to be evil. Sam cannot accept this, and talks Alia out of pulling the trigger on the grounds that she cannot exist without him any more than evil can exist without good. Zoey urges Alia to disregard such nonsense, warning of dire consequences if Alia doesn’t carry out Lothos’ orders. Nevertheless, Alia does not shoot. Alia’s image suddenly becomes distorted, and she screams in pain as she disappears.



Alia is not gone. Screen capture by Billie Mason

Al and Sam suddenly find themselves in the kitchen. It’s morning, and Sam’s in Jimmy’s work

clothes and holding a hardhat. Frank breezes though, and urges Sam to hurry up or Cory will be late for school. Connie is “still at her sister’s.” Al says it’s now two days ago. None of what they just went through has happened, and Alia is gone. “Alia is not gone,” Sam says, definitely, just before he leaps.

KISS WITH HISTORY: After Sam explains the term “junk food,” Al says, “I would like to personally thank you for introducing such an intellectually stimulating colloquialism to the English language.” There are also context-of-the-times references to the 60s as a time of turmoil, to Gemini 8, and to the changing role of women.

WHY HAVEN’T I LEAPED? Two of ‘em this time. Sam says to Alia, “I just don’t understand why I haven’t leaped. I mean, at least if I got out of here, you could continue working with Jimmy, and maybe prevent him from being sent away.” Later, Alia asks Zoey, “Why haven’t I leaped?” Zoey’s reply: “Lothos has decided you’ve got one more thing to do before you go. A little bonus. It seems you’re to kill the good Dr. Beckett.”

MUSIC NOTES: The music during the final scene between Sam and Alia is from the “Lee Harvey Oswald” score.

BIO/SAM: Sam hadn’t eaten a tv dinner “since I was eleven. Mom said they were disgusting, but I always thought they were food from the future.”

BIO/AL: Al is apparently a vegetarian of sorts: see below.

AL’S WOMEN: Al says, “My fourth wife used to try and mother me all the time. She used to cut my steak for me when we went out to dinner. That’s how come I don’t eat meat.”

BODY AND SOUL: Sam remembers Al telling him about Trudy, and mentions her before Al does.

THE PROJECT: Ziggy’s so freaked out by the changing history (caused by Alia, but Ziggy doesn’t know that yet) that the computer gives Verbeena Beeks an electrical shock that knocks her halfway across the room.

ALIA’S PROJECT: Lothos is defined as “the artificial intelligencing unit that controls my assignments.” Zoey (Alia’s holographic Observer) makes several references to Lothos choosing where Alia goes and having the power to send her home. In that respect, Alia’s project (or whatever it is) is very different from Sam’s, in which God/Time/Whatever (or, if you believe Al the Bartender, Sam himself) is supposedly in control, and Ziggy can do little more than access data and make predictions about what will happen next. Since Alia’s project is as dedicated to harming people as Sam’s is to helping them, there is something to be said (although not much!) for the yin/yang balance Sam talks about at the end of the episode. Although no outside force has taken control of Alia’s leaping away from Lothos, it seems very likely that a Devil/Satan/Fate/Whatever is controlling Lothos’s decisions. Much as Zoey seems to relish the evil actions that Alia performs, her fear at the

end and her references to the horrors of the previous assignments indicate that even Zoey is not always happy with the assignments. Nevertheless, she shows little or no conscience, and rejects the label "evil," remarking, "Now there's a novel concept." Alia does not deny that there's evil involved, and when Sam says he doesn't believe that God/Time/Fate/Whatever pitted them against each other by sending Alia out to ruin lives, Alia says, "not God."

Is Alia herself evil? Certainly she has ended many lives and ruined many more, but she does not seem to enjoy doing so, although she shows a trace of pleasure in having won out over Sam. Warily, she does what she is told to do, motivated primarily by the hope that she will be allowed to go home. The evil Alia does is the evil of not taking a stand against that which is wrong, of giving in when one should hold firm, of putting one's own interest ahead of the interest of others. Still, when she says, "I can't kill all those people again," we see that Alia has some vestige of conscience, and with Sam's help, she can and does take a stand after all. This indicates that Sam is right in believing that Alia is not beyond redemption.

Ziggy has no data on the existence of Alia's project, or "any other government project." Sam speculates that either it's privately funded or that Alia is from farther in the future. Conversely, Alia and Zoey are unaware of Sam's existence until they meet him, although it's quite possible that Lothos knows who Sam is. The similarities between the two operations make the probability that they each arose entirely independently of one another seems rather remote. Since Ziggy's design clearly wasn't cribbed from that of Lothos, it seems likely that Alia's project is based at least in part on Sam's designs and theories. This would indicate that Alia and Zoey were never the brains behind the creation of their project, as Sam (and to a lesser extent, Al, Gooshie et al) are the brains behind the creation of theirs. One wonders just how Alia and Zoey got roped into this in the first place. Were they merely hired help? Were they recruited or blackmailed into doing this? We may never know.

SAM BREAKS COVER: Yes he does, not just to Alia but also to Frank. As soon as he recognizes Frank and realizes he's leaped back into Jimmy, he exclaims, "I'm back, Frank! I'm Jimmy, and I'm back!" (This prompts Frank to say "Oh, boy!")

LEAP OUT/LEAP IN: Actually, the leap-in dialogue reported in the previous heading isn't quite accurate. In the leap-out from "Star Light, Star Bright" (54 seconds), Sam says, "Jimmy. Jimmy. I'm Jimmy, and I'm back! I'm back, Frank! Look!" In the leap-in to "Deliver Us From Evil," the words "I'm Jimmy" are missing, which makes Frank's response "I know you're Jimmy" a response to Sam merely repeating Jimmy's name a couple of times. In the leap-out version, we also get to hear Frank ask if the other dock workers are all right, and hear their good-natured replies and ribbing

through the rest of the scene. It's much better the long way, frankly, than in the shortened leap-in version.

THE NAME GAME: In the script, Jimmy's doctor is named Weitner, but on screen he's Dr. Smith. John D'Aquino's credit was as John DiAquino when he first played Frank La Matta. The actor changed the spelling sometime after "Jimmy" was first aired.

SCRIPT TO SCREEN: The changes start with the leap-in with Sam's dialogue indicating that he's aware of Frank's identity and his own almost immediately. In the script version it takes a bit longer for him to catch on, and it's Sam rather than Frank who says, "Oh, boy."

In the script, Sam's memory of Al telling him about his sister Trudy is hazy at best, but on screen Sam remembers the conversation without any prompting.

The litany of disasters—"four airline crashes, an outbreak of Rangoon Flu, three earthquakes and seventeen floods" is an inflated version of what was in the 8/28/92 (FR) script. The original had only two airplane crashes and one flood.

In the script version of the first scene between "Connie" and Zoey, the dialogue is less obvious in establishing Zoey as being possibly from the future. On screen, she gives it away by saying that she loves the 60s, something that someone living through them for the first time probably would not do!

In the script, Frank at first makes an effort to be nice during the dinner at which he and Connie fight. The exact dialogue of argument that follows after Sam and Cory leave the table is not scripted.

After Sam discovers Alia's existence, the script has Sam mention that he's been "a priest, a serial killer and everything in between." Alia, whose manner is said to be "strangely cold," replies, "I was a serial killer once."

In the battle between Sam and Zoey over whether Alia will kill Sam, Zoey is scripted as saying, "Don't let him send you back into cannibals or those disgusting mass murderers." Sam, on the other hand, tries to empower Alia in the scripted version of his argument: "Killing me would only add to his power, or her power, whatever. You have the power, Alia. You can choose not to kill me." Frankly, I think this concept of Sam's makes much more sense than the malarkey he gives Alia in the aired version of the scene. Finally, rather shockingly, Al suggests that Sam kill Alia in the scripted version of the scene's conclusion. Sam refuses.

NOTES: Will anyone lose respect for me if I tell you how much I hate this episode? Despite three very talented writers and a terrific cast, "Deliver Us From Evil" annoys me all the way from leap-in to leap-out. I don't really blame Deborah Pratt et al [Deborah didn't want to write it in the first place!], or even Don Bellisario for this episode and the two other Evil Leaper stories that followed it. Like the celebrity and real history leaps, the Evil Leaper concept was a gimmick that NBC demanded because someone at the network evidently thought that sensationalism was more likely to produce good ratings than putting the show in a timeslot where

viewers could find it. Don reluctantly agreed to do these things to keep the show on the air, and here we are, over five years later, still pondering the cancellation that merely brought to a close the sabotage, deliberate or otherwise, that NBC perpetrated on the series in its fifth season.

Let's start with that leap-in. Scott's acting is wonderful here as he slips right back into Jimmy's speech mannerisms, but that can't make up for the way Sam completely blows his cover in his delight and proclaiming, "I'm back, Frank! I'm Jimmy, and I'm back!" I really hate it when Sam acts like a crazy person in front of the natives, and this episode is full of that stuff. Sam even tries to tell Frank outright that he's not Jimmy and Alia isn't Connie after she cries rape. I know he was supposed to be desperate at that point, but such a claim could only make things worse, and Sam should have realized that.

Then there's the whole Alia premise. Why would Lothos want to put wrong what once went right? How and why would such a computer be built, not to mention when? How could they not know about Sam, when they're using virtually the same technology? How can Alia cause four plane crashes, a flu outbreak, three earthquakes and seventeen floods as Connie LaMatta? Even if that tally of Ziggy's is cumulative of all of her activities rather than from this specific leap, it's hard to imagine one person accomplishing all that, particularly the natural disasters!

But I think what bothers me the most about this episode is the abuse of the characters from "Jimmy." Connie LaMatta wasn't such a wonderful person in the original story, and Sam yet carries on as if there was never any friction between Connie and Sam/Jimmy. Frank's good guy image from the first story takes a beating in the second one as Frank drifts so quickly toward adultery, and even John D'Aquino's personal charm can't salvage my affection for the character.



John D'Aquino. Screen capture by Billie Mason.

I can't really blame the writers or even NBC for this, but one other aspect of this episode that bothered me a great deal when the show first aired was the initial fan reaction to it. Some fans took Zoey's "clawed our way up from Hell" comment literally, and speculated that Alia and Zoey were demons or devils rather than

human. It seems to me that the episode showed enough recognizable human emotion from the two characters to make it clear that they were indeed human, but it's nevertheless true that what little we learned about Alia and Zoey *et al* was ambiguous at best. Another prevalent speculation at the time claimed that Alia had been originally responsible for messing up every life Sam had later been sent to fix, from Tom Stratton on. Here's a selection from my rebuttals at the time, from which you can pretty well gather the various theories that were floating around at the time:

11/12/92 10:45 PM

I really don't want to get in the middle of all this theorizing that everyone's doing, because even though I disagree with a lot of it I don't have any strong opinion about who, what, and when Alia and Zoey are, nothing that works to my own satisfaction, anyway, which is why I honestly don't like this episode as much as most of you do. However, a few points for your consideration:

1. Ziggy was going nuts in this particular way for the first time. That suggests that this is the first time Sam's leap has coincided with one of Alia's leaps. If Sam had leaped into a situation previous to this one in which Alia had already been involved, Ziggy would have reported that something was up, even if she didn't know what it was.

2. The types of leaps Alia has been involved in--mass murders and so on--do not seem to correspond well with Sam's past leaps, with the possible exception of "Killin' Time." I doubt that Alia was involved in that one either.

3. Alia is still highly Swiss-cheesed, just as Sam was early on. This suggests that she hasn't been at it very long. My guess is that she didn't start until after the Halloween episode relative to Sam. On the other hand, "What's time to Old Scratch? Yesterday's tomorrow to him." *[It occurs to me now that the Devil's involvement with Sam in that episode could have resulted in D/T/W taking over Lothos as a means to combat the increased goodness and happiness in the world that Sam foments.]*

4. I don't buy the idea of the government doing all those terrible things to Sam. There's got to be a better explanation. *[I don't remember what this was about.]*

5. That "hell" quote could mean any number of things, but it does seem to preclude some of the theories expressed here.

11/12/92 11:27 PM

Sam's other leaps (with one obvious exception) were caused by anything other than G/T/W helping out people who got in trouble by making bad decisions. There is no need to shoehorn Alia into that. To me, blaming Alia for everything that ever went wrong for people Sam grew to care for would be a terrible cheat and ruin the entire series.

11/13/92 11:10 PM

I got uncomfortable during the bedroom scene too,

wanting Sam to see how bad an idea it was to give in to her. John said I was "too involved."

1. Why shouldn't Zoey have an apartment in the future? Whatever and whoever these people are, it seems clear that Zoey is based on Earth somewhere and somewhen. I agree that they were playing it cagey so the viewer would be surprised, but once you know the truth the scene makes perfect sense as it is.

2. Zoey's and Alia's lack of knowledge of Sam may have been remedied by Lothos late in the episode. As for Alia being there "for" Sam, she was lying. She had simply deduced that Sam stood in her way, and that this was a good way to neutralize his threat to her plans.

3. Sam's desire to be loved as himself always bugs me, but I suppose it's understandable.

4. Alia's plan seems to have been to use Jimmy as an excuse to neglect Frank, possibly driving the brothers apart in the process. She probably wouldn't have used the sexual ploy against Jimmy (less opportunity and less sex appeal!), but would have found another way to sucker him.

5. I think you're right about the punishing leap.

6. The idea seems to be that Sam ended up two days earlier, not later, to a point half a day before he leaped in. Alia's timeline was gone, and history had reverted.

Sorry about your tape! *[I think this was a reference to fans' videotapes messing up unexpectedly, a phenomenon previously reported in the Halloween episode.]*

11/13/92 11:30 PM

Alia's changing tactics is consistent with what Sam does as he learns more about what's going on. The problem is that they were too busy throwing out scatter-shot ideas and being deliberately ambiguous to make any sort of sense this time out.

What really provokes a violent reaction in me is the enthusiasm some fans are showing for the notion that Alia is the sole cause of everything bad that ever happened to anyone Sam leaped in to help. *QL* has been sliding closer and closer to a Good versus Evil premise these past few seasons, and the T/W of G/T/W are rapidly fading away. But even so, Sam's world is still recognizably similar to our own, with realistic people having realistic problems in the vast majority of cases. Just as Sam, although trapped in his situation, makes his own choices on how to help people based on his own insight, intelligence and compassion, everyone he meets has gotten to where they are under their own steam, exercising their own free will, and now need Sam's help. To say that originally John O'Malley fell off the stairs, Rachel's radio station folded, Tibby ended up homeless, Dianna died of AIDS, Hilla's murderer wasn't caught, Tom Stratton died breaking Mach 3 and all the rest solely due to the interference of an Evil Leaper who comes literally from hell (which I don't believe for a moment) is a negation of not only the dramatic value of these episode but also of the dignity

of the human spirit. Have any of you ever been ill, unemployed, divorced, or beset by other troubles because a minion of the Devil interfered tangibly in your life? Even if you personally believe in the Devil, you've always had options, right? You could choose whether to look for a job, how to deal with that troubled marriage or whatever, and if you were ill or injured you could probably at least say it was because the drunk ran the stop sign, or you visited Susie when she had the mumps. That's how life is. There could be a sinister influence, but to blame the Devil or Alia for everything that ever went wrong is a giant cop-out. God may be out there, and the Devil may be out there, and good and not-so-good people may advise us to make one choice or another. But the choice is always ours. We don't need Alia to make things go wrong in our lives. Okay, so she's out there in the *QL* universe, setting wrong what once went right. But it's a big universe, filled with billions of people making good and bad decisions every day. Please don't assume that every bad decision Sam ever helped someone avoid could be conveniently blamed on an outside agency, rather than on the follies of the human spirit, the pressures of real life, and the bad decisions people make every day.

I'm talking about free will here, without which there is no virtue in doing right and no sin in doing wrong. Sam is already usurping free will in what he does, but this—making Alia and the Devil the source of everything that goes wrong—is far worse. If I truly believed that Sam's universe functioned that way, it would ruin the entire series for me. And I would no longer be a fan of *Quantum Leap*.

11/15/92 0:05 AM

Okay, I admit there is an emotional component to my objections here. I think "The Devil made me do it" is a cheat and a crock. That aside, yes, it's possible that Alia sat on a jury or whatever, but statistically unlikely. And if she had leaped into anyone with whom Sam later dealt directly, I would expect Ziggy to find something weird about that person, some trace of the former leap. I'd also expect to hear dialogue to the effect that that person had behaved pretty strangely for a few days and had trouble remembering it afterward. Without that or some other real evidence, I think the concept of Alia having already been involved in any of Sam's past leaps should be classified as a remote possibility at best.

11/15/92 0:43 AM

Here's how I deal with the ethical problem of Sam usurping the life and prerogatives of the person he leaps into: Sam is always at least a little bit influenced by the leapee's own personality and feelings, so in a sense he is only helping the person to do what they would want to do if they had Sam's knowledge and insight. These people don't want their friend or family member to die or lose the blues club or whatever, but in the original history they didn't know what was going to happen or how to prevent it. Sam does know, or can guess, and with a little bit of the real person inside him for guid-

ance, he uses that knowledge and his own skills to do what they would want him to do.

Also, a lot of what Sam does is talk people out of bad decisions that would otherwise ruin lives. He is there as a friend, dispensing good advice just as you or I might do. The decision remains that of the person to whom Sam is talking--Billy Jean's father for example. The difference is that Sam was there to act as an advocate and mediator, to help people see what they otherwise would not, and thus make a better decision.

How does all this relate to Alia? In some ways she does the same things, but in others she does not. Alia did not force Frank to go to whatshername's home. That was his own bad decision. Free will still comes into play in the possible breakup of the marriage. But if she kills someone, that's interfering with the rights of others on the most basic level. Then there is no free will involved, only death.

I think I'm saying that while G/T/W is probably being somewhat unethical in trapping Sam (although Sam generally seems willing enough to do it), Sam himself isn't really doing anything wrong in the sense of usurping the free will of others. The true evil of Alia's actions is that while the free will of others comes into play, she nevertheless violates free will more than Sam does, either by doing what the leapee would not do or by hurting or killing people directly. I guess G/T/W cares more about the rights of the individual than D/T/W does. I still think I'm missing the final thesis of this little essay, but oh, well. Leap On!

Introduction To The *Trilogy* Episodes:

[The following three episodes, comprised of three leaps into three different people from Pottersville, Louisiana, form one overall story, a multi-generational murder mystery about Abigail Fuller and her nemesis, Leta Aider. In an attempt to boost the show's sagging fifth-season ratings, the second and third leaps/episodes were aired as one continuous two-hour movie on 11/24/92, one week after Part I was shown.

Despite this, and the fact that they had no individual titles on screen other than "Trilogy" Part I" and "Trilogy Part II," there were nevertheless three distinct episodes, as implied by the name "Trilogy." I find it useful to think of the three parts by their script titles, "One Little Heart," "For Your Love" and "The Last Door." These individual names cannot be considered canonical or official episode titles, since they did not appear on screen, but they are good evocations of the nature of each leap, and helpful in keeping the second and third leaps distinct from each other despite NBC's scheduling back in 1992.

The script titles are also considerably more canonical than the misleading, sensationalistic and utterly bogus name NBC concocted for their ads, "Daughter of Sin." After all these years, I still find leapers who think this was the title of the Trilogy episodes. It was not.

Deborah Pratt and Don Bellisario first mentioned "Trilogy" in public as long ago as 11/26/90 at the UCLA Q&A session (*The Observer* #1). It obviously took longer to write and schedule the story than they originally anticipated:

BELLISARIO: We're going to be doing a show at the end of this season, hopefully, if...

PRATT: I'm working on it!

BELLISARIO: ...Somebody I know...

PRATT: I'm working on it!

BELLISARIO: ...Will get the script written. Which will be a three-parter that will take place in the same town over three decades, in which Sam will leap into three different people. So he will solve some problem in the first decade, the Fifties, and there will be an overall story, probably a murder to solve, a three decade long murder to be solved. And he will leap into one character, leap out, and be in the same town ten years later, and in another character. And then we will meet the first character that he leaped into, I mean, who has now come back. And so we'll have to address exactly what you asked [what the leapee remembers afterward]. And Deborah's addressing that at the moment.

EPISODE 81: "Trilogy Part I"

SCRIPT TITLE: "One Little Heart"

SAM'S CHRONOLOGY: 82

SAGA CELL: Version 7

FIRST SHOWN: 11/17/92 RESHOWN: No

HAPPENED: 8/8/55, Pottersville, LA

WRITER: Deborah Pratt

DIRECTOR: James Whitmore, Jr

GUEST STARS: Mary Gordon Murray (Leta Aider), Max Wright (Doc Kinman), Stephen Lee (Deputy Bo Loman), Fran Bennett (Marie), Travis Fine (Will Kinman); Special Guest Meg Foster (Laura Fuller)

GUEST CAST: Co-starring: W. K. Stratton (Larry Stanton); with James Whitmore, Jr. (uncredited, as *Sheriff Clayton Fuller*)

PLOT: Sam leaps into small-town Southern sheriff Clayton Fuller just in time to find the body of Bart Aider, a once-popular citizen of Pottersville Louisiana who fell apart emotionally after his only child went missing and was presumed dead. Two years before, Violet Aider disappeared after a fight with the Sheriff's daughter, Abigail, over a locket that Abigail wanted and Violet bought instead. Violet's body was never found. Now 10 years old, Abigail was also the last person to see Bart Aider alive. Bart Aider was badgering Abigail about Violet and the missing locket, and apparently fell and hit his head and/or had a heart attack as Abigail tried to escape him. When Leta Aider learns of her husband's death, she accuses Abigail of murdering both her daughter and her husband. Because a flood in the 1970s wiped out all the town records Ziggy would normally access, Sam learns all of this only gradually as the current situation plays out.

Leta Aider is convinced that Abigail is an evil.

conniving child who killed her daughter and her husband. Sam and his deputy Bo and young Will Kinman manage to separate the distraught woman from the frightened child, but Will's father Doc Kinman can find nothing in his autopsy to settle the question of Abigail's guilt or innocence, and even Sam is having his doubts. Could this sweet child be truly capable of murder?

Sam thinks that the family's tragic history might lead the way to an answer. Will tells him of the rumors that Abigail's mother, Laura, was the only survivor when her mother Rhetta slit all her children's throats and then killed herself. The fight between Abigail and Violet was over Violet's claim that Abigail and any children she might eventually have will turn out to be crazy like Abigail's grandmother—and, as it turns out, like Laura herself. Sam has been assuming that Laura was dead, even though he saw a mysterious woman in white at the Fuller home the night before. But Al discovers that Laura is alive, and living in a "Home for the Mentally Ill." Al also tells Sam that according to a newspaper from the sheriff's hometown, Sam/Clayton and Abigail are both due to die tonight when their home mysteriously catches fire. Sam arranges to have their housekeeper, Marie, take the child to her own home for the evening. Then he and Al go to see Laura Fuller. She says nothing at all, but when Al discovers from Ziggy that Abigail is in the house after all, they rush out—and Laura waves her hand through the place where Al stood a moment before.

Sam drives home, literally running into Marie on the way. Marie is less distraught over her broken leg than over the fact that someone enticed Abigail to leave Marie's home while she was in the other room. The culprit is Leta, of course, who claimed that Abigail's father was hurt so that she could confront the child alone in the Fuller house. Abigail seems to unconsciously take Al's shouted advice as she makes a false admission to having the locket in an attempt to get Leta to let her go upstairs to get it, and as she eventually hides in a cabinet upstairs.

Sam arrives, and rushes upstairs to rescue Abigail, who is now trapped in the cabinet behind a recalcitrant latch. Somewhere in the house, Leta sees someone, and screams, "I'll kill you all!" There is a struggle that we don't see, and a kerosene lamp falls, setting the house on fire. The flames are spreading quickly, but Sam gets Abigail out of the cabinet and out a bedroom window onto the roof and the waiting arms of Will Kinman, who came running when he saw the fire from the street. Before Sam himself can leave, he is distracted by the sight of Leta standing behind him, surrounded by flames. Al reassures him that Leta gets out the back way, but that moment's hesitation costs Clayton his life as a burning roof beam falls on Sam. Sam leaps—right into bed with a young woman who turns out to be Abigail Fuller.

IN CASE YOU HAVEN'T NOTICED: It's not said,

but the implication is there as Sam explains to Al why he's so touchy and frustrated at the end of his first day in Pottersville.

MUSIC NOTES: "Ain't That a Shame"—not the Fats Domino version but the white bread cover version by Pat Boone—is heard as we see an establishing shot of Pottersville at the beginning of Act Two. This is historically accurate in that black artists of that era got little or no airplay on most radio stations nationwide. Because of this, Pat Boone's version of "Ain't That A Shame" was a much bigger hit at the time than the Fats Domino original (which incidentally was originally titled "Ain't It a Shame").

Both Laura and Abigail hum the same tune, which on careful listening turns about to be "Mockingbird" (as in, "Hush, little baby, don't say a word...").

BODY AND SOUL: Abigail is too old to see or hear Al consciously. Is it then the remnants of that childhood ability, or a coincidence, Al's desperation, or a touch of the same madness that afflicts Laura that causes Abigail to apparently act on Al's shouted advice? I suspect it's a combination of all of these factors.

THE PROJECT: Ziggy's usefulness is almost completely nullified here by the flood that destroyed the records she would otherwise be accessing to help Sam in this situation. Sam is thus left largely to his own devices to find out about the current situation and the family histories behind it.

LEAP OUT/LEAP IN: The leap-out from "Deliver Us From Evil" is 25 seconds, compared to 29 seconds for the leap-in to "Trilogy Part I." To be honest, I can't find any differences at all to account for the additional four seconds.

THE NAME GAME: Will Kinman and his father, Doc Kinman, were Doc Leader and Will Leader in the script. Someone named Delta has a desk in the Clayton Fullera sheriff's office, but in the script it was Cherlyn's desk, which would have meant that Larry Stanton's wife worked in the sheriff's office at that time. Since the name was changed, we can assume that Cherlyn didn't work there after all. Laura Fuller's mother, named Rhetta Blanchette (and also Blanchette) in the script is called Rhetta Lanchette on tv.

SCRIPT TO SCREEN: The "northern Louisiana forest" of Deborah Pratt's scripts (in this case the Second Draft script of September 3, 1992) has become southern Louisiana swamp in the aired episodes. This is evident immediately from the leap-in and Sam holding an oar instead of a hoe as he finds Bart's body in water instead of a forest. As usual, dialogue has been tightened and improved in the aired version, with Bo making Abigail's identity and age clear to Sam as soon as she's mentioned. In the script this vital bit of exposition is a bit shakier. The ruckus in the Sheriff's office has roughly the same dialogue in both versions, but on screen they all shout their lines almost simultaneously and in a different order. Al's Sherlock

Holmes comment is not in the script. Abigail's report that Violet said that when Abigail had kids, "they'd be crazy too," is also additional to the script—but the script has Violet tell a little more about what happened with Bart Aider before she freaks out and doesn't "want to talk about it anymore." Will's exposition about the murder-suicide Rhetta carried out on all but Laura has a word of explanation that she'd "rather slit their throats than see them starve," whereas the script mentions that Laura was found a week later, hiding in the woods and half-starved. The script later has Sam mention Rhetta's motive to Al, even though Will didn't say this directly. In the script, Al reports en route to the asylum that a press clipping about the Blanchette murder-suicide mentions a curse on the family "that goes back to New Orleans in the seventeen hundreds. That Rhetta Blanchette's grandmother killed her lover and her husband." Al goes on to say, "this has got to be the plot of a movie."

Sam's attempt to get Laura to talk to him about Violet's death (which sets up Part Three) is not in the script, and the caretaker remark is attributed to Sam in the script. Sam's reasoning about what Laura may know that's helpful is also not in the script.

The unraveling of Leta's lie that gets Abigail and Leta alone in the house together is additional to the script, too. (Gee, there's a lot of added stuff on screen!) In the script, Marie never got Sam's message to look after Abigail at her house, being "stuck in the boonies with a flat tire." On screen, Leta lured Abigail away from Marie's house with the claim that her father is hurt, and Sam eventually hit Marie with his car (and how likely is that?). Leta's scream, "I'll kill you all!" is not in the script. The "cabinet" Abigail hides in is called a "chiffarobe" in the script. This is probably the correct term for that piece of furniture in the 1950s South, as evidenced by Harper Lee's use of the term in a key scene of her Pulitzer prize-winning novel *To Kill a Mockingbird*.

NOTES: Here we are on August 8th again, Sam's birthday as well as Don Bellisario's birthday. Over in Indiana, Sam is two years old. No reference to this is made in the dialogue of the episode, possibly because there is too much going on and too little info available to Ziggy about the situation at hand for Sam to notice the date or remember that it's his birthday. How much of a birthday could he celebrate, anyway? What meaning does a birth date have when you're in someone else's life, and you didn't get to that date by living through the 365 days or so since the last time that date rolled around?

Teresa Murray and I were present during the shooting of the establishing shot of Pottersville and the scene between Sam and Doc Kinman out in the street. The story of that trip to the set is recounted in *The Observer* #7/8. It was explained to us at the time that any 1950s flashback scenes in the second and third episodes (i.e., stuff about Violet's death) were also to be shot

while the backlot location was "dressed" for 1950s Pottersville and the relevant actors were already on hand. Scott made a joking reference to veteran QL director James Whitmore Jr being a little grumpy and/or nervous (I forget which) "Because he's got to act tonight." Whitmore, who also played the father in "8 1/2 Months," was the mirror image of Clayton Fuller. The acting Scott referred to would have been the mirror shot from this episode and/or the flashback scene in Part Three.



Sam and Doc.

Max Wright, who played Doc Kinman, is best known for his roles as the father in the NBC series *Alf* and as the boss in the series *Misfits of Science*. The latter series was (co-?)created and produced by Alan J Levi, who directed six episodes of *Quantum Leap*.

Mary Gordon Murray, who is so convincingly severe and hateful in these three episodes, is actually a rather cheerful and attractive actress who is best known as country singer Becky Lee in *One Life to Live*. Nominated for a Tony for her role in a show called *Little Me*, she is currently starring as Maria in a touring company production of *The Sound of Music*. Our interview with her appeared in *The Observer* #13.

Parley Baer, who plays Judge Shiner here, previously played Doctor Rogers in *8 1/2 Months*.

Have I ever told you about sides? Sides are short passages from a script (about two to four pages long) used to cast supporting roles. Rather than give an auditioning actor or actress the whole script, a passage from the script that highlights the particular character is chosen and photocopied. When Teresa and Tracy and I used to visit the QL offices, discarded copies of sides would often turn up in the stairwell or a table in the hallway, presumably left behind by unsuccessful applicants for the role.

In the case of "Trilogy," all three parts were in production almost simultaneously. We therefore found sides from all three parts on the day we were there in September 1992. The one from Part One was labeled "QL" and "Will" in magic marker on the original, and ran from page 38 to page 42. The irrelevant scenes at the top three-quarters of page 38 and the bottom three-quarters of page 42 are crossed out with a single diagonal line. What's left is the scene in which Will talks to

Sam (as Clayton Fuller) about the (B)lanchette murder-suicide.

EPISODE 82: "Trilogy Part II"

SCRIPT TITLE: "For Your Love"

SAM'S CHRONOLOGY: 83

SAGA CELL: Version 7

FIRST SHOWN: 11/24/92 RESHOWN: No

HAPPENED: 6/14/66, Pottersville, LA

WRITER: Deborah Pratt

DIRECTOR: James Whitmore, Jr

GUEST STARS: Melora Hardin (Abigail Fuller), Mary Gordon Murray (Leta Aider), Stephen Lee (Sheriff Bo Loman), Fran Bennett (Marie Billings), Travis Fine (Deputy Willis Gunnerson Kinman), Wendy Robie (Miz Takins), Christopher Curry (Mister Don Takins), Special Guest Meg Foster (Laura Fuller)

GUEST CAST: Co-Starring W. K. Stratton (as Lawrence K Stanton III), Beth Peters (as Townswoman who wants to hang Abigail), R Lee Schreiber (as Townsman)

PLOT: Sam leaps from the fire at the Fuller home to the bed of Abigail Fuller, now twenty-one years old and about to marry Will Kinman, into whom Sam has just leaped. Sam is amazed by his return to Pottersville and quickly becomes obsessed with love and desire for Abigail. Al warns Sam to cool it: she's supposed to marry Will, not Sam!

The wedding is scheduled for the next day, but there's a problem. Pervis Takins, a little boy for whom Abigail babysat earlier in the evening the night before, has run away and is now missing. Pervis was upset by Abigail's impending marriage, and his mother is angry and suspicious of her son's crush on the younger woman. A search is mounted, but Al says that before the body is found, a mob of townspeople will try to lynch Abigail and end up shooting her in the back.

During the search Sam has a run-in with Leta Aider, who still blames Abigail for the deaths of her daughter and her husband. Now, she claims, Abigail has killed Pervis too, due to the madness she inherited from her mother, grandmothers and great-grandmother. She tries to convince Sam that this is his warning not to marry Abigail and pass on the curse to the next generation. Sam accuses Leta of setting the fire that killed Clayton Fuller, but Leta implies that Laura Fuller did it.

Sam goes to see Laura again, but instead of telling Sam about the fire or about Violet's death, Laura tells of the deaths of her siblings at the hands of her mother all those years ago. Rhetta Lanchette missed killing Laura because she had accidentally rolled under the bed. Laura says that Clayton was afraid that Laura would hurt Abigail, and implies that this is the reason she went to the asylum. Laura expresses confidence that now that Sam has "come back," he will be able to save Abigail.

Al wants Sam to mount a guard to protect Abigail, but Sam can't keep out of her arms and her bed any

longer. He rushes to see her, and is still in her bed when the mob arrives. Incited by Leta's accusations of murder and witchcraft, the mob knocks Sam out and drags Abigail away to a large tree in the middle of town.

As Al struggles to revive Sam, Larry Stanton arrives on the scene at the tree and attempts to rescue Abigail by making the people see reason. He is hit from behind and knocked unconscious. But now Sam is awake and on his way. He tells the crowd that Pervis is alive, and that they will have trouble living with themselves when they find they've killed an innocent woman. Sam promises to turn Abigail over for trial if the boy is not found alive in the next five hours. Ziggy finally comes up with the boy's location, and Mr. Takins agrees to go look. Takins gives his rifle to his wife to hold on Sam and Abigail, but Leta wrestles the gun away from her, determined to have her revenge. Takins reclaims the gun, and sanity seems to return to the rest of the crowd. Sam, knowing he's about to leap, professes his love to Abigail before the quantum light takes him.

MUSIC NOTES: "Unchained Melody" by the Righteous Brothers plays over the leap-in and the beginning of act one. Whether or not you know the title, the song itself probably seared into your memory as the music to which Al danced with Beth as he said, "Aw, Beth, tell me you can hear me!" Also famous from the movie "Ghost," the song is still very popular on oldies stations and may be one the single most romantic song of the rock and roll era. Interestingly, the song was not originally intended for release as a single, and was only "accidentally" issued on the b-side of another record, according to Bill Medley (or was it Bobby Hatfield?) in a recent syndicated radio interview.

As in "Part I," Laura hums the song "Mockingbird." Is this a sly reference to *To Kill a Mockingbird*, or simply a reference to a parent's willingness to do anything for his or her child?

BODY AND SOUL: Sam's brain is sufficiently psychosynergised with Will's initially that Sam takes on his stutter and, arguably, his arousal. This does not last the entire leap, however, as Sam later tells Al: "as soon as I touched Abigail, Al, it was me. There was nothin' left of Will. Just me and Abigail." This of course clears up any lingering question of Sammy Jo's paternity, as we shall see in "Part III."

Abigail says that her lovemaking with Will somehow seemed "all wrong" at first, but that suddenly that changed and they "fit" as if they were meant to be together. Al rightly points out that Abigail was reacting to Sam's arrival.

THE PROJECT: According to the 9/8/92 (F.R.) script, Al tells Sam that Ziggy can't get a lock on Pervis directly "until you've spent at least ten minutes with him." When Sam says, "There's got to be another way," Al says, "You designed the system, you tell me." In fact, Gooshie and Ziggy do find another way in the

end, by using “a perimeter lock—presumably a scan of the area triangulated from where Pervis was eventually found in the original history—and a “heat lock” to find signs of Pervis’ body heat within that area.

SAM BREAKS COVER: Laura knows it’s Sam and that he’s come back to help Abigail.

LEAP OUT/LEAP IN: It may be only ten seconds longer than the leap-out from “Trilogy Part I,” but the leap-in to “Part II” is very different in many ways. The first difference one notices is the addition of music, namely the aforementioned “Unchained Melody.” Another obvious addition is the black-and-white visual flashback that represents Sam remembering who Will Kinman is. There’s also more dialogue as Marie refers to tomorrow being “one more day” and to Abigail’s father “spinnin’ in his grave.” This last remark is significant because a few moments before, from Sam’s point of view, he was Abigail’s father, and about to be killed in the fire.

THE NAME GAME: The Takins family is called Taskins—or even Atkins!—on some pages of my 9/8/92 (F.R.) script, and of course Will was originally surnamed Leader.

SCRIPT TO SCREEN: The first and most obvious change between the 9/8/92 (F.R.) script and the aired episode is that Sam begins stuttering as soon as he first opens his mouth in this leap, whereas he originally didn’t start until the next day. In the script, Al notices this in the church, and explains it by saying, “Your neurons must have scrambled with Will’s.” In the aired version, Sam is unfazed and apparently unsurprised by the stammer, and it is he who explains it to Al on the street after he leaves Abigail’s room. (He calls it “a little residual” from Will.) Same thing, really, but establishing Sam’s link with Will right away is significant later when he throws off that link prior to his fathering of Sammy Jo.



Pottersville

In the script, Sam’s initial thoughts about his return to Pottersville are done in voiceover, but I think the scene as aired is much more effective as he wanders down the street stammering out loud as he struggles with his memory.

The script allows Sam to “take charge” of the in-

terview with Mr and Mrs Takins for quite a while before Bo shoots him down, and there’s a further brief scene with Bo in the script as the sheriff goes back into the office after his tardy deputy and catches Sam talking to Al. In the script, Al claims that Will is “actually the clearest of anyone who’s ever leaped” other than thinking he’s on a different planet. On screen, Al’s assessment of Will’s clarity is almost the opposite of this.

Leta’s comment about the wild dogs sounding hungry is additional to the script, and so is the entire account by Laura Fuller about the deaths of her siblings and the circumstances of her own survival.

NOTES: Ira Zimmerman acted as a consultant to the show in “Part II” to ensure that Sam’s stuttering was portrayed accurately and without ridicule. He wrote about this on *Prodigy* as the episodes were being aired, and there was also an article by him about “Trilogy” in *Advance For Speech Pathologists And Audiologists Magazine* at the time.

As originally aired on NBC, “Trilogy Part II” began with a clip montage from Part I, introduced with the words, “Last week on *Quantum Leap*.” The voice over, appropriately, was by Deborah Pratt, who not only wrote the Trilogy episodes but also provided the voice over for every saga cell except the very first two (Version Zero and Version One).

The sides we found from “Part II” were for “Heavy Set Woman,” on page 48 and “Big Man” on page 54. They are stapled together. The role seems to have been combined and given to an actress who wasn’t particularly heavy set. On screen, it’s the woman who wants to “hang this evil woman.” In the script and the sides, the rope was brought forth by Big Man.

The first page of the “For Your Love” script is the steamiest in the entire history of *Quantum Leap*. Based on that scene, I’d say that Deborah Pratt could easily make a living as a romance novelist if she wanted to! Here’s a small sample, rated PG (consider yourself warned!):

“Sam lies on his back in a fold of feathered pillows. Before he can get his bearings, his body contorts in a wave of passion and pleasure. His mouth opens to cry out but his scream is smothered in a kiss so filled with fire and passion that he totally surrenders.”

I could go on, but I won’t.

EPISODE 83: “Trilogy Part III”

SCREIP TITLE: “The Last Door”

SAM’S CHRONOLOGY: 84

SAGA CELL: Version 7

FIRST SHOWN: 11/24/92 **RESHOWN:** No

HAPPENED: 7/28/78, Baton Rouge & Pottersville, LA

WRITER: Deborah Pratt

DIRECTOR: James Whitmore, Jr

GUEST STARS: Melora Hardin (Abigail Fuller), Mary Gordon Murray (Leta Aider), Max Wright (Doc Kinman), James Greene (Denton Waters), Stephen Lee

(Sheriff Bo Loman), Parley Baer (Judge Shiner), Fran Bennett (Marie Billings), Diana Bellamy (Cherlyn Stanton), Special Guest Meg Foster (Laura Fuller)

GUEST CAST: Co-Starring W. K. Stratton (as **Lawrence K Stanton III**), Kimberly Cullum (as Samantha Josephine Fuller), Lanier Edwards (as Bailiff), Heather Lauren Olson (as Violet Aider), James Whitmore, Jr (uncredited, as Sheriff Clayton Fuller)

PLOT: Sam leaps into Larry Stanton, who is now semi-retired and living in Baton Rouge. Although his memory of his previous two leaps is fading, Sam recognizes the former Pottersville lawyer immediately upon looking in the mirror. It's 1978, and Sam's first problem is getting rid of Stanton's wife, Cherlyn, who wants to play sex games. Sam inadvertently offends her, and she rushes off to call her mother. Al arrives, but doesn't know why Sam's here yet.

The answer arrives at the front door. Marie is just turning away from the door. Sam struggles with his memory, but Marie re-introduces herself and tells him that Abigail is in trouble again and needs his help. Cherlyn is rude to Marie and doesn't want Larry (who has a heart condition) to take the case, but Sam goes with Marie to Pottersville.

Abigail's current problems began when Violet Aider's bones were found at the bottom of the old well in the center of town. Taking this as proof at least that Violet was murdered by Abigail, Leta Aider hired a lawyer, Denton Waters, who told her that, under Louisiana law, Abigail could not be charged with what she might have done so many years ago as a minor. Nevertheless, Abigail has now been charged with murder—in the death of Leta Aider herself in Abigail's kitchen. Waters is prosecuting.

Sam hears Abigail's side of the story as his memories and love for her rush back into his mind and soul. She came home from the grocery store, walked into the kitchen, and found Leta's body in the middle of a huge mess. In her shock she was still standing over the body when Sheriff Lowman showed up, citing a call that claimed that a woman was heard screaming at Abigail's place. Abigail also tells, yet again, the story of her fight with Violet.

Sam is to stay at Abigail's home during the trial, and it's there that he meets Sammy Jo, Abigail's daughter. Sammy Jo, an intelligent, loving and deeply frightened child, looks just like Abigail when Sam first met her. Sam has just learned that Abigail never married Will or anyone else, and so is surprised to learn of Sammy Jo's existence. According to Ziggy, Sam himself is Sammy Jo's father. Sam and Sammy Jo establish an instant rapport, but when Marie asks Sammy Jo to get Sam's food from the kitchen where Leta died, Sammy Jo freaks out. Marie apologizes to Sammy Jo. Al says that Sammy Jo is so traumatized by her mother's execution for murder that she "drops out" and ends up writing computer manuals for some "rinky dink" company.

The trial begins the next day, and Sam holds his own until a sudden pain in his chest forces him to ask for a recess. In the Waiting Room, Larry has had a minor heart attack, brought on by Sam's getting all worked up over the court proceedings. For the sake of Larry's safety and his own, Sam must keep Larry's nitro pills at hand and avoid stress as much as possible.

Sam talks to Sammy Jo again, this time about *Brigadoon* and about their respective photographic memories—and about time travel. Sammy Jo says that she'd like to go back in time and tell her father that she loves him. Sam tells her that he loves her.

To save Abigail, Sam needs to know what actually happened to Violet, and he reasons that the only living person who might know is Laura Fuller. He goes to see her. Laura tells Sam that he broke Abigail's heart when he left her before. Asked about Violet, she says that it wasn't Abigail's fault, and produces the missing locket, one of the secrets she's been keeping all these years. Observing the scarring of Laura's burned hand, Sam looks under her veil and sees that her head has been burned at well. Laura was definitely present at the fire that killed Clayton Fuller.

Al has a hunch that if Sam puts Laura on the stand, the whole story will come out. Even if Waters gets Laura declared *non compos mentis*, at least the jury will have heard the truth. It works. Laura tells the court how she met Violet that day 25 years before, right after Abigail's fight with Violet. Violet told Laura that she was glad Abigail had hit her, because now everyone will know that Abigail was crazy and lock her away. Laura tried to calm the child, but Violet broke away from her, and fell backwards into the old well. Laura reached out to save her, but only caught the locket. Sam then takes up the story, telling the jury that when Laura told Clayton what happened, Clayton went out in the night and resealed the old well with Violet's body still inside.

This is all well and good, but Waters wants Laura's testimony stricken due to her alleged mental illness. In any case, the story behind Violet's death does not prove that Abigail did not kill Leta. Sam puts Abigail on the stand, and asks her to tell what happened that day. Abigail does so. Sam, finding Abigail's telephone bill still in his briefcase from a few days before, asks Abigail to open it and scan the phone numbers called. One of the numbers is that of the sheriff's office, called from Abigail's home well before she herself arrived. Sam postulates that Leta, having been told just that day by Waters that she had no legal case against Abigail, went over to confront her. Not finding her home, Leta went into a rage, threw things all over the kitchen and then took her own life, using a knife she knew would have Abigail's fingerprints on it. Waters objects to this as fantasy and conjecture, but Sammy Jo, who has been watching from the balcony, starts to scream that she remembers what happened now. She rushes down to the comfort of her mother, saying that she had gone to

investigate the noise coming from the kitchen, and saw it all while hiding from Leta.

Al says that Abigail is no longer executed for murder, and eventually marries a man with whom she is really happy. Al has learned this from Sammy Jo, who is now working on Project Quantum Leap, and has a theory on how to get Sam home. She doesn't know Sam's her father, and according to Al and Ziggy, "after this leap, neither will you." Sam insists that "I'll always know." Then he leaps.

MUSIC NOTES: As in the other two episodes, Laura Fuller and her progeny have a habit of humming "Mockingbird." In this case the hummers are Laura and Sammy Jo.

INSIDE JOKE: Cheryl may be named after MCA Universal executive Cheryl Birch. Or maybe not.

BIO/SAM: Sam is still in love with Abigail. He's also a father now, of course!

BIO/SAMMY JO: Samantha Josephine Fuller (Sammy Jo) is Sam Beckett's daughter by Abigail Fuller, conceived in "Trilogy Part II" and seen in "Trilogy Part III." She was conceived either June 14 or June 15 (Al's birthday!), 1966, probably the latter, when Sam rushed back to Abigail before the attempted lynching. She was therefore born about March, 1967. That makes Sammy Jo 32 in 1999, a year younger than Abigail was in "Trilogy Part 3." As of "Mirror Image" she's almost 33.

As a child Sammy Jo has an IQ of 194, not as high as Sam but certainly extraordinary, well above the genius mark. Once Sam's changing history in Parts I & II brings Sammy Jo into existence, Al tells Sam he is in Pottersville again to help his daughter. In Part III's original history, Sammy Jo is so traumatized by her mother's conviction on murder charges in the death of Leta Aider that she drops out, living alone and writing computer manuals for a "rinky-dink" company. While this job is hardly a horrendous fate, the implication was that, in that particular version of history, Sammy Jo is so scarred by her past that she remains alone and unhappy, never realizing her potential.

When Sam proves in court that Leta Aider's death was suicide, Sammy Jo remembers witnessing Leta's fatal actions, which she apparently blocked out to that point. With her mother Abigail safe from execution for murder, Sammy Jo's revised history is a much happier one. Although she doesn't know that Sam is her father, Sammy Jo now works for Project Quantum Leap, and even has a theory to get Sam home. (Of course, as we now know from "Mirror Image," nothing is likely to come of this as long as Sam does not subconsciously "allow" himself to leap home.)

After "Mirror Image" it was speculated that if Al were ever to step into the Accelerator and start leaping along with Sam (presumably on a temporary basis), Sammy Jo could well become the new Project Observer.

AL'S WOMEN: Larry Stanton reminds Al of his "last two divorce lawyers," presumably because Larry thinks

Al (as St. Peter) is "gonna send him to Hell for overcharging his hours."

BODY AND SOUL: Al remembers Larry Stanton, but in the script version of this episode even he seems to Swiss-cheese Marie's identity for a couple of seconds. From what we see on screen, however, it seems more likely that he is just observing Sam's memory difficulties, as he does several times in "Part II" and "Part III". Al seems to consistently remember everything Sam's remembering here, and much more besides, at least at first, due to Sam's Swiss-cheesing.

One problem that's been bugging me all this years is Al's instant memory of the revised history. He hasn't even left the Imaging Chamber since his personal past changed, and yet he already remembers the new history with Sammy Jo at the Project. He also knows that it is revised history! That man's got some major dual memories going on in his life, between Sammy Jo and Tom and Lisa and Donna and Senator Macbride *et al.* From this episode, it seems that we must accept that Al remembers revised history immediately after the change, and yet does not forget the original history, at least not right away. While this fact has been established ever since the first time Al ever said, "You've changed history, Sam," one might have expected that when something in Al's own life changed (such as a member of the Project's staff that wasn't there before, Al would be unaware of the change. Apparently this is not the case.

Sam's heart condition was explained in the script. Al says that "there's a physical link" between Sam and Larry, who just had a mild seizure in the Waiting Room. "Ziggy says you're tied into Larry enough to affect his heart rate and yours." Then a page later, Al says, "Ziggy figures there are certain people that you retain physical as well as mental attributes from the leaps. It seems that the more you need of their expertise mentally the more you have to pull from them physically. Good or bad."

The fact that this dialogue was cut between the script and the aired episode may indicate that Don didn't want to use that explanation, or there may not have been time for it. In any case it's a bit ambiguous. The aired ep was actually an improvement insofar as it made it clear that it was a "connection" between Sam and Larry, not part of Larry's physical body present in 1978.

It seems to have been as much the medical treatment of Larry as Sam taking pills that kept them both alive, implying a neurochemical connection between their minds--and therefore their respective bodies--rather than a physical swap of large body parts. My best guess from the evidence is that this link is both transmitted (like Al's link to Sam) and to a small degree physical in nature, with Sam and the leapee temporarily in possession of a small portion (except for Oswald) of each others' neurons and mesons. That would be enough to trigger the other physical characteristics, from nicotine addition to heart palpitations. (But I still

think Sam was really pregnant--sort of!--in "8 1/2 Months.")

THE PROJECT: The Project now has another key staff member, Sammy Jo Fuller. We don't hear about her after this, but I think we can safely assume she's still there. Yet another revised history for Sammy Jo is found in the non-canonical (as they all are) but well-written *QL* novel *Loch Ness Leap* by Sandy Schofield.

SAM BREAKS COVER: Sam introduces himself to Sammy Jo as "Sam...Larry Stanton"

LEAP OUT/LEAP IN: There was originally only one leap-out/leap in, since "Part II" and "Part III" were aired together. In fact, there was no obvious end to the leap-in at all, since the dialogue went right on into Act Nine without a break.

THE NAME GAME: Marie turns out to be Marie Billings, but in the 9/8/92 (F.R.) script she's called both Marie Williams and Marie--on the same page! The prosecutor, Denton Waters, s called Mr Denton at one point in the script.

SCRIPT TO SCREEN: Because of the way NBC aired Parts II and III together originally, the acts did not break in the same places as in the script. Doc Kinman has a featured role in the script as he cares for Sam's leapee-induced heart condition, and even offers to testify for the defense, but on screen he doesn't get a line.

The entire "Brigadoon" scene between Sam and Sammy Jo is additional to the 9/8/92 (FR) script, and a wonderful scene it is, too.

In the script it was established that there was no nearby neighbor. But if that were so, the case would have fallen apart, since it would be obvious to Bo *et al* that it was clearly impossible for anyone to hear the screams and call it in. Sam would thus not have been needed to prove Abigail's innocence.

NOTES: As originally aired on NBC, "Trilogy Part III" technically did not exist, as it aired as part of "Trilogy Part II."

One subject of online speculation at the time concerned what would happen if Sammy Jo did something to get Sam home before this episode took place. I said that it could not happen, since Sammy Jo hadn't done it yet as of the end of this episode. Assuming Sam doesn't change her past again in a later leap, Sammy Jo can't get Sam home before "Trilogy Part III." Sam and Al's personal time lines are concurrent, so there's no way to double back and have a later episode in which Sammy Jo gets Sam home take place before this one, no matter how long she's been with the Project in the revised history.

The presence of a local call on Abigail's phone bill seems like an unlikely occurrence, since local calls are seldom charged individually on residential phone bills. However, as Ann Raymont pointed out at the time, long distance boundaries can and do occur between two nearby points if there happens to be some phone company boundary in between. Also, I think that at the time it was still possible in some places to choose a billing

plan that charged for local calls instead of the unlimited calling plan. If you never called out, the by-the-call plan was cheaper.

Sam's attitude toward Cherlynn was consistent with his attitude toward Shoogie Dancey, who also wanted to indulge sexual fantasies with Sam. Even though Shoogie was pretty, Sam hated the come-on, and frankly I'd have disliked both women right off, based on their behavior, regardless of age or physical appearance.

Laura would have had a hard time reaching the house in time to start the fire in Part One (as revealed in Part Three), but she could do it. Since she was apparently faking catatonia, she would not have been closely guarded, and since we saw her at the house earlier we know she was capable of sneaking out on occasion, probably taking someone's car. Sam's stop for Marie was enough to let Laura catch up, and Laura may have known about a shortcut. I suspect that Laura didn't start the fire herself, but rather startled Leta into dropping the lamp. Returning to the sanitarium, she may even have started a fire in her room to cover her tracks. Certainly she was burned enough to still be scarred over 20 years later. From the reputation the Fullers had, I think it was common knowledge that Laura was in the sanitarium (and Leta certainly knew where Laura was), but they probably didn't know of her role in the fire. Leta would not have told anyone, because it would implicate her, too.

I also don't believe for one moment that Laura had anything to do with Bart's death, nor that Abigail was responsible for it. Sam said at the trial that it was a heart attack, and I see no reason to drag in another explanation where none is needed.

Sammy Jo's clandestine watching of her father (although he doesn't know Sam's her father) from the courtroom's upper gallery is just what Scout used to do in *To Kill a Mockingbird*. The idealistic and compassionate lawyer battling a town's ignorance and prejudice is another parallel, as is the reputation for madness in the Fuller and Radley families. It would be too much to say, however, that the plot or characters of "Trilogy" are in any way swiped from either the novel or the movie of *To Kill a Mockingbird*. After all, the novel's plot was primarily about racism, a subject barely touched on in "Trilogy." And like Harper Lee, Deborah Pratt grew up in the American South herself!

The sides printout we found from "Part III" was for casting Denton Waters and were marked "rev. 9/14." It starts halfway down page 16 (as indicated by a magic marker arrow) with Bo's introduction of Waters to Sam. Parts of pages 17 and 18 are crossed out, and that section ends with Waters' comment about not wanting a mistrial for lack of disclosure. Another scene is tacked on at the end, from page 22, which is the opening of Waters' opening statement in court.

NEXT ISSUE: SEASON FIVE, PART FOUR

Season Five Quiz (Part Three)

Answers

Episode #82: Deliver Us From Evil:

1. Jimmy La Matta—again—in Oakland, California
2. Alia
3. Zoey
4. Sam

Episode #82: Trilogy—Part I:

5. Sheriff Clayton Fuller, in Pottersville, Louisiana
6. Laura was his wife, Abigail was his daughter, and Marie was the housekeeper
7. Violet and then her father, Bart Aider
8. Al

Episode #83: Trilogy—Part II:

9. Will Kinman, in Pottersville Louisiana
10. Pervis Takins
11. Sam
12. Leta Aider

Episode #84: Trilogy—Part III:

13. Larry Stanton in Baton Rouge, and then in Pottersville, Louisiana
14. She killed herself.

Upcoming features in July (Issue #18): Sports motifs in QL (conclusion), Q&A with John D'Aquino and Dan Roebuck at IndyLeap '97, and whatever else we can fit in. Submissions about encounters with Dean, or about his career, will be greatly appreciated.



Danny & Sawyer
from
Cats Don't Dance

Fashioned by Tammie Myers of Georgia.

Call this a "Mission Statement" if you will, but in the years ahead, Project Quantum Leap shall continue, as it is now, to be an international organization for the fans of *Quantum Leap*, Scott and Dean. In this regard, the focus of *The Observer* and Coming Attractions will shift periodically from *Quantum Leap*, toward the careers, past and present, of it's stars and guest stars. In no way does this mean that PQL will ever become a 'fan club' for another television series; *Quantum Leap* will always remain its heart and soul.

Note: The Q&A with Scott and Deborah Pratt at Leap Con '96 will not be appear in the *Observer* as previously mentioned. Anyone interested in this transcript can find the information in *Quantum Quarterly* issues 26/27, 28 and 29.