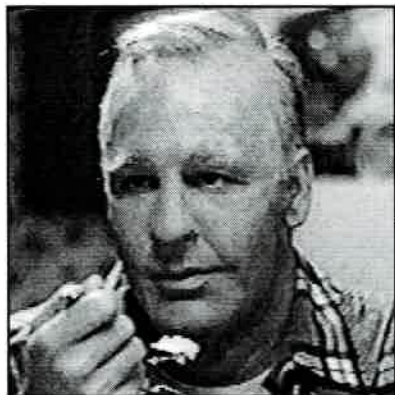


# The Observer

from the files of Project Quantum Leap  
 Summer 1998 \* Issue 18



**John Samuel Beckett**  
 died of a heart attack, 1974  
*REVISED (well, maybe):*  
 died of a heart attack, 1972

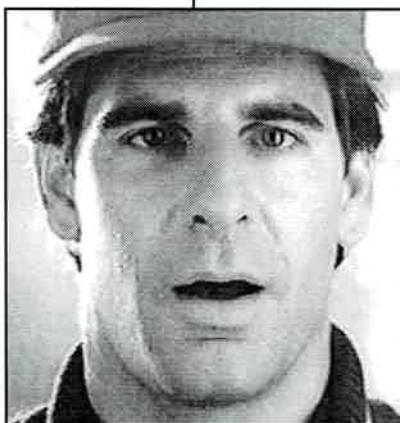


**Thelma Louise Beckett**  
 (maiden name unknown)  
 moved to Hawaii, 1974

married



**Lt. Tom Beckett, USN**  
 born circa 1946  
 Navy SEAL, killed in Vietnam,  
 April the 8th, 1970  
*REVISED:*  
 returned home alive, 1971



**Samuel Beckett**  
 born 8/8/53  
 unmarried, no children  
*REVISED: as shown below*



**Katherine "Katie" Beckett**  
 (aka Katie), born in 1957  
 married Chuck "Somebody,"  
 an abusive alcoholic, 1974  
 divorced 1974  
 married Lt. Jim Bonnicks, 1974

fathered

Married



**Dr. Donna Elesee**  
 Born 1954  
 jilted Sam at the altar, 1984  
*REVISED: Married Sam, 1984.*

*REVISED: Sam fathered*  
**Samantha Josephine Fuller**  
 (aka "Sammy Jo")  
 born circa March, 1967  
 (mother, Abigail Fuller,  
 originally died 8/55)



## The Beckett Family Tree - Revised

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## KC Leap '98

As our publication goes to press, there are only a few days remaining before the start of the only *QL* convention to be held this year. From July 17 to 19th in Kansas City, Missouri, Leapers from all over the world are planning to gather, enjoy each others' company, and become totally immersed in our favorite series.

The KC Leap Committee justly deserves our praise for accepting the challenge of producing and promoting a full-fledged convention, rivaling those that have come before. A heartfelt thanks to Janey, Bill and Tommi Graves, Renea Eaton, and Kathryn Fox for their diligence throughout the year in order to realize a dream.

Spring Leap '99  
by Penny Jeffrey

Attention Leapers: How would you like to celebrate *QL*'s 10th Anniversary by having another convention here in the UK? Plans are underway for "Spring Leap '99" the weekend of May 28 to 30th, and with your help, we can!

The venue will be the famous Buxton Opera House in my hometown of Buxton in Derbyshire. Admission fee for the weekend (Fri, Sat, Sun) will be £40.00 until August 31 (extended for PQL readers), and £45.00 thereafter. Barring professional commitments, John D'Aquino has accepted our invitation to be a featured guest. Plus, everyone will be welcome backstage, as Dealers' Rooms will be located in the dressing rooms!

We will be having a charity auction/prize draw with proceeds going to Greenpeace and Amnesty International. We are gladly accepting donations of any *QL* or sci-fi/time travel related items, as well as help with convention duties. For tickets and a list of accommodations, donations and offers to help, please write to Emma Fee: 75, Friar's Ave. Delapre, Northampton NN4 8PX UK or e-mail me (Penny):

[penpal02@globalnet.co.uk](mailto:penpal02@globalnet.co.uk)

We also have a full complement of merchandise, complete with our logo! Badges (£1 each), magnets (£1.50), mouse mats (£10.99), greeting cards (10 for £7), posters (£2 and 2.50), canvas prints (£9), and even hand mirrors (£2) and jigsaw puzzles (£8.99). Tee-shirts available: Adult small, medium, large (£15), and child's small, medium, large (price varies by size). Requests for merchandise can be made at:

[springleap@dapc.globalnet.co.uk](mailto:springleap@dapc.globalnet.co.uk)

or by mail (send sae/irc) to Philippa Chapman: c/o Visionscape - 16, Benedict St. Glastonbury BA6 9EX UK. Postage will be calculated for the order and buyer will be notified of the total amount. For tickets and merchandise, U.S. citizens will need to send sterling or sterling cheques, as we cannot take credit cards. Sorry!

We look forward to hearing from you and thanks for helping to keep "Leap" alive!!!

**The Observer** No. 18, Summer 1998. Published semi-annually by Project Quantum Leap, an unofficial fan club. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. Current rates for three issues: \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 1998 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, 3801 Grindley Park, Dearborn, MI 48124. Send SASE for guidelines or email [kfbosfpq@aol.com](mailto:kfbosfpq@aol.com). All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping...



## East Leap '97

by Ruth Calkins

On the weekend of October 24-26, 1997, about forty or so fans of *Quantum Leap* gathered to honor the show, meet with friends, listen to guests, and spend money for charity at East Leap's fourth annual event.

Held at the Ramada Inn in Newark, New Jersey, East Leap featured lots of videos, a dealer's room and panels with guests who were happy to share their thoughts on being a part of the *Quantum Leap* universe.

Guests included Julie Barrett, Carol Davis, Chris DeFilippis, Mindy Peterman, and Barbara Walton. All are a part of Boulevard Books' *Quantum Leap* novel series. They answered questions from fans about their views on the show, how they approach the characters, and how they moved from the fan fiction world into the professional fiction world. And as a special treat, Chris read to us from his then-unpublished novel, *Foreknowledge*.

The evenings at the con were occupied with viewings of *Quantum Leap* episodes and other works of Scott Bakula and Dean Stockwell, and on Saturday night the videos were accompanied by cookies and milk--just like watching TV at home!

Along with watching videos and chatting with the novelists, fans also participated in a charity auction to raise money for Broadway Cares/Equity Fights Aids (on behalf of Mr. Bakula) and Ozone Action (on behalf of Mr. Stockwell). The highest priced items to sell were a walk-on part in Mindy Peterman's *Quantum Leap* novel, *Song and Dance*, a *Cats Don't Dance* childrens' book signed by Mr. Bakula, and page proofs of Chris DeFilippis' novel. Even though a small group in number, East Leap attendees managed to raise \$2100 for charity.

As the Convention Committee Chairperson, I cannot comment on how it felt to attend the convention as simply a fan. However, I can tell you that I had fun seeing all of my *Quantum Leap* buddies, as well as meeting folks who had never been to East Leap before. Guests and attendees alike were kind and most helpful. I was never lacking for volunteers to take care of something which needed to be done, nor was there ever a lack of someone with which to reminisce about *Quantum Leap*. And although I didn't get to attend all the panels (a Chairperson's work is never done), the ones I did get to sit in on were lively and informative, thanks to the input from both guests and con attendees.

I hope the people who attended East Leap in 1997 had as good a time as I did in planning and helping host the event. *Quantum Leap* has been a very important part of my life and I am always happy for the opportunity to share what it's meant to me. Check *Quantum Quarterly* issue #34 (Spring '98) for more East Leap coverage.

## JAG Jogs Our QL Memories

By Marla J. Hayes

February 3, 1998 – the date *Quantum Leap* returned to TV. Well, almost. *QL* creator, Don Bellisario tweaked our memories by having the characters in *JAG*, his latest series creation, check into a hotel where a Leap-Con was taking place. Of course Bellisario's latest hunk-find didn't know what *QL* was; that knowledge was forthcoming from the sidekick.



Screen capture by Billie Mason

Leapers could easily recognize the distinctive blue *QL* letters, jackets, Leapers' discussions about Sam, Al and *Quantum Quarterly*, con banners, some Leapers (Hi, Harriet!), and of course, the arrival of Bellisario himself. And did you recognize the actor in this show from the *QL* Big Foot episode?



Screen capture by Billie Mason

It's been suggested that the episode would have been even more exciting, or have garnered even bigger ratings, if the Con sequences showed life-sized cutouts of Scott and Dean. I'll go that suggestion one better – Dean could have walked through a scene wearing Al's dress uniform. After all, *JAG* is Navy and so was Al.

Here's hoping that this use of *QL* to bolster *JAG*'s ratings means that Bellisario still intends to reincarnate *Quantum Leap* -- on the big screen. Meanwhile, the episode was a great, if all too brief, trip down memory lane.

Sports Motifs in *Quantum Leap*

## Part Two

by Karen Funk Blocher

Last issue, I talked about the impressive variety of sports Sam and Al have been involved in over the years, and Sam's surprisingly high level of athletic ability for a physicist. I also examined the baseball aspects of *Quantum Leap* in some detail, partly because Sam leaped into two different baseball players, and partly because it's the only sport I personally care about. This issue, I'd like to cover the rest of the sports seen or referred to in *Quantum Leap*, do some quick speculating about Don Bellisario's sports preferences, and then move on to Scott Bakula's non-QL sports connections.

Let's start by returning for a moment to the sport Sam Beckett actually played in high school:

**SAM, TOM, AND BASKETBALL**

As mentioned last issue, Sam Beckett played basketball in high school for the Elk Ridge Cougars. He was good at it, good enough to consider trying for a basketball scholarship at Indiana State until Tom talked him into going to M.I.T. instead. It seems clear, however, that as a basketball player, Sam is very much in the shadow of his older brother, Tom. This is not simply a matter of age, but rather of Tom's greater understanding of the game. Tom was 18 when he made All-State, Sam just 16 his senior year. But when Sam stands up to No-Nose Pruitt to win the big game against Bentleyville, it's largely because he has sought and followed Tom's advice.



*Kong (Tom) intimidates. Screen capture by KFB.*

How exactly was Tom partly responsible for Sam winning a game that he lost in the original history? Clues can be found in "The Leap Home" even before we actually see Tom's face. In talking to Al, Sam says, "I lost the game. No-Nose, he beat me on offense, and defense, and when the ref wasn't looking he just plain beat me. I can't tell you how many nights I lay awake

wishing I could play that game over again." Al says that Sam is about to get his wish. Later, Sam's coach (who is trying a combination zone this year instead of man-to-man defense) introduces Kong (Tom) as "Someone bigger and uglier [than No-Nose] for you to scrimmage against," and tells Sibby, "Don't let him intimidate you. Only I am allowed to intimidate you." In both cases, the problem of winning the game is defined as overcoming No-Nose's intimidating size and aggression. Although Sam is reluctant to do what he's supposed to do and leap out, he ultimately makes an earnest attempt win the game as part of the bargain that he makes with Tom to try to save Tom's life. To do that, Sam gets Tom to teach him how to guard No-Nose effectively, by means of a blocking maneuver known as the jump hook (i.e. keeping his arm between No-Nose and the basket). This is what Sam has to learn—the extra aggressiveness that Tom can teach him—in order to win out over the player who humiliated him in the original history.



*Tom teaches Sam how to jump hook. Screen capture by KFB.*

There one more bit of basketball strategy in this episode that frankly puzzles me. At the end of the game, Sam lets the clock come very close to running out before he makes his move for the game-winning shot at the buzzer. Dramatically, it makes sense, because it shows Sam's reluctance to leap out, and creates tension as the viewer waits for the satisfying moment of Sam making the winning basket at the last possible moment. It also seems like a good idea in terms of game strategy, because if he makes the basket too soon, Bentleyville might have time to make another basket. So why is everybody shouting at Sam to stop dribbling and shoot? The only reason I can think of is that Sam's dad, coach *et al* are worried that he'll miss the shot and not have time to try again before the game is over.

Al is apparently as interested in basketball as Sam is, although he makes no particular claims about having played it himself. Al attends a Lakers game (and goes to the team party afterward) in the pilot episode, and shouts out coaching advice (and overdoes the free throw advice) in "The Leap Home." Al says he "would never kid about basketball."



*Al overdoes the free throw advice.  
Screen capture by KFB.*

### SPORTSMANSHIP

None of the other sports Sam plays in Quantum Leap are as pivotal to the series as basketball or even baseball, so let's just take a quick survey and move on. Sam played college football in "All-Americans" as Al watched Super Bowl XXX back in 1996. The Steelers are down by three, Al reports, which is significant, because years after "All-Americans" aired, the Steelers did indeed play in the Super Bowl XXX. Sam also invents Jane Fonda-style aerobics in that same episode.



*Sam in "All-Americans." Screen capture by KFB.*

A major plot element in "All-Americans" is the pressure on Chuey by a gambler to throw the game, even though doing so would ruin Chuey's educational and economic chances for the future. Fair play ultimately prevails, more or less. This athlete versus gambler conflict is also found in a much earlier episode. "The Right Hand of God," in which Sam is pressured to throw a fight as a boxer. Sam trains and fights to win, no small task for a physicist with no prior boxing

experience. He even cheats, sort of, in order to win: He gets Dixie to streak at the fight at a critical moment, distracting Tiger Joe long enough for Sam to knock him down. Sam is aided in his training by Al, who was a Golden Gloves regional boxing champ at age 16. Sam later advises young Sylvester Stallone about training in meat lockers in "Leap of Faith." Sam returned to the ring in "Heart of A Champion," this time as a professional wrestler.

In "Camikazi Kid," Sam tries his hand at amateur auto racing, "racing for pinks" with the Mommobile and winning. As usual, Al gives expert advice, helping him rig nitrous oxide to the car for an extra burst of speed. Sam was later to be a would-be professional racer, "Fireball" Danny Roberts, in an episode called "The Driver," but this 1990 script by Robert Wolterstorff was never produced. Sam did race once more on screen, however, in a *Rebel Without a Cause*-style chicken race in "Evil Leaper: Part II."



*Sam and Al race the Mommobile.  
Screen capture by KFB.*

Sam also plays pool in "Pool Hall Blues" (hey, it's on ESPN 2), but he's not good at it, despite the geometry involved. Here, too, Al is the expert, having traveled with legendary pool player Charlie "Black Magic" Walters briefly when Al was ten years old. Al is one of "maybe five people in the world" who have held Magic's cue, Alberta.



*Sam and Al keep their eyes on the ball.  
Screen capture by KFB.*



Another offbeat sport Sam has been involved in is gymnastics, specifically a trapeze act in "Leaping In Without a Net." Sam had difficulty with this sport, too, due to agoraphobia. In real life, Scott Bakula had a different but equally upsetting problem with swinging around on a trapeze: motion sickness.

The last major sport Sam has been involved in during the course of his leaping is track. "Running for Honor" doesn't actually feature Sam running very much, however: the actual athletic events in this episode were less important to the leap than the interpersonal sexual/political issues that made NBC so nervous before the show was aired.

There are further athletic disciplines that Sam uses in the course of many leaps, namely various martial arts. As was first mentioned in "Another Mother," Sam is familiar with sabatt, mu tai, karate, tae kwon do, judo and jujitsu. Sam's use of roundhouse kicks and other such moves in various fights tend to surprise the heck out of his opponents, who don't expect Linda Bruckner *et al* to know how to do such things!

#### SPORTS FILM REFERENCES IN *QL*

When Al tells Sam, "You're no Roy Hobbs, either," he's referring to the Robert Redford baseball film *The Natural*. The lightning and the broken bat are homages to this film, as well as a possible indication that G/T/W is watching out for Sam here.

As Sam plays basketball for the Elk Ridge Cougars Al shouts so much unheeded advice that he feels "like Dennis Hopper in *Hoosiers*." Hopper is a close friend of Dean Stockwell.



*Al as Dennis Hopper. Screen capture by KFB.*

When in "Leap of Faith" Sam advises Sly Stallone about using a side of meat as a punching bag, he is referring to a scene from the Stallone film *Rocky*.

Did you know that the Beckett family lives on the farm from the baseball movie masterpiece *Field of Dreams*? Those light poles outside the farm house at the beginning of Act One in "The Leap Home" are the ones that light Ray Kinsella's baseball diamond, on which Shoeless Joe Jackson and others play baseball posthumously. And yes, it's the same farm house, too.



*The "Field of Dreams" baseball diamond and farmhouse are on the Becketts' farm.*

*Screen capture by KFB.*

#### THE BELLISARIO CONNECTION

Have you ever wondered why Captain Galaxy's daughter in "Future Boy" was named Mrs. Kiner? Probably not, but I'm going to tell you anyway. Hall of Famer Ralph Kiner was undoubtedly a favorite sports figure for Don Bellisario as he was growing up in Pennsylvania. A left fielder and home run hitter for Pittsburgh, Kiner led the National League in home runs during his rookie season in 1946, and averaged 35 homers a year in his ten-year major league career. Kiner was traded to the Chicago Cubs in 1953, a fact that is lamented in Don's highly autobiographical episode "Mirror Image." Named to the Hall of Fame in 1975, Kiner celebrated his thirtieth anniversary as a Mets announcer several years ago.

The Pittsburgh Steelers, referred to by Al as playing in Super Bowl XXX, are undoubtedly so named because Don was raised as (and probably still is) a Steelers fan. Oh, and by the way, it's likely that Harmon Rabb of *JAG* is named after another baseball Hall of Famer, Harmon Killebrew.

#### SCOTT'S ATHLETIC CAREER.

Scott Bakula played tennis in college, but his film career has seen him playing college football in *Necessary Roughness* and playing and coaching minor league baseball in *Major League: Back to the Minors*. An L.A. Kings fan, Scott has also taken to the ice in several charity hockey games.

In a recent online Q&A on AOL, Scott had this to say about his sports connections:

"I spent a lot of time playing sports when I was a kid. So I don't have to train too much for most things. But I do spend a fair amount of time working out. It doesn't just all happen magically.

"I played more baseball as a kid [than football]. So that came a little bit easier to me, the playing of it. It's not nearly as physically punishing as the football movie was."

His least favorite sport was "Swinging from a trapeze, if it was a sport. No aerial acts."

"I love hockey. I played it badly when I was a kid. But earnestly. I'm a big St. Louis fan, but I'm also a Kings fan. Which is hard, because they're playing each other. I think hockey athletes are just tremendous." ❀

## Indy Leap '97

July 19, 1997

### Q&A With John D'Aquino and Dan Roebuck Transcribed by Marcia Mahan

John begins the Q&A by speaking conversationally to various people in the audience about the sort of interests and hobbies they have beyond *Quantum Leap*. One woman said that she has been a film buff since 1975, finally getting her degree in English this last year, concentrating in film studies...



*John D'Aquino. Photo by Carol Davis.*

John: That's why I always get angry when I hear people in Hollywood discount people across America. I may have told this story - forgive me if I have - but I did a movie that I never tell anybody what it was <laughter>. { ? } I had to drive a Harley in it. At the time, I didn't ride motorcycles. So they're setting me up with this guy who is part of a--not a gang, but a group--you know just some riders out there. At first glance, this guy's in a Harley shirt with the black jeans and a belt with some chains. But we end up becoming pretty good pals during this, and he invites me to his trailer for dinner. All right? So, I go one night and meet his lovely wife and family. He says, "I want to show you something." He takes me into the television viewing area, and he had a video library. It was either alphabetized by the director, the genre, or the actor. I mean, it was amazing what he knew about films! Probably more than me about who did what when, and I was really impressed with that. In fact, there are a couple of lines in *Hard Luck Cowboys* that attests to that: Don't underestimate people. You never know.

(To the audience) What do you have over there? What is that? Oh, it's a camera. You've got it resting on a bag or something? Without my glasses, it looks like one big, black thing.<laughter> Anyway, welcome back! It's good to see you all. I mean, I've seen most of you now at least once or twice in the last few years, and it's becoming home. How do you feel about (this being) the last Indy Leap?

Audience: Bummer!

John: Well, who's going to carry the torch? Where's Kansas? <laughter> Is Kansas City going to carry the torch? There's rumor of that.

Janey Graves: It looks like it.

Another: We'll pick up the gauntlet, if no one else does.

John: I just had the pleasure of being in Kansas City, on the Missouri side, but actually I was there before the letters(?) I can't remember. I don't know, but it was something very close and I went, "Damn", because I missed it. But anyway<laughter>, at any rate, I'm going to be back there next year. I was invited to the - now, don't get crazy on me - the Missouri Invitational Celebrity Turkey Hunt <laughter and turkey calls>. I went, "What?" But a producer friend of mine who created *Wildside*, the western from years ago, is a great guy who is like a Hollywood Jewish cowboy. I've seen Italian cowboys (too), and he's really good at what he does. He even knows wrangling and things like that. He's unbelievable. He invited me and it was great. Some wonderful people come out, and it's really down home, so I'm going to be there for that. It is on our weekend, but maybe there's a thing we can tie in the weekend with something along that line, but anyway that's an idea. I'm also going to <laughter> (to the audience) Pardon me? You want to share? <laughter> (To the group from England) All right. You can have it in Europe, and we can all go to Europe. Want to do that? How about at Judith's house? <laughter> Well, anyway, I guess the big thing is... (to the lady sitting in the first row, directly in front of John) What shirt are you wearing now? <laughter> Let's see it! Let's see this thing. Where'd this one come from.

Audience: Nancy. This is almost as bad as where the <laughter>

John: <laughing> Wow! Where did this come from? (John forces her to stand. She is wearing a shirt with John's face on it.)

<laughter> Wow! Omigod! Be careful. What's...

Woman in shirt: That's ribbon. <laughter>

John: <laughter> Wow! Okay, I think I should pull it away because otherwise it looks like <laughter> Now, turn around. I've got a really large left eye <laughter> Well, who did this work? Did you do this?

Janey Graves: No, no, no, no. I didn't do the work, but I donated it.

John: You donated it. Well, who did the work?

Janey: I have a friend that does it.

John: That's amazing! That's - woooooo! You're going to have to cover that right now<laughter> I can't look at myself. <laughter> Somebody give her a sweater or something! I mean it's great, but it's just hard to look at yourself. I keep staring at myself! <laughter>

Anyway, let's see, it's been an interesting year because once again you guys really screwed up my life because in that promise to get that script done, it became paramount to me — to the degree of putting other things aside - and I'm forever in your debt for it. I have no idea what's really going to be the total outcome of this. I know what the vision is. Anyway our script, *Hard Luck Cowboys*, is about to move into the pitching and selling segment of its life, and that's going to be really interesting. I can't really say that I have a lot of experience with this. I have pitched before, and I know what that's like to go around, but in this case we have a script. I'm happy that I'm co-writer, so the property belongs to me. You know, it's a problem if the property doesn't belong to you and you're producing it. I think I can dictate a few things of how it will be done, but you know I really don't want to sell it out. There could be a possibility if somebody really likes it, there's going to be a nice sum of cash offered, but I know what'll happen. I know what they're going to do to it. I know it's going to become a cartoon, and I don't want these people to be presented as hicks because they're not hicks. They're wonderful people, and I think they represent a lot of us, sort of a slice of Americana. So much of this is based on the true fact, the only reason I had to fictionalize anything was to tie it all together, chronologically speaking. It was always the real stories that were more interesting than anything you could come up with. So, how many of you are planning on being here tomorrow for the reading? Okay. (To a young couple in the audience) What the heck's going on? <laughter> You've got some big plans? What's going on?

Couple: Well, we actually found out about this yesterday. We're running a convention a couple of months from now, so we're checking out as many as we could. Our *Quantum Leap* friends are actually getting married next weekend and couldn't be here, so they asked us to come over.

John: Oh, you're kidding? Well, where's your convention going to be?

Couple: Here in Indianapolis on the north side of town.

John: Excellent. Okay. We'll give it a little plug.

Couple: We have literature, if you want that. Flyers. We understand science fiction is a tying force. You can be a science fiction fan and be any kind of person. We really want to tie-in the science fiction aspect of it, and bring them all into one place and let them have fun.

John: And it's not so fiction anymore, is it?

Couple: Not really.

John: Isn't it amazing we're looking at Mars this past week?

Audience: It's wonderful.

John: I mean, I still can't get over looking at the moon. We're looking at Mars! <laughter> I could make a really dirty joke about another planet, but I won't. <laughter>

Audience: Pluto?

John: I saw a great, panoramic picture they had put up in there. They say that NASA is at Cal-Tech in California - Pasadena. It's fascinating. I guess our kids might be taking trips there. I don't know. But I'm still amazed that you can actually leave Florida in a space shuttle and be in Spain in nine minutes<laughter>. If we can get that down about eight minutes more, isn't that basically beaming? <laughter>

So, I didn't get a pilot this year, and there's a large part of me - it's very strange - that doesn't really want to be there. I took more joy out of watching those wonderful actors in Dawn's work last night (a production of John's play, *Stiff Cuffs*) and to see the words take life, than I do to most of the things I do back home. It really means something to me, and now this script (*Hard Luck Cowboys*) means something to me, and I have a few other ideas. I'm not quite sure in which direction I want to move after this, but I really want to start writing the next one. Just so you know, tomorrow you're going to be a large part of it. We have 40 roles, some are lesser than others, but we might even double up on those. Also I could read the stage director, but I'm going to need to read Dory tomorrow, which is the main character. (Dan Roebuck enters at the back of the room.) Could you be a little quieter entering back there? <laughter> Ladies and gentleman, that's Danny Roebuck back there! <applause> <laughter> One of the most difficult actors to work with in Hollywood.<laughter> I've got stories about Danny, but that's later. Let me know as we give half an hour to Danny, okay? I'll just keep running over and over.<laughter> So, I'm going to need your help tomorrow to do some of the reading of the parts. How many of you would like to read parts? Put your hands up. How many of you need to be coaxed and then you'll read? <laughter> Very good. Really, I want you



to be a part of it, and you are a part of it at this point, so we're going to read. I may even ask some of you to read stage direction. The thing about a 'stage reading' is I don't know how we're going to (do this) - it's not a very easy thing to do because you have to read all the action. But the people who read the stage directions, we're relying upon them even more, because they have to take that center part and make it interesting and keep the life of the piece. I want you to have fun tomorrow. What happens is: if you have one line on page 40, you're waiting until page 40 and you're scared to death - and it happens to us, too. <laughter> Trust me! So, don't be nervous. We'll goof up a lot, and I'll be the first one to trip over myself tomorrow. We'll just have fun with it. Here's where I'm going to ask for your help. We're selling the hats and shirts. I don't know how they're selling. I haven't even asked yet, but I hope you'll think about maybe buying the Hard Luck hat or a T-shirt. If you have one already, they make lovely gifts! <laughter> Also, we're going to ask for a \$25 donation if you would like to keep the script, and I will sign the script for you. It will be the first draft, and I'll date my signature on it. It's going to be a metamorphosis as we go along, because what I'm going to ask you to do - and I truly mean this - we're going to have a session afterwards where I would like to hear your comments. Hopefully, you're really going to like it, but I also would like you to look a little bit deeper into the script and tell me what you honestly think. Can it be improved in certain areas, or did it feel like it lacked? I mean, I have my own feelings about this, and I had a reading about three weeks ago, and we've addressed most of those things. There are a few other things that we'll have to continue to address as we go along, but that's the joy of it. I mean, I love the process. That's why I love acting because I love the rehearsing part of it. I like to get it to where it becomes more than just black and white, and something different happens on the actual performance. Danny's going to be reading about two or three parts at least<laughter>.



Daniel Roebuck as Jay Leno in "The Late Show."

Dan (from the audience): I'll try to do well.

John: (indicating Dan) This guy! Any of you have the pleasure to see the movie about the late night wars?

Audience: Yes.

John: The guy's brilliant in it! Not good, he's truly, truly brilliant in it.

Dan: What's really brilliant is I've learned the title of the show.<laughter>

John: What was it?

Dan: *The Late Show*. They all know what's going on! (indicating the audience) They live in Indianapolis where I'm sure David Letterman is known...

John: Shut up while I compliment you! You're going to have your time <laughter>

Dan (continuing): David Letterman's from here, you know the other guy, the one whose ratings aren't so good...

John: They say that after you did the movie his ratings went up... <laughter> Danny was great! Shut up and let me compliment you. I'll tell you my story of how I met Danny. We both got hired to do *The Dirty Dozen* in Yugoslavia. Now, Dan is hired for the pilot, which is two hours. And how many months? One month? Okay. So, we're all basically taken out of L.A. The next thing we know, we're in the dead of winter in Zagreb, Yugoslavia, and you get off the plane - this is pre-war Yugoslavia and there's a lot of tension and you can sort of feel it - you get off the plane and there are armed guards at the airport. The people have sort of a gray look to them, a very dismal-sort of feeling. It's a little depressing. The sky was gray for at least the first three months that we were there. It snowed at times. The food was gray. I mean, there was no produce and there was no color to it. There was no fruit. We used to say (that) in the morning we would eat eggs that would be floating in lard. But anyway, we finally found some restaurants out there, and we're all becoming pretty close, as we're bonding through this situation. Danny's sitting across the table from me one night at this one seafood restaurant, and all of a sudden somebody starts talking about the movie called *The River's Edge*. Now, I had seen this movie, and I didn't like this movie. I didn't like this movie at all because I felt like, not only was it a really dark portrait of humanity, but it left us with no light whatsoever, plus Keanu Reeves was in it.<laughter> I still don't know what the hell that's about. But anyway, I couldn't quite figure it out. When I left the movie, I said, "Why? Why? What's the point? What does it leave us with?" So, somebody brings it up and, of course, I have a big mouth, and they're all talking about the movie, and all of a sudden I say, "I didn't like it". Everyone goes <facial gesture expressing surprise> <laughter>, and I begin to spout all the reasons that I just gave to you why I didn't like this movie. I just said, "Look guys, I didn't like it. I just didn't see anything worthwhile in it". And everybody got really quiet at the table, and they're sort of looking, and all of a sudden I said, "The

only redeeming factor in the entire film was the guy who played the murderer. He was good.” And I look across the table and I see Danny doing this <big grin> <laughter> and everybody starts laughing because the heavysset guy in the movie was now my thinning friend, Dan Roebuck, so we say we...

Dan: ...fell in love...

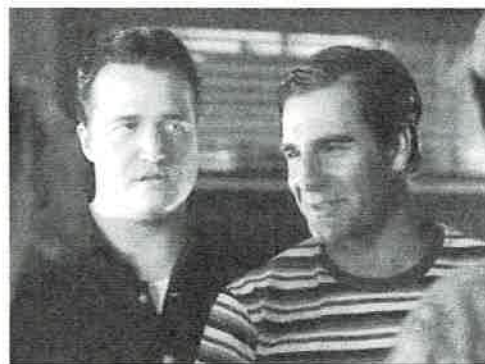
John: ...on that movie<laughter> I still feel that way about him. Not only that, he's one of the real guys, one of the real people out there. So, anyway, I'm really glad he's going to be here to share with you guys.



*John D'Aquino in "The Dirty Dozen."*

What else? I saw Terry Funk, and I tried to get him to come this weekend. He had to go wrestle in Philadelphia or something. I just went to see him in Amarillo. I attended his daughter's wedding. And Terry, I don't know if you're aware of this, Terry is a phenomenon in Japan. Terry is near god-like in Japan, to the point where, while we were in Amarillo, we had Japanese reporters and photojournalists following us. Some of them have actually moved to Amarillo to be near Terry Funk <laughter> I met one boy who is now going to school there, I said, "Why?", and his dream was to stay close to Terry <laughter> Terry's like, "I don't know what's going on, Johnny. They just keep moving here!" <laughter> So, there's going to be many possibilities in terms of marketing over there. I don't know how we're going to do it. I mean there are ways where you simply can get a sales representative from the United States who is in touch with the buyers and the distributors abroad, and it takes awhile. It could take up to a year if you go that route to get enough contracts. For example, Japan, if they feel that they could sell the movie, they may pitch it for \$300,000. Great Britain is usually good for about \$400,000, and on and on and on. Then, eventually, based upon a particular formula, whether you have an actor that can

substantiate those revenues, you put together a film maybe of about \$2.5 million. Of course, the bank is going to get 25% of that money eventually, so there's a formula to how it works. It just depends if we go that route, because I also think that this is the type of movie where I would like people to be taken away with the story. I don't want to put faces in it that are going to jar us when we see them, "Oh, that's so-and-so from so-and-so". I don't want that to really happen. I think the story will stand on its own merit, so there might be a way to do it for less if we do it with lesser-known people. I truly believe that people are going to come. I think it's like that "if you build it, they will come" <laughter> If we do our job, and we don't screw up the story, I think people will come. So, hopefully you'll come along for the ride. You'll see what this is all about. I think you'll feel empowered by it, if we could actually get this because in a way you're going to help produce the film. You're going to help to get this thing going, and I think you'll be more enthusiastic after you hear it tomorrow. Now, afterwards, after we get the signatures going after Danny's session, let's do a sign-up sheet for those who would like to read tomorrow. I would also like - I'm going to put a box next to the sign-up sheet. If you're interested in purchasing one of the scripts for \$25, which would be a donation to trying to get this thing done, at least the preparatory stages, put a little box for that, too. Any questions regarding *Hard Luck Cowboys*?



*Terry Funk & Scott Bakula.  
Screen capture by Pat Orth.*

Audience: I just want to clarify something on the financing, because I thought that, in the beginning, you wanted to do it without using anybody else's money, so that you would have the freedom to do what you'd like to do. But just now you were talking about pitching it, selling it - does that mean you'll get the financing from some other source?

John: It depends. With this particular story, I'm going to direct it. They may not want me to do that. If they let me direct and they let Terry play his dad, then I'll be happy to sign off with anybody who wants to help get it done. I think people are truly going to want to be

helpful to the project at this point. For example, I think it might be something of value to Turner Broadcasting. Terry's got some close affiliations with them. Not only are they very interested in westerns - this takes place in the west in 1949 - but they carry wrestling, and they know Terry and they love Terry. On top of that, they have a distribution arm, and they can put this in the theaters. I don't know if this will get a wide release. I don't think I want Disney to do this because I think I know what they'll do with it. <laughter> It just depends if somebody sees the vision and they really want to - it's not easy to put \$2.5 million together. It's not easy at all. If I was going to do it on my own, it would have to come down closer to a million dollars, but still that's a lot of money, but it's do-able. There are 40 characters in this script. That's a lot of people to pay, and a lot of those would be local people. I think that's actually going to serve the script even better because we're going to want people in that region. The only character that will seem to stand out tomorrow is the character of Dickey, the slick wrestling manager portrayed by Dan Roebuck <laughter> Dickey. Actually, it's the part that....

Dan: I'll try not to read it too loud <laughter>

John: <laughing> The only thing I ask is "Don't do it better." We're going to need a prosthetic chin. <laughter> So, any other questions? Thank you for bringing that up. Whoever sees the vision and can come to the table with the dollars is probably how we're going to do it. I'm going to probably try and get a good agent shopping it soon. You know, I'm either really crazy, or this thing's good. If it's not good, then I'm really in the wrong business. We've worked pretty hard on it. I still think it can get better, a lot better, and maybe you'll have some comments on that, but I think you'll like it. Anything else?

John: First of all, you all may know the wrestler - the actual person, Terry - he was on *Quantum Leap*.

Audience: Which character did he play?

John: The wrestler.

Audience: Who had the wife, right? "Heart of a Champion" is the episode.

John: Well, Terry is former world champion in the United States and is just a great, great guy, so hopefully you'll get a chance to meet him someday. He'll be playing his father. Terry, in this story, is the age that he was in 1949. I think he was four years old, and he has a brother named Dory, who goes by Junior, and, well anyway, a lot of the lines are pretty funny.

I went off to New Zealand to do *Xena*. <applause> That's a pretty tough thing. It's fun because you get to dress up in all sorts of (situations). The costumes were amazing on this, and they really do a great job. (To the audience) Yeah?

Audience: How long did it take you to get pumped up for that? <laughter>



John D'Aquino as Ulysses on "Xena."  
Screen capture by Billie Mason.

John: Well, really, that was fear that drove that. <laughter> I didn't want to stand next to Lucy and not look good. She is pretty strong, and she is amazing with the physical stuff that she's asked to do, which she is so good at it. I was completely humbled. It took me about two months to do that, and it was over the holidays, so I had to resist my mom's cookies all the time, which were always there. The problem was they asked me to do a lot of these things, and a lot of these stunts required great flexibility, limber muscles, so I was trying to work and get pumped up. Half the time you see me on that film, I am cramping so bad <laughter>. The simplest thing became really difficult because - I mean yoga would be the ideal thing to do for about two months before you do that show - but what was really tough is the sword fight at the beginning where they introduce my character. In order to practice it - you never get ample time on these things - I'm like, "You want me to do what? Okay", so they give me two fake swords. The swords are made of wood, and the swords are heavy, and in order to have it look good and not hurt somebody, which is always a big concern, I want to practice this thing as much as I can. Now, on the day, say 20 minutes before we shoot it, that's when they start showing me all these things. I'm going to do this in 20 minutes, in a 'master?' Okay. Sure. It's my body. You're exhausted because you're working on very little sleep, because you're on a New Zealand time zone, and that's very exciting. So, I'm working these maneuvers with the swords, and now it's the fourth take and I'm finally getting it. (John demonstrates the various arm motions.) Okay, now I go here and then I go back here, okay. I can't take out somebody's eye, and I got it. <laughter> Now it's take 11, and they're getting heavy. <laughter> Literally, it's about 15-18 takes the first time. My arms are getting really tired, and now we're going to begin filming, and I've got to be sharp, and it's really, really tiring. I mean, I was lucky - I think that it was the editor that made me look that good. I don't know, there are times



I'm going <gesture> and the guy's over there <laughter> But thank you. I had fun doing it. It was a lot of work and being on that boat was great.

Audience: How did they do the effect where you were spinning Lucy around?

John: All right. That's the worst question that could have come up. <laughter> Did you know that, or just guess? All right, they tell Lucy and I that we're going to do this thing later with the stunt guys, okay? So, what they want me to do is stop and... (John beckons a young girl from the audience to come up) Can you come here a second? I need you to help. (She comes up and stands with John) They want you to stop and she says, "Hi, I'm Xena". I said, "Hi, I'm Ulysses." Then we get back to fighting. And now this one dude <laughter> - they say to us, "We want you guys to lock arms like this" (John and his assistant stand face to face and grasp each others forearms) "and bend at the knees, and 'Up!'" (they crouch slightly and then rise up on their tiptoes) and that will simulate the beginning and they'll take it from there. This thing looked like the worst piece of effeminate garbage I'd ever seen in my life. <laughter> I may end up doing this <gesture>. <laughter> It looked so bad because there was really nothing to do. They said, "Don't worry about it. Just do that." I'm like, "They're killing me." <laughter> Any other questions about New Zealand or *Xena*? Did you like it?

Audience: Yeah.

John: Here's my problem with it. Now, normally that show, I think - I wasn't even sure if I was doing the show a favor - because normally it's done tongue-in-cheek, right? Real wry. They're not going to be so religious about ancient dialogue, shall we say? So, sometimes they are and sometimes they're not, and sometimes I'm saying things like, "Xena, you saved us all" <laughter>, and other times I'm saying, "So what's happening, baby?" <laughter>, and I'm trying to figure out how does this jibe? I was actually pleasantly surprised because I wasn't sure how it was going to turn out.

And so now we're on to the next thing. Last year, I did a play in L.A. called *It's All About You*. Did any of you come to see that? You were there at the Tamarind! Did you see the two different shows, or one show? Okay. There was a show that I did at the Tamarind Theater, which some friends of mine run, called *It's All About You*. Now, tomorrow, a dear friend of mine, Mark Fauser, is coming to help out with the reading. He has his family about an hour north of here. Mark is a writer. He just sold a script to Billy Bob Thornton, and Mark was also on *Quantum Leap*. He played a cop on *Quantum Leap*. Do you know which one that was? [ed. note: final scene of "Moments to Live"] He'll tell you about it tomorrow, but he's friends with Tommy

Thompson. At any rate, Mark wrote. He came to me years ago. We were doing skits for class - Charles Nelson Reilly's writing/acting class - and we all wrote in the class, and he says, "Johnny!" He's a nut. Mark is a nut. He says, "I want you to play this role in this thing in my hand." I said, "Okay, what is it?" "Uh, you play a movie star" - um, (to a young girl in the audience, perhaps the same one who helped him with the Xena maneuver above) What's your name?

Young girl: Courtney.

John: Courtney. Could you cover your ears for a second? <laughter> "A movie star with a small penis." <laughter> Thank you, Courtney! <laughter> And I said, "What?" And he said, "It's really funny. You're going to love it!" And I'm like "I don't think so." <laughter> Anyway, he told me this crazy story, and I'm like, "Mark, I don't want to do this." Anyway, I ended up doing it for class, and it was nuts. Everyone died laughing, and it's basically about this - it's a nightmare. It's a black comedy nightmare about a movie star that is up and coming, goes to a premiere of his own film, and everything is great. The paparazzi are there, just like this (points to a camera in the audience) <laughter>, and he goes to the restroom. As he approaches the urinal, there's this whacked-out guy that Mark plays. My name is Johnny Bosco, and as I was just about to unzip, he says, "Omigod! Omigod! Johnny Bosco! I'm your biggest fan." And I'm like, "Hey, hey" <gestures> <laughter> And it goes on from here. (The guy says), "Can I have your autograph?". "Well, if I can just use the restroom, sure." "Actually, can I get a photograph? Would you mind if I get a...?" "If I could just use the restroom first because I'm in a real hurry. I've got people waiting for me." And I'm like, "Could you hurry?", and he's like, "Oh yeah, yeah." So I wait for him, and I wait for him, and he doesn't come back. Finally I'm going to bust a gut - I've got to go to the urinal here. So I approach the urinal and, on stage, I have my back to the audience. I'm doing my business, at which point he enters, walks up next to me, puts his arm around me and goes, "I'm ready", and I'm like, "If I could just finish", and he says, "Oh yeah, yeah, sure." At this point, he starts to look behind him <laughter>, and he says, "Oh...Oh man", and I realize what he's doing (i.e. looking down), and I turn away from his direction. Little did I know, he had a female friend of his come in with a Polaroid camera right here (indicating his waist). <laughter> They snapped a shot of me from here up (indicating his knees), and now she takes the picture and puts it in her dress (indicating into the neckline). I'm like, "What the hell you doing?" By the time I zip up, the picture's becoming developed and, "Oh", a very disappointed "oooooh", and all of a sudden this crazy thing happens where they're going to frame me for

having a small pee-pee. <laughter> It's like the final indignation in a Hollywood career.<laughter> And it's nuts. That's how it begins. It was absolutely insane, and it gets only worse, and worse, and worse <laughter> It's nuts. It's like 180 degrees from *Hard Luck Cowboys*, but anyway it got a really good response in L.A. There were a lot of in-jokes; there were a lot of other jokes that people will get as well. And they're going to make a film out of it. Of course, it will be a small film <laughter>, but they're putting together the necessary money, and they're going to film this thing. I think - for those of you who drink - I think it's going to be a good laugh. I really do. It's called, *It's All About You*, and it is really nuts, so we're getting some people - Dom DeLuise is going to jump in and play something in this. We're going to have some nice people. I think Dom's going to play my dad, which will be cool. We're going to start filming that in September, and we're going to start trying to sell 'Hard Luck' just as soon as I get back. So that's pretty much what's going on right now.

My friend, Sergio, the mask maker from Venice, is in L.A. When I go back, we'll be planning to go to the Grand Canyon, taking the family. I'm looking forward to that. Now, to those of you in L.A., let me know. We're going to be - July 28, Monday night - we're having a special evening for Sergio at Ta del Sole(sp?) by Universal Studios, and then also he's going to be the featured artist at the Festa Italia in Santa Monica, so we've got some fun stuff to look forward to. I sense the independent filmmaking career is about to kick in, and I'm looking forward to that. I've got one idea that I have for Danny and myself for the future, but that's the next thing. If things start to click, I don't know if we can necessarily put something like this in stone, but if we start to realize our movie, I'm even thinking about having a convention for *Hard Luck Cowboys*.<applause>. Maybe what we'll do is have it down there - do it in Amarillo. I kind of thought we'd have a real nice time with that. We'll see how that goes. Any other questions?

Audience: I've got one as a fellow writer. I'm not sure, did you start writing first or acting first?

John: Acting.

Audience: So, how do you - from in here - how do you react differently, say, as an actor you're interpreting somebody else's vision, and now it's your vision that's coming true with *Hard Luck Cowboys*? How does that...<inaudible>

John: I think a certain amount. I'm not afraid of it. I was lucky because, years ago at the Burt Reynolds Theater, I wanted to write my graduation scene. No one had ever done that, so I approached Charles Nelson Reilly, who was directing at the time. I said I'd like to do that, and he was very encouraging, saying, "Of

course, do it", and something really clicked in me while I was doing this. It meant something to me - a little bit more. I learned something by other people reading my words, because inevitably they're going to say something, or do something that's never even occurred to me. There were about 3-4 things last night off the top of my head that I had no idea they were going to take and put a different spin on, and that was great. I think there are things that I'm going to write that I don't need to direct. I'd be happy just to sell them, or be in them - one or the other. This one I want to make sure is done with great respect to the people involved, so I want them to nurture this one. But I think it's exciting. I'm telling you - I hope you believe me, but I got more of a kick out of watching the thing (John's play *Stiff Cuffs*) last night than anything I've acted in within the last five years. I can promise you that. Because what excited me is, years after making it - and it's been a long time since I've read it or seen it - the words work. That's a real high.

Audience: That's just the best feeling.

John: It worked. And then I also talked about this with a few different people here. Is it Velma, or Verna?

Audience: Verna.

John: Verna. She was describing what it's like in her life now. "But just to get out of the way. Just get out of the way." I have to say with *Hard Luck Cowboys*, it's a little different because *Hard Luck Cowboys* I was relying upon true fact, a lot of research, and then interviews with people, visiting the ranch a handful of times. It took a lot to get it to where it is now. It is just one of those things that was generated by my partner and myself, and I really feel: "Try it, just try it." I mean (this to) all of us that put a lot of control in our lives - and I know I'm guilty of it - (wanting) to try and control everything because that's how it's going to be perfect. (But) sometimes if we just let it go, it just happens, but it happens in a better way than you could have ever imagined it. I think that might be the lesson. I'm just very excited to hear people read the words. It's really good. I had a reading at my house for *Hard Luck Cowboys*, and the notes were so good afterwards, really articulate and really right on, and I'm looking forward to hearing yours. We're going to be taping it tomorrow, <laughter> and Terry and my partner, David - who is my writing partner, David Howard, on this - we will sit and read the notes along with the reading, and we're going to make it. If we hear congruent notes coming up especially, we will address those, but we know there's only so much we can do within the parameters, but we can try, so I welcome you tomorrow to speak up afterwards. How are we doing on time for Danny? Are we close? Well, why don't we bring Danny up now, we'll spend a little time together, and then I'll go sit

down. Okay? Shall we do that? Put your hands together - Dan Roebuck! <applause>

Dan: Now I know what it's like going to Hollywood<laughter>

John: How many times did this happen on a set, in the middle of a shoot?

Dan: My name is Mr. [writes 'Mr. Roebuck' on the board behind them]<laughter> Open your books, please. <laughter> There's a lot to do in our Amway <laughter> We'd better take that off before we get into trouble. <laughter> I am Mr. Roebuck--I can keep that on. Good afternoon.

Audience: Good afternoon.



Dan Roebuck. Picture by Carol Davis.

John: Danny comes to you from Chicago where he's filming an FBI Story.

Audience: *U.S. Marshals*.

John: Yeah, late night cops.

Dan: *U.S. Marshals*. I just don't...

John: Well listen, I'm not used to doing \$80 million pictures.

Dan: Well, it's difficult for me. If you saw *The Fugitive*, we're doing the sequel. I was in *The Fugitive* and now I'm in the sequel to *The Fugitive*. The first time I've been in two movies that are alike. (to someone taking a snapshot) Hi! <laughter> I hate having my picture taken. <laughter>

John (to Dan): Are you having a good time there?

Dan (to John): You're just too good looking! <laughter> Even after 10 years, nothing's fallen yet <laughter> Even in this light, you still look good.

John: Don't make me take a before and after picture, though <laughter>

Dan: So what have you - hi!

John: Are you having a good time?

Dan: I'm having a very good time.

John: In Chicago and in Indianapolis, of course!

Dan: Great time in Indianapolis. Went to the Children's Museum. <applause> They had little children in vials <laughter> I was expecting something else. That was kind of different<laughter>. We have a 19-month-old, not John and I, my wife! <laughter>

John: This lobby is a long way<laughter>

Dan: Long nights.

John: Ooooooo, Zagreb nights <laughter>

Dan: At least something was happening for you <laughter> It wasn't really going on for me. Anyway, my wife, who is a woman<laughter>, and I have a lovely 19-month-old daughter, and we're going to have another baby, who is a boy<applause>.

John: She's only six months pregnant. I mean, has he grown the thing? <laughter>

Audience: It appears at 12 weeks.

John: At 12 weeks? <laughter>

Dan(gets up and goes to the board): We're going to have a little...Birds. Bees. He's been in Hollywood 14 years and you'd think he'd know something. <laughter>



Dan and family. Photo by Carol Davis.

So, this is my second *Quantum Leap* Convention, although I've never been here at the one in Indianapolis. We did the Con in L.A. a year or so ago. It's my pleasure to be here and my pleasure to see everyone here and, Omigod, ask me something! I don't know what to say.

John: Anyone see him on *Matlock*?

Audience: Yeah <applause>

John: How many did you do until it was over?

Dan: I did 50.

John: Whoa! Danny's picking up dinner, folks <laughter>

Audience: We don't have dinner scheduled. <laughter>

Dan: What happened to lunch? Is this the whole convention? We're just in here?

Audience: Yes.

John(to Dan, indicating woman in the front row): I don't believe you have one of these shirts. <laughter> Ladies, would you get him one of these? Now, notice how large my left eye is. <laughter> Huh?

Dan: That's something, John.

John: Alright.

Dan: That's something <laughter>.

John: Heidi, is there a Mr. Dietrich?

Heidi: My brother, yes.

Dan: And he was okay with you having that shirt, I see. May I buy one of those?

John: Danny's already thinking about where he's going to put the circles. <laughter>



Dan(to audience): Yes, in the back! Please!

Q: *U.S. Marshals* is the sequel to *The Fugitive*, but the *Fugitive* isn't in this one, right?

Dan: There's a different *Fugitive*.

Audience: No Harrison Ford? Awwww.

Dan: Well, it's not Harrison Ford; the guy's innocent! What are they going to do? Put him back in jail? <laughter> You know what, the movie made so much money. "Come on, let's go, you're out there<laughter> You did kill her. We're just making it up"<laughter> (seriously) This time we're chasing Wesley Snipes.

Q: Is he wearing a dress still?

Dan: No, he isn't. He only had a dress for the last one. See, "U.S. Marshals" are the marshals, us, we, the marshals who chase them, the fugitive, the last time, so now we're chasing - so Robert Downey, Jr. is also joining our cast, who has been a fugitive himself. <laughter> Everything is a circle.

John: He's also good.

Dan: He's a very good actor. A very good actor.

John: What's he doing?

Dan: He's coming on as a special agent who is chasing the fugitive.

John: I don't picture him as an agent.

Audience: Not good.

Dan: Not very..... He's a very.....

John: Has he woken up in your bed? <laughter> Like one night you walk into your room, "Get the hell out of my bed, Robert."

Dan: No, he's doing great. I think he's really coming back. You know, he's had some rotten times, but he's really coming back, so that's *U.S. Marshals*. It's interesting to go back. For the first movie people would say, "Now which one were you?" because I never look like who I am. I mean, the most I probably look like anybody is the guy from *Matlock*, or the guy from *Quantum Leap*, except they cut my hair short. "Oh no, we don't like that. We don't want people to really think it's 1968", you know. So people don't know who I am. I was the one who said "hinky". Now, in this movie I don't say "hinky". So I'm going to say I was the one who looks like the guy in the first movie who says "hinky" <laughter> Although the <inaudible> (indicating mustache)--they glue it on every day. But, for the first time in my life, I didn't get a speeding ticket; I got pulled over. I'm a doer. I'm a goer. I don't stay. If I'm in Chicago, they call me and go, "You know, they re-wrote the scene. You're not going to be in that scene. I hope that's okay", and I'd say, "Well then, I'll just go to Santa's Village". You know, I have <laughter>, so if I can't be in the movie, I'll go to the Wild West Town. Over the Fourth of July, I wanted to get out of the city as there were too many people. We drove from Ohio to Maryland and we're coming up through Pennsylvania.

Audience: That's out completely <laughter>

Dan: Yeah, that's out. That's really out. You know, it was one of those things. We were in an area where they had road construction for 25 miles and we came in and I said, "You know, if I were a cop, this is where I'd be waiting", 'cause you know everyone goes "zoom" when they get out of there. So, I went "zoom" and (imitating a siren sound), so I pulled over. You know, I'm never cocky. I mean, when you're speeding, everyone speeds. We have traffic school. Do they have traffic school here?

Audience: Yeah.

Dan: You know, people go, "Well...I mean, everyone else is speeding, and I don't know why they picked me." Everyone always has an excuse. "Hello, you're speeding! Do you speed every day?" "Yes." "Well then, you're doing pretty good"<laughter> So, I got pulled over. This isn't really that interesting of a story, but <laughter> he asked me for my identification and car registration. "Oh, it's a rental car" so I opened the thing--you know, cause the movie rents them for me. I hand him this thing, and he said, "Mr. Roebuck". Now, this is 1:00 in the morning outside of Pittsburgh, PA, so this is not in Metropolis. "Mr. Roebuck, do you have any other ID?" I said, "No. Does that say "*U.S. Marshals*"?" "Yes sir. Are you a marshal?" <laughter> "No, we're making a movie, you see, and...." "What?" "We're making a movie in Chicago, a movie called *The Fugitive*..." "Oh. *The Fugitive*!" <laughter> I was the guy that said 'hinky'."

John (in a deep voice): "Want to wear my cuffs?" <laughter>

Dan: So I didn't get a speeding ticket that day. My wife just couldn't - my wife never gets a speeding ticket.

John: You better keep that rental agreement.

Dan: Yeah, I thought about that at the time. I said, "Here, let me give you a script." <laughter>

Q: What was it like doing *Lois & Clark*?

Dan: *Lois & Clark* was very good. I've been watching John work the room. Has anybody seen *Lois & Clark*? <laughter> Four of you - good <laughter> So this answer is for those four. Honey, we're not done! <laughter> So, I get this script for *Lois & Clark* like you get scripts. It's not like they go: Please be in *Lois & Clark*. They go: You're one of 40 guys trying to be in *Lois & Clark*. So, I get this script and I have no connection with this guy. He's a nerdy, strange, ridiculous, freaky character; elements I couldn't understand. I mean, I literally didn't know what to do. I was putting on a bow tie. Here's my choice: I'll put on a bow tie. That's what people do. That was my acting choice right there <laughter> I kind of know the words, but I just don't what I'm going to do with it. I go, "hi", and they go "yes", and they obviously haven't

found this person, I mean, and please God. I have a friend. His name is Dan Schweiger, and this is Dan Schweiger, <whiny voice> "Oh man, I'm gonna die tomorrow. I think I got AIDS". You know, he worries about everything, and he talks like this <whiny>, everything's like this. So I said, "Could this guy be like that?", and they said, "Okay, yeah, try it." So I did Dan Schweiger, and they hired me, and then I had to play Dan Schweiger for two weeks <laughter> Absolutely true. And then Dan Schweiger says "Hey, I saw you on *Lois & Clark*" <laughter> I swear to you now this is true. I said, "What did you think?" (Dan Schweiger voice) "You know, the guy was too weird" <laughter> Absolutely true. Now, I've got to tell you, I'm not kidding, despite our love (puts his hand on John's shoulder) <laughter>

John: Is he turning into Jimmy Stewart? <laughter>

Dan: Despite our love, I'm as straight as can be, but when that guy walked past me in the superman costume, I went, "Woo-Ooo" <laughter> That guy was... <laughter>. Hey, where can I get one of those shirts? He, boy is that guy, he was really cool. I just wish that, you know; I didn't have any scenes with him. (whiny voice) "Can I talk to Superman?" (deep voice) "Stay away from Superman!" <laughter> (to John) You did the show, right?

John: I don't think I had a scene with him.

Dan: He was the guy who tied me up. <laughter> ...Trailer 7.

John: He was deeply affected by that night in Zagreb.

Dan: Yeah. It was very dark. So, I had a good time. It's too bad that show went off the air. I think that had a very funny sense. You know, it was a good sense. (To the audience to his left) Pardon my back.

Q: <inaudible>

Dan: No, you paid good money. So I had a great time on *Lois & Clark*. Anybody have another question?

Q: I've been watching you on *Nash Bridges*.

Dan: Thank you. *Nash Bridges*. For the seven of you who watch *Nash Bridges*, and then there's the other 48 of you who don't, *Nash Bridges* is a little show with a guy named Don Johnson, who I thought was on your shirt (indicating Heidi), but I see now its not similar <laughter>. So I play perhaps the stupidest human being ever on *Nash Bridges*. I play an arrogant, stupid, dumb cop. You know when you see this *Nash Bridges* show they have this character, everyone is like: "Oh, Nash, you're so smart." And the girls say "Oh, you're so good looking, but you're smart, too." <laughter> So they didn't have any character on where they could say "You're stupid. You're just stupid." So they wrote this character. I hand key evidence back to criminals. I come in as a bounty hunter and end up working for another criminal, I'm so stupid. I don't know. So what they're doing, they tell

me next year I'm going to come back, but this time...this is the pitch..."What do you think about this?" "Uhhh...you're going to put me (on), and I'll be paid for it? Okay!!" The pitch was "You marry the commissioner's daughter, so he makes you their (Nash and others) boss." I come back, the stupidest cop in America, but I'll be Nash Bridges' boss.

John: One episode?

Dan: Three. They want three. Well, we'll see. Where ever God leads me. (To member of audience) Yes, the woman who didn't know who Terry Funk played. I didn't know either. I was reminded (of something) watching them all swarm over you. I was on your side! I was reminded of when I went to hear Milo Schwarmitz(sp?). These guys were at the <inaudible> and I wanted to know where did he get the idea to do "Hair?" And the guy in front of me—do they have PathMark(sp?) here? James Carroll(sp?); PathMark. He was an actor, but he was the spokesman for a supermarket. It took me so much courage to ask Milo Schwarmitz "Where did you get the idea to do *Hair*?" and the PathMark man turned around shouting "He heard the record!" And I've hated him ever since. I want his career ruined. I hope PathMark is sued. (To the woman) You had a question?

Q: My first comment was going to be (that) I enjoyed seeing you in and around in *Nash Bridges* and I wondered if either one of you have ever been involved with outdoor drama?



Dan Roebuck. Photo by Carol Davis.

Dan: I'd never been involved in outdoor drama. I've had some....

John: I had this chase in a swamp one time. <laughter> It was pretty dramatic. At least for a swamp. Actually I was chased in the state of Texas by the ugliest women I think I've ever seen, and they had this really strange guy driving. There was banjo music playing in the background <laughter>. But that's a whole other story. Outdoor drama. (To Dan) Maybe you have, have you?

Dan: No, I haven't. I do a lot, you know. You know I'm from Pennsylvania. Now you'd think there'd be

something up there, but there's not. That's for the grandeur. The Pennsylvania Dutch people, so, what are you going to have? A drama? <accent> "Hey honey, give me...", you know "hand me the sauerkraut" <laughter> I mean, it's not like Tecumseh and the Indians and everything.

Q: Oh good for you, you know Tecumseh? That's from my hometown.

Dan: In Asheville? Was that Asheville?

Q: Chillicothe.

Dan: Chillicothe. Oh, that place. Now, can I tell you since you don't...

John: Hold on. I'm going to try and spell it. <laughter> T-e-c-

Dan: Chillicothe, sir <laughter>

John: T-e-c-u-m-s-e-h.

Dan: Well, you're a Seminole.

John: Is that it?

Audience: Yes, it is.

John: Wasn't there a movie done there recently?

Audience: Yeah.

Dan: Anyway, John we're losing them <laughter>

John: Can I spell anything else for you folks?

Audience: What about Chillicothe? <laughter>

John (to Dan): What are you saying, Dan? It was really interesting.

Dan: I wanted to address... <laughter> I really don't have a lot to say. We're almost done. We're moving forward, I swear. So, this is a true story. I only tell true stories, I can't vouch for John, but I only tell true stories. I was hired to go out to do *Nash Bridges* based on a scene that we all did, that they wrote just for the audition, which is not uncommon but usually they tell you. So I this is what I thought I was doing while reading the script. The script is so many times irrelevant when you have a family. You know, what have they got, money? Okay, I'll do it! <laughter>

John: What kind of skirt am I wearing? Oh, okay.

Dan: I've done that, too. So, I'm reading. They give me a copy of the script. We're on the plane. I'm reading the script and it opens with, "Bettina hangs six stories above the street". I'm going, "What the hell is this", and the executive producer who wrote it was on the plane, and I said, "Yo, it says 'Bettina hangs over the street.' What's that?" He says, "Yeah, yeah, we're going to do that. We're going to hang you. We're going to put you in a harness and..." <laughter> "You're going to hang me?" So, that first night they really did. They said, "It's all right, you want to go up?" Now, I've got the same stunt man who is actually a dear friend of mine. I've known him for years, and they brought him up, and they go, "The harness is ready". I say, "Now, get in there, baby". <laughter> Because that's his job, you know. So, Bob gets in there and they hang him over six stories above the street, they

bring him back, he gets off, and he goes, "Eww, that's scary" <laughter> He was literally there for four minutes. I hung out there for six hours one night and five hours another, just hanging, looking down, and they go, "Well," they had the guys underneath, "they'll catch you if you fall" <laughter> You know, "Watch out!". I ended up actually choking myself out. My harness slipped at one point, and the next thing I know they're slapping me awake, and I was like, "I was in Oz and you were there, and you were there" <laughter> "and Don, you were there!" <laughter>

John: You want to hear about Dan's hobby?

Audience: Yeah.

John: Ask Dan what Dan collects.

Audience: What do you collect, Dan?

Dan: Gosh, it's so weird that you ask that <laughter> I collect, I have what they tell me at this point, is one of the better known, or revered, whatever, I collect monster toys. If any of you were up at 4:00 a.m., we made a video last year about how Halloween in America would come out of my...(one person claps) <laughter> Thank you so much.

John: Couldn't sleep? <laughter>

Dan: So, I like horror movies and always been in love with monsters, so I have masks, walls of masks, toys and Frankenstein's and Dracula's. My little daughter, who can't say "p's" yet, like in please, she can barely say anything, but she can say, "Dracula" <laughter> She's a smartie.

John: It's pretty amazing. I've been to his house on Halloween, and it's pretty amazing.

Dan: This tape that we made is about Halloween in America, and <inaudible> everywhere. (To girl in front row) Hello? Give me a quote! We have the Queen of Quotes here in the front row. Now, I know she's not on the agenda <laughter> One good quote.

Girl: <inaudible>

John: What did she say?

Dan: Oh my goodness! You know, give me that badge. Where's your crown? You're the Queen of Quotes? I'd hate to see the king. <laughter> So, I'm sorry, we'll come back to you later, young lady.

John: <humming Jeopardy theme> <laughter>

Dan: John, go spell something <laughter> So, is there anything else that we can answer in this? Yo!

John: There's a question in the second row! What do we have for her, Bob?

Dan: You with the John D'Aquino...

John: Hey, thanks for playing!

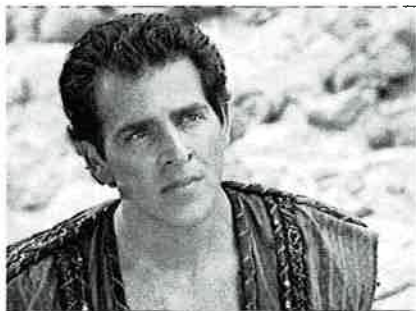
Q: Last year when you first told us that you were going to be on *Xena*...

John: Yeah.

Q: You said there was a possibility that it might be more than one. Is there going to be?



John: I don't know. Actually, I know one thing about *Xena*. *Xena* is, like in the comic books, about to take a very dark turn, really dark. So you all may want to look for that. Now, they may gain an audience out of it, but they may lose a portion of their audience, too. A friend of mine that I went to school with, Steven Sears, who is a producer, is being kicked off. So I don't know if my character will necessarily fit that new schematic unless I come back in some way to serve the forces of evil.



John D'Aquino as Ulysses in "Xena."  
Screen capture by Billie Mason.

Dan: That's too bad for the kids that are watching the show. <laughter> Well, we have Satan's spawn right here <laughter> Today, we're going to talk (goes to board)<laughter> Congregation, the Devil! (as he writes on the board)<laughter>

Q: <laughter and mixed conversations>

John: You woke up, didn't you? <laughter> So, I don't know. But Dan's always funny, 'cause he was so jealous because he found out that they were coming out with dolls on *SeaQuest*<laughter> It's his dream to play a character that becomes a doll. <laughter> I got screwed out of the deal because they stopped right - because my character was added after the fact--so when the initial order went in - I never got anything from it. Terry Funk gets a doll.

Dan: I guess I'd better start actually collecting dolls of people that I know <laughter> I mean, I'll get the Terry Funk doll and I'll <inaudible> That might be something interesting to have. (To the audience)Yes, sir! Yes, the man who watched the Halloween video.

Q: In that (video) you meet some unique people like the grandson of Lon Chaney and Boris Karloff's daughter. It kind of made me wonder, you know, you're in an industry where you meet people that are just icons. Do you ever meet anybody where, when you approach people like those and you're trying to do your job, whatever, you get tongue-tied.

Dan: The last person I met like that was this guy named John D'Aquino <laughter>

John: Like a clock, I knew that was coming <laughter>

Dan: Well, a friend of mine just walked in the back room here. (Dan's wife)

John: Well, who is she, Bob?

Dan: Well, let's bring her down! <laughter>

John: What do we got for her?

Dan: We'll embarrass her later. Uh, hello. I don't see her tag. So, you know who I met like that? This is a guy I met like that. The day that I met Andy Griffith. I was a guest star on the last episode of the first year. As it turned out, I was doing *No Time for Sergeants*, the play, and I had never - in the time I was doing the play, I just went on an 'Andy Griffith Fast' 'cause I didn't want to do Andy Griffith. I wanted to do it my way, so I didn't watch *The Andy Griffith Show*. I didn't watch *Matlock*, which had been playing for just a few, but I would've 'cause I loved the actor. So, we got done doing the play and almost, about a week or two later, I went to do that show, and when they said, "Dan Roebuck, Andy Griffith", I went (frozen, with mouth open and hand out to shake)<laughter>. He walked away from me. "Who's the kid?" But then as he was walking away, I said, "I just did *No Time for Sergeants*". He turned around and said, "You did it in Glendale, I heard about that." And then I cringed. "Danny, now Danny what are we going to say here for this script?" You know <laughter> So that was it for me. And who was it for you, John?

John: I was just thinking. I did have a strange sort of - I did *Shades of LA* years ago. I got to meet a lot of people literally right off my television, like *My Favorite Martian* (Ray Walston). Working with him, that was great. A lot of people that I... It's always the ones that I used to watch growing up that get me more than the big stars. It gets me where I'm really young.

Dan: Well, we're fans, too. You know, you're a fan. You go, yeah, you touched me. It's very spiritual.

John: And you worked with Fred Gwynne.

Dan: Fred Gwynne. For some reason, I wasn't nervous about Fred Gwynne. He was very.....

John: He was so down to earth. He really was.

Dan: Fred Gwynne. I think, the other thing is he approached me first and said 'welcome to the show'. (Imitating)"Now, now Danny" <laughter> "I want to welcome you to the show".

John: When I watch *The Munsters* now, knowing what, not when I was a kid, when I watch it now, knowing what it takes to perfect a character like he did, it's brilliant.

Dan: Yes, and he never knew it. And he never knew it. He was, "I don't want to talk about *The Munsters*. Let's talk about *Car 54*. He'd talk about that. He hated *The Munsters*, but then I brought in my Herman Munster doll and said, "Fred, could you please?" (Imitating)"Where the hell did you get that?" <laughter>

John: Did he feel he was marked by it?

Dan: Yeah, he felt it. It was terrible, too. If he had any idea of the opposite effect. You know, actors get -

actors say, "I don't want to talk about it" - it never occurs to them that they affected other people.

Q: Did you get any of his books for your children?

Dan: I did, actually. I didn't get them for my children, but I got them for me. He drew a picture of Herman in the cover of one, and I had that in my bookshelf for seven years until I found out...(desperately) "I can't take it anymore. I got to cut it off and frame it". <laughter> So that's what I did, and I hope that he will understand, God rest his soul. But, it's the people that we grew up with. Although, Harrison Ford, I mean...

Q: A friend of mine was going to ask 'Do you have any Harrison Ford stories?'

Dan: Umm (several moments elapse as Dan thinks of several different things) No. <laughter> Although my wife told me as we were driving home from the Children's Museum - we were with a friend of ours - and our friend said, "You know, I saw Harrison Ford on Oprah, and he said one of the things he hated doing, *The Fugitive* was one of them", which was a surprise to me.

John: Did he mention your name?

Q: Because it—the script--was not very well finished, and they were kind of, you know, making some things up as they go along and that's a lot of pressure, and that's why he hated it.

Dan: Oh good, well thank you for clarifying it.

Q: We loved the movie. He loved the way it turned out.

Dan: Well, when we were making it, he was like, "Oh god, this is my '*Hudson Hawk*'" <laughter> That was his quote.

John: Is he funny off camera?

Dan: He's very quiet and shy. You know, we were sitting opposite each other. We're shooting at the Hilton in Chicago, and it was that whole end scene in the movie. We were sitting, I'm like this and he's like this, and we're just sitting staring at each other.

John: Staring at each other.

Dan: Staring. Literally staring, and I just went, "I don't know what to say to you" <laughter> and he says, "I understand" <laughter> It was so hard not to, you know, when he walked past the first time, (drops to his knees, head bowed) I go, "Oh god!" <laughter> "Indy!" <laughter> Now we're like, how ya doing <laughter> Yeah, we're the same, we're just two actors <laughter> You're making 20 million. I'm making 20 dinar <laughter> 22 cents. Oh, Harrison, he's a good guy. He's a good fellow.

Q: What about Tommy Lee Jones?

Dan: Tommy Lee gets a lot of criticism. Tommy Lee Jones, you know, he ain't no John D'Aquino. He's not like "Bring my people unto me" <laughter>

John: (To audience) You're taking a little too much enjoyment there <laughter> I've got to put my foot

down. (To Dan) And you!

Dan: But Tommy, you know, people come up to him, "Can I get an autograph?" "Yeah, sure, sure". The reason that movie, *The Fugitive*, was so good: Now Harrison was working his stuff, and Tommy Lee Jones and us fly praises at him because, he goes, "No, no man, we've gotta work this out, we gotta work this out." So if you remember *The Fugitive*, you know all the dances between the marshals, everything on the other side, "hinky" was one of the only things I said that was actually in the script. Everything else we would just create on the spot. We would get there early, and we would just work it and work it and work it.

John: I told them yesterday the best line in the whole movie was the joke about coloring the water.

Dan: Oh, the water, yeah. And that's just - you've just got to nail it down. You've got to go, "What the - what are you going to cut to right before this?" "It would be like the river, some of that." It was a matter of finding out that. But anyway Tommy Lee Jones is a very good man. I've got my 'Two Face' figure which I'll be slipping in there soon <laughter> "Tommy, you know, I was thinking today I'd talk about it, but maybe I'm going to say a line about, you know 'Let's catch him tonight.'" "Yes, that's good." "And I thought maybe I'll stand next to you." "Yeah, that's good." "And I thought maybe you could sign this right here" (indicates handing Tommy the doll) <laughter>. (To audience) Yes?

Q: Is Tommy Lee Jones in the new 'Marshals'?

Dan: Yeah, he is. He's the main marshal. He's the star. We were on the set the day that *Men in Black* was opening, and I could just, I knew, I said, "Tommy Lee Jones, you are going to be gold". I said I'm getting ready to do interviews with the guy who knows the guy <laughter> Just to show you: "Well, Tommy really enjoyed doing *Men in Black*, one of his favorite scenes..." you know, but then it's so big. He's been a hard-working actor. At the end of the movie, he goes and he works around. He's got a ranch where he raises Black Angus Beef and polo ponies. Or, if you ever watch *The Honeymooners*, he's stringing(?) <inaudible>, even the guy that tells you he didn't get hurt.

John: What was the name of that old movie he did with Faye Dunaway? He was so amazing. And *The Coal Miner's Daughter*? Great actor.

Audience: Be sure and give him our best.

Dan: I will. "And they wanted you to sign these." <laughter> I'll do that.

Q: Yes. Do you have the same director?

Dan: We don't have the same director. No, this is a gentleman named Stuart Berry. He's an English gentleman, he's very English, and he wears khakis all day long, even if it's 420 degrees, he wears khakis, and

he doesn't sweat, and he's, "darling, darling, we really... I - I - I'm so sorry, I'm so sorry, you don't have any lines. I'm so sorry. I'm so sorry". He's directed *Executive Decision*, so if you like that. Not that I have anything against English people <laughter> He's a very talented man and a great sense of humor. They had a whole scene of our movie end in a cemetery, and the cemetery went, "What? Are you going to shoot? Guns? Oh, no.", so they had to pull out of it. In terms of moving this circus that is this \$80 million movie around, this poor guy is getting hell. You know, the last one, this was his set: "Oh, there's my plane. There's the front of the plane, there's the back of the plane, and all I have to do is put action here" and now he's got all this other stuff going on. It's quite an event. Anything else? Yes, ma'am.



Clowning at the Con.  
Photo by Carol Davis.

Q: What role does your wife like?

Dan: In? Who, my wife?

John: It was a pleasure <laughter>

Q: Which role that you've acted in did she like?

Dan: Oh, does she like? I thought you'd said <inaudible> I think she liked the *Matlock* kid. You know, it was the closest to me. It still is. I did a movie last year. I played Traci Lords' husband. Now, Traci Lords has a reputation and, you know, my poor wife, God bless her. It went from - you tell people for like a week that you're doing this movie, because you - you're all women, most of you, but you say to a guy, "You know I've got a love scene with Traci Lords". "No way!!!! Oh God!!!!" <laughter> I call up my father and he says, "She's my favorite". "How do you know who Traci Lords is?" My own father! <laughter> So, I'd hear, "Who'd they cast in that part?" And I say "Oh, Traci Lords." "Oh my God!" So, it went from that to "Stop telling people!... Okay, stop telling people and smiling!... <laughter> You're not allowed to tell anyone else in front of me about this movie!"

John: (To audience) You all won't tell. Unless you all mention it to her when you see her. <laughter>

Dan: That would create what would amount to a

disaster <laughter> and then (to John) I can play your role. <laughter> The young lady here.

Q: Quality.

Dan: Quality? Oh yes, of course! <laughter> Of course! That shirt means quality. Oh yeah, a question again. (to himself) Please shut-up, Dan. <laughter>

Q: You did a great episode of *The Pretender* <inaudible> <applause>

Dan: She's obviously a plant in the audience <laughter> She's asking all the questions about my resume. Yeah, that's another hit show—*The Pretender*. That guy's a little interesting. I tell you, he's no Scott Bakula! He's very interesting. It's always like, (he would say) "I was thinking I'd give 'The Pretender Look' here." <laughter> The director was going... (Dan puts his hand over his eyes, then finally looks up and says sweetly) "Okay."

Q: I heard there are really a lot of *Quantum Leap* people involved creatively; Tommy Thompson, Chris Ruppenthal.

Dan: Does Tommy Thompson still do it?

Q: I think he wrote one.

Dan: Well, they're pulling the pedigree. They want the show to have kind of an offbeat and funky following, and I think that's why they're calling those writers. I mean, I've watched a few of them. They're finally explaining what the heck is going on, thank God, 'cause, you know, <inaudible> Actors - am I in that part? I'm just kidding. I don't really do that. The woman in the middle doesn't believe me. <laughter> I do it sometimes. Yeah, so *The Pretender*. I had a good time. I want to do, I keep saying to the agent, put me on a *Xena* or *Hercules*. It would take me a little more than two months <laughter> to get ready, but give me like two years <laughter> and I could absolutely be prepared to do that.

John: Aren't there like about 74 of those shows now? They all wear costumes? Now there's *Aurora*?

Dan: *Aurora*. Yeah, I'm surprised--*Aurora* snores. You know, *Robin Hood*. But, you know, everyone is trying to just duplicate what works in this. That's why I don't understand; I don't know why they would tweak the show when they've got essentially a hit.

John: Yeah, but I kind of like taking a chance.

Dan: (To John) Yeah, well, okay, it's not your show. My girl--Debbie Lawless. Oh god, I wish I could meet her <laughter> I'd go "Debbie Lawless!"

Audience: Lucy!!!

Dan: Lucy? Thank you.

Q: In talking about *Xena* and all those shows, especially television, they've got all the special effects, don't you feel kind of funny or awkward acting in them?

John: Well, what was interesting in that movie, well, obviously Poseidon wasn't there <laughter>. Poseidon



shoots up out of the water and stands about 100 feet above. Not only was Poseidon not there, but you can't look down at the ground where you're walking. When you're like walking on the sand and things like that with a different elevation, you end up doing this...(walks unnaturally slowly, looking upward) <laughter> And you're really feeling, you know: There's a piece of tape down there, and if I don't hit it, I'm not in focus, and I'm supposed to be looking at the Poseidon<laughter>. And literally you spend five minutes beforehand going (pacing backward from the mark)<laughter>.

Dan: Well, I've got to tell them, I work without my glasses usually, and so they have to build a little wall <laughter> Now you watch me in every close-up going (bumps into an imaginary wall)<laughter>

John: On that one, when we walked into the shot, they had one of those elevated lights pointed into our eyes in addition to the sun and the white sky behind it, so in the mask you see both Lucy and I doing this (looking up and squinting) <laughter>, and it's only for the close-up that they put some sort of cover over us and we're sort of like that (eyes normal)<laughter> It's like looking into the sun!

Dan: And there's usually, you know, where they put the effect, (Dan stands on the rung of the stool, and grabs the *QL* paperback to hold up high in the air) There's usually some 70-year-old prop guy: "Look up here. This is where Poseidon is going to be. <laughter> Up here. Right up here. He's very scary" <laughter> (Dan then takes the book to the blackboard and scribbles) Class today... <laughter>

John: I could've smelled it <laughter> (Dan does a formal pose with the novel for a photo, then leafs through the book).

Dan: I don't see Neal (Dan's *QL* character) in this!

John: Hold on for a second. <humming *Jeopardy* tune>

Dan: (To girl in front row)A Quote! Ladies and gentleman, Jane, the Queen of Quotes.

(girl): Jenna.

Dan: Jenna? Alright, Jenna! Debbie! Lucy! - I can't <laughter> Soooo, Jenna. What's the quote?

Jenna: "I'm ready to Leap now." <laughter & applause>

Dan: Well done. (To John) She had 30 minutes!

John: We're going to have to start to wrap it up to do the autograph session. Are there any other questions for Danny before we do?

Dan: Yes, please.

Q: How much time...

Dan: "I listened to the album!" <laughter>

Q: My name is not Milo. How long did it take you to be made up as a Romulan?

Dan: The Romulan was like four hours. Yeah.

Q: How did you kill time?

Dan: Well, I had Jill Rocket (the make-up artist). I had a real sexy - I was like, "Hey Jill, would you go over there now? Okay." <laughter> Maybe not four, maybe two and a half hours, but that was only one day when I had a 4 a.m. make-up call. 'Jay Leno' was four and a half hours. Everything from here - the nose, the teeth, and the eyes. There we had Monte Westmore, the assistant to Michael Westmore, and I'd get in the chair. Monte Westmore was just recognized as the gentleman who has been in the make-up union the longest, and I'd say, "Okay, Monte. 1957, Joan Crawford. Tell me a story." "Oh, Joan Crawford" and he'd have a two and a half hour story.

John: I love that! That is the best part about what we do, sitting on the sets at times with the old-timers and hearing the stories.

Dan: Oh yeah, and they tell you the real stuff, not like, you know, not what they wrote in the book. What they really did. I had a good time on that set.

John: Judith, do you have a question? (imitating an English accent) For Daniel, right?

Judith(jokingly): Oh, stop!

Dan(chiding John): That's nice! They come to your, to your... They fly 4000 miles...

John(to Dan): Shut up a minute! <laughter> (To Judith) Now, go ahead.

Judith: We'd go anywhere for John.

Renay: Yes, absolutely! (John sticks his tongue out at Dan) <laughter>

Judith(to Dan): We've seen John on *Xena* and we're wondering, do you do any stunts and have any gone wrong?

Dan: I do stunts often and things always go wrong. I've been in *The Dirty Dozen*, I don't know whether they're showing it. It actually stopped the film. We were like these 12 idiots from America, and they don't really know (any) Yugoslavian stunt men. So remember we're these tough guys, and they hired Yugoslavian karate kids, and you actually see on film a guy going to punch me, and he hit me so hard, I was like (doubles over) and the blood was coming out of my nose. You could see in the movie he hits me, I go, "Whoa, whoa, whoa, whoa" <laughter> I was afraid he was going to hit me again! And on that show, John fell, remember you fell 12 feet?

John: Yeah, bad fall. Bad fall.

Dan: John fell. (To John)Were we shooting then, or were we practicing?

John: We were rehearsing and my thing was supposed to run a piece of wood about this wide (indicates about 18") and about 25 feet long that was representing where we were going to drop the bombs on the Germans. Except that it had just snowed the day before and that piece of wood was soaking wet. They had the little guy, Monkey, remember him? He's about this big

(indicates chest-high), and this incredibly agile athlete stunt guy, and so Monkey goes (running on tiptoes)<laughter>

Dan: He's fine, he's fine, he's fine.

John: Right. (Running in tiny steps and slips) Whoa!!!

Dan: When we watched the dailies of that, he went "Whoa!" (indicates 'head over heels') Remember? (laughs) We kept watching them (the dailies).

John: To this day, I hurt.

Dan: And I mean, it sounds like it's funny 'cause we weren't shooting yet. I mean, that could've pulled you out of the show if you'd broken your arm or something.

John: Then I went to the hospital in Zagreb. This is another story. Now, picture - see the way Danny (casually listening) is sitting, that's absolutely perfect. I'm in pain, and the center of my back has just done that (clenches his fist). And I walk in, and there's a guy with a little thing of espresso, a doctor. (Deep accented voice) "What's broken?". So I tell him. They x-ray me. They put me in for an x-ray, and this guy, who I knew didn't like me, a technician, nurse - he was kind of giving me a real dirty look, like, "Die, you American pig!" <laughter> So he takes me in to the table there, and then he puts the x-ray thing over me. I'm waiting for him to come, and he says something to me in Croatian, and I'm expecting them to come back with the metal thing that they put over you. So I'm sitting there waiting and he doesn't come back, and all of a sudden I hear, "hmmmmmm" <laughter>. "Hmmmmmm." It sounds really familiar, "hmmmmmm" and all of a sudden, I swear, I felt the hair on my body singe. Ahhhh!! <laughter> I hope I can have kids! <laughter> I didn't even know. But I went out to Jolly - Mike Jolly, the big guy in the cast - he was out in the lobby with a few guys. I said, (shouting) "We're gonna make this place a parking lot!" <laughter> "Get in here! International event."

Dan: It was, so it's easy to get hurt. But still, you want to be the guy doing it. Just yesterday, a guy in our movie had to get shot, and they were going to blow his neck and the back of his head out at the same time, and his agent talked him into not doing it. They were going to have to shoot it from a far-off angle with the stunt man, and I'm like, what are you kidding me? Oh, that would be cool! That's why you become an actor! <laughter> We were in the middle of this lobby, and they gave us machine guns, and they're like, "Okay now, don't get crazy with these" (Dan looks wild-eyed) "Okay!" <laughter> This is the whole point of being an actor!

John: We have blanks here (in the US). They have 'quarter load,' what they call them. There, they only have a full load. We had full fire coming out of those guns. One of the stunt guys - they'd just hired a day

player, a Yugoslav kid, and he was going 'da-da-da' (staccato noise of gunfire). Bang! Two toes, good-bye.

Dan: Well now here's a .....I...

John: So you're going to tell Bradley's story or what?.

Dan: No, no. My favorite Yugoslavian story: The director, an Englishman, Kevin Conner, who directed for us all these great *Journey to the Center of Time* and *Land That Time Forget*--all this stuff they used to watch in the 70s. He said, (in accent) "Now Daniel, here's what's going to happen...here's what's going to happen. Now, you're going to come in here. You're going to throw the grenade. Boom. These guys are going to fire at you. Then you're going to walk to this mark right here, ta-ta-ta-ta, all the guys are going to fall there, then you take another grenade, throw it up in there. Boom! Those guys are going to fall. Then you run up to there, and that's when we'll cut, 'cause that's where you get shot down" "Oh, alright." "Now, Daniel, don't get brave now. I'm going to say 'action' and you're going to..." "I know, come on. I'm a professional. What are you kidding me? Like I don't know how to do this?" I'm not kidding! I open that door and they had, (to John) remember they had? Oh, you weren't in there, but they had like 4-5 cameras. I opened the door and threw the first grenade, and I watched the guys, then BOOM! Right where I threw the grenade! And I went, "Oh my God! <laughter> I just killed those guys!" <laughter> And the director goes, "Run! Shoot!" <laughter> "Shoot!" Oh yeah! <laughter> "Remember your part!" Right! (demonstrates machine gun fire) Oh, yeah.

John: And you know there were some people jumping and they go (right in the face) <sound of gunfire>. When you see fire coming, you go, "AH!!" <laughter>

Dan: What he said was exactly right. Once it starts happening, you get completely caught up.

John: How about when you're doing a master and your gun jams?

Dan: Well, that didn't happen to me.

John: Oh...to everybody else! You go: Ugh! (demonstrates machine gun jamming) Ughhh! It went like this! (again; finally tosses it down) <laughter>

Dan: And the director's over there going: "Just pretend! Just pretend! Just pretend!" <laughter>

John: John said he was always out there going "Damn it!" <laughter>

Dan: One day I'll marry Lois Lane <laughter> So that's all of that. Now, I hope somebody saved questions for tomorrow. So, what do we do now?

John: Autograph time.



## TAX DAY

By  
Donna Dickinson

Tax Day will never be the same for me again.

On Scott's promotional tour for *Major League: Back to the Minors*, April 15th was reserved for New York City. We New York PQL'ers knew he was scheduled to make two appearances that day: *Rosie O'Donnell* and *The Daily Show*. Less than 24 hours before the festivities began, Warner Bros announced that Scott would sing the National Anthem prior to the Mets/Cubs game.

How wonderful! I am a life-long Met fan, and practically grew up in Shea Stadium. Never mind that Scott hasn't performed on the East Coast in three years! My favorite singer in my favorite ball park? I was in fan heaven!

I alerted Karen Scheffler, my fellow New York LPO, about the addition to our already busy day. Since the only way to make all three stops was to rent Rollerblades and hitch a ride on the bumper of Scott's limousine, we decided to drop *The Daily Show* and head out to Shea right after Rosie's show.

How tough is it to get into one of the hottest shows in television? Karen and I had to be on the 6:00AM stand-by line for the chance to get into the 9:00AM stand-by line; which could lead to the 1:00PM stand-by line for Scott's 2:00PM taping. It is one of the most ridiculous systems I have ever seen. Since I hate crowds, hate lines, and like 8 hours of sleep, I was not a happy camper when I finally dragged myself to 48th Street in midtown Manhattan.

Karen and I were both late, but we were still in a position to get decent tickets. While standing on line sipping watered-down 50 cent cocoa to keep warm, we realized that in the middle of our strategic planning we had forgotten one other possible Scott "landing". Since he and the other cast members had been hitting Planet Hollywoods across the country, why not check our own Planet Hollywood? It was only ten blocks away, and it never advertises star appearances.

We grabbed our stand-by tickets, and trotted uptown to 57th Street. There, draped across the front of the restaurant, was a huge banner: "Planet Hollywood-New York Welcomes the cast of Warner Bros. *Major League III* -- Wednesday, April 15th at 1:00PM."

Oops! That might include Scott too, wouldn't it?

We had a BIG decision to make. Doing both Rosie and Planet Hollywood was out of the question time-wise. Planet Hollywood was a long shot, but we decided to stick it out.

So, it was on to another line, another crowd. Karen talked our way to a table as close to the presentation area as possible, for which I will be forever in her debt. The bad news? I was pressed up against a display case, directly under the watchful gaze of a full-size Chewbacca. The good news? The table was right in front of the VIP room! I didn't recall that was the VIP room until we sat down. (In one of my former lives, I arranged a couple of parties at PH.)

We were seated at 11:00AM, had to keep eating until the presentation time of 1:00PM. (Hint: Do not order the pizza. It's horrible.)

The Mets participated in the event. Their mascot, Mr. Met, kept us all entertained until the show started. In fact, Mr. Met is in all of the pictures I took of Scott!



Mr. Met and Scott. Photo by Donna Dickinson.

Karen greeted Ted McGinley and Eric Bruskotter when they arrived. I was too busy trying to keep my heart out of my throat. Karen said one "Oh man," and my head did such a fast 180 degree turn that I almost broke something. False alarm, but the show would soon begin.

Scott and Jay arrived at 12:45PM. We were sure that Scott would recognize Karen from VQT. We were right. Karen said hi, and Scott said "Hi! How are you?! What are you doing here??"

The tired and touchy New Yorker in me had a typical wisecrack pop into in my head at that moment: (Well, Scott, we love eating lousy, overpriced food at a cramped table in a restaurant full of screaming kids and tourists. We do this every day.)

But thank goodness Karen wasn't raised here.

"We're here to see you guys!", she replied.

Scott was honestly happy to see someone he recognized. (Jay came out to say hello later.) That made everything we went through that morning worthwhile.

After exchanging a few words, Karen remembered to introduce me. I shook Scott's hand, and managed to stammer out a "Nice to meet you. Good luck with the picture." I may have even curtsied slightly.

While Scott was at our table, a lady, her mother, and her son were standing by the coatroom looking wide-eyed at our brief interaction. (Probably tourists.) After Scott left, the lady came up and asked, "Excuse me. Who was that you were just shaking hands with?"

We explained. "Scott Bakula. He was in *Quantum Leap*. He's in this new baseball movie."

The lady's face lit up. She said, "Oh! Ok! Yes. Scott Bakula. *Quantum Leap*. I remember."

The mother was still perplexed. She asked, "Who was that?"



The lady explained. "Scott Bakula. *Quantum Leap*." The mother shook her head and said, "Don't know him."

(Oh well, can't win them all.)

After waiting for Corbin Bernsen to arrive, the presentation started and the battle began. Cameras flashed all over the restaurant. Karen and I switched places on the "front line" with the working press to get pictures. I was fighting my way back to the table when I noticed Scott standing up front signing something for someone at a table. So, I inform my fellow comrade in arms, "Karen, he's signing!!"

There five "he's" up there, including Mr. Met, but no explanation necessary.

We brought items along just in case we had a chance to get an autograph for a friend of ours, a long-time Leaper who, like me, has never met Scott. She couldn't be there because her parents had been ill. We were really hoping to get something special for her.

One of those "somethings" was NOT supposed to be my Met hat. That hat has been in our family since 1986, the last Met world championship. I had brought it along because it was raining and we were going to Shea later. Shea is right next to Flushing Bay, and in the Spring and Fall it gets very cold at night. When Karen was looking for the signing stuff, I told her to take the hat. I don't know why.... the heat of the moment overtook me.

Karen made it onto the autograph line. I couldn't take the crowd anymore, so I stayed back at the table with Chewbacca. Karen got a short message on tape from Scott for our friend, and he signed the hat for her with "Sorry I missed you!". You can't believe how thrilled we were.

Karen not only comes back with the hat and the tape, but also with the news that Scott isn't singing the Anthem that night. After I picked my jaw up from the table, she explained Scott said there was a "screw-up" (or as he referred to it later on *The Daily Show*, a "snafu"). The Mets had something else planned. (Warner Brothers strikes again?)

Just as I'm thinking my day is going to become a lot shorter, Karen tells me she told Scott we would still be there because he and the others were still throwing out the first pitch. Oh, sure. He gives her the "sad puppy" look -- who is going to say no??? Of course we're still going!

We pack up, head out, and find a phone to leave Scott's message on our friend's answering machine. I believe they are still trying to revive her.

Karen and I hopped the subway out to Shea. We spent the time before the gates opened learning how to work our rented video camera. Since I'm the one with the video production degree, I handled the camcorder while Karen was going to take the still pictures.

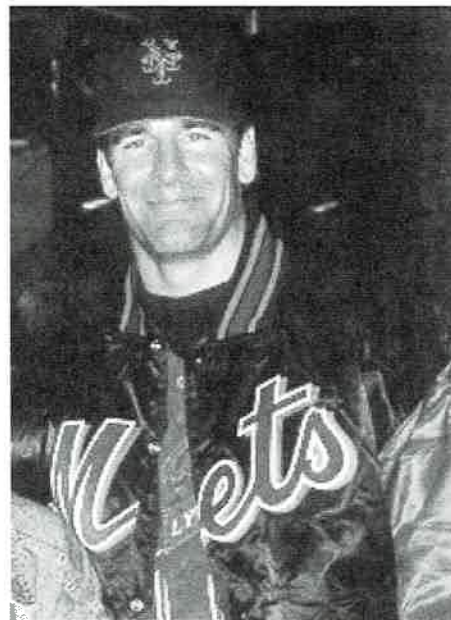
I chose seats for us on the second level between home and first. Boy, prices had changed since I had last been there! Karen was urging me to eat something, but I just couldn't stomach the thought of a half-cooked hot dog at that moment. So off she went to her camera position further down on the second level, and I kept the higher ground in the reserved seats.

It was great to be back at Shea, even though I was still upset Scott wasn't going to sing. The "screw-up" turned out to be a young man in his teens (as evidenced by his cracking voice at the end of the anthem). My guess? Sheer nepotism. He looked like he could be the owner's nephew, "Skippy".

Before the anthem, the movie trailer was shown on the Diamond Vision board. The crowd especially enjoyed when Scott was conked with the baseball.

After "Skippy" finished and the Mets took the field, Scott and his castmates were introduced. They emerged from the tunnel behind home plate resplendent in official Met hats and jackets.

Scott looked like a kid in a candy store! He had the biggest grin on his face, tossing the ball back and forth between his hands. It's amazing what putting on a "real" baseball hat and jacket, and walking out on a "real" baseball field will do to a grown man.



Scott in the candy store. Photograph by Carol Zara

The guys took the mound, and tossed their first pitches to four Met catchers. Scott waved to the crowd, shook his catcher's hand, shook Corbin's hand, then shook Corbin's catcher's hand. He was looking for more hands to shake, but everyone else was halfway to the dugout.

After waving to the crowd along the first base side, Scott tried to soft-toss his ball to a couple of kids down the third base line. Unfortunately, the netting behind home plate got in the way, and the ball bounced right back to his feet. (Hey, it's not his home field, ok?) Anyway, actors are used to "take two", and he got the ball to them on the second try.

Playing back my video, I was embarrassed to see how shaky it was. When I wondered why, it dawned on me that by the time Scott made it to the mound, I was freezing to death and couldn't hold the camera still. Why? Well, maybe because I no longer owned a HAT to wear that night!?

This was a day I will never forget. Not only did I finally meet Scott and make a good friend happy in the process, but I also returned to a game and a place that I love. I have "Major League: Back to the Minors" and Scott to thank for that. Of course, I'd really be inclined to go back if the Mets were so gracious as to invite Scott back to make up for the "snafu." You know, "take two"?

## Season Five Quiz (Part Four)

by Betsy Brodie Roberts

### Episode #86: Promised Land:

1. Who and where was Sam?
2. How much did Sam and his brothers want from the bank?
3. What family member did Sam run into at the end of this leap?
4. Who said: "I think you need to take a trip to the little bank robber's room?"

### Episode #87: A Tale of Two Sweeties:

5. Who and where was Sam?
6. What were the wives names?
7. What guest was from *Magnum, P.I.*?

8. Who said: "Marty can only have one wife. What a shame?"

### Episode #89: Liberation:

9. Who and where was Sam?
10. What were the names of his children?
11. On what sitcom did Max Gail co-star with Hal Linden?
12. Who said: "We are here tonight not because we want more rights than men but because we want the same rights?"

*Answers after the QL episode guide.*

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

### THE EPISODES:

EPISODE #84: Promised Land  
SCRIPT TITLE: Promised Land  
PRODUCTION NUMBER: 68110  
SAGA CELL: Version 7  
FIRST SHOWN: 12/15/92    RESHOWN: No  
HAPPENED: 12/22/71, Elk Ridge, IN  
WRITERS: Gillian Horvath and Tommy Thompson  
DIRECTOR: Scott Bakula  
GUEST STARS: Dwier Brown (Neil Walters), Arlen Dean Snyder (Police Chief Clyde Mundy), Chris Stacy (John Walters), Jonathan Hogan (Gus Vernon), Elizabeth Dennehy (Carrie Young), Kellie Overbey (Beth Ryan), Lorraine Dills-Vozoff (Mary Walters), Elizabeth Rainey (Cindy Wilkins)  
GUEST CAST: Co-Starring: James C Victor (as Carl Wilkins), Charles Dugan (as Stan Pierce), Marion Dugan (as Lila Pierce), Scott Bakula (uncredited, as John Beckett); with: Jim Townsend (Deputy), Daniel Engstrom (William "Willy" Walters/Mirror), Gregory Paul Jackson ("Sam" Photo Double)  
PLOT: Sam leaps in to find himself middle of an apparent bank robbery—and he's one of the robbers! He's Willy Walters, who, along with his older brother Neil and younger brother John, is trying to steal the exact amount of money they need to pay on a bank loan

and avoid foreclosure on their family farm.



*Sam finds out he's robbing a bank.  
Screen capture by KFB.*

Things get very personal for Sam very fast: this is Elk Ridge, Indiana, and Willie's situation is almost identical to what Sam himself went through when his own family lost their farm. In this case, however, there's something decidedly fishy going on in the loan process. Bank president Gus Vernon convinced Neil Walters to take out a loan he could not afford in order to "modernize." Al says it's a scam to get the land from various foreclosed farms and turn it into a shopping mall two years later. But there's no proof at hand, and Gus Vernon is over in Harker Falls at the moment. He's the only one who can open the bank

vault, and so the brothers cannot steal the money they need. Failing that, they want to confront Vernon over the terms of the loan.

Police Chief Clyde Mundy calls from the diner across the street, and Sam asks to talk to Vernon before they end the standoff. Mundy agrees to send someone to get him, and everyone settles down to wait—much to the frustration of Carl Wilkins, who is more than a little worried about his wife Cindy, who is one of the hostages.



*The leap gets all too personal.  
Screen capture by KFB.*

The hostages in the bank are an interesting lot. They recognize the brothers immediately, and some of them seem more than a little sympathetic to the brothers' situation, particularly Beth, who is nine months pregnant and whose family also lost their farm recently. There's also an elderly couple, from whom Sam elicits some news of the Beckett family. They reveal that Tom just came home from Vietnam. The only truly hostile hostage is Carrie, an ambitious supervisor who set off the alarm shortly after the botched robbery began. Still, the tension is high, especially between Sam and Neil. Like Sam, Willie is the smart one of the family, who wasn't home when his father died and when the farm was going under. Sam is wracked with anger and guilt, but no more so than Neil, who stayed and did the best he could, but failed miserably.



*The Pierces tell Sam that Tom is home from Vietnam.  
Screen capture by KFB.*

Gus Vernon arrives at the diner, only to be told off by Willie's mother. Her words are applauded by the other bystanders. Meanwhile in the bank, Sam and Al

plot Sam's escape from the bank so that he can look for evidence at Vernon's house. Beth agrees to fake labor in the middle of the street, and Sam gets away, giving up the chance to go to the Beckett farm in order to get to Vernon's house. He has just found the strongbox when Gus shows up. He intends to shoot Sam, but Sam knocks him out with one of his patented roundhouse kicks. Inside the strongbox is a letter of intent from the developer, dated two years before the first farm went under. Sam drives back to town with the evidence and the unconscious Gus in Gus's car.

Flabbergasted at Sam's return, Mundy examines the letter and agrees that it merits a review of the farm loans. But meanwhile there's been trouble at the bank. Cindy's husband has managed to get into the bank and shot John, only to be shot by Neil in return. Mundy agrees to let Sam go back into the bank and try to get Neil to come out. Sam goes in, and determines that John is still alive, but needs a hospital. After an emotional scene with Neil, who feels like an inadequate loser compared to his brother Willie, the brothers leave the bank. They are arrested. The other two brothers will get probation, but Neil will do time, and eventually die in a fight in New Orleans. They do, however, get the loan overturned.

Sam is upset by this less than happy ending, but then he spots his dad across the street. He uses the flimsiest of pretexts to hug his father and wish him a Merry Christmas, and then leaps.

**KISS WITH HISTORY:** The mass numbers of family farms that failed in the '70s were a *cause célèbre* that led to a series of Farm Aid benefits and much public debate, so this is a context of the times kind of story.

**INSIDE JOKE:** The nearby town of Harker Falls is named after *QL* producer Harker Wade, and a friend of writer Gillian Horvath reported at the time that an early draft of the script named various characters after various members of her writer's group. Billy, the teenager who is sent to fetch Gus Vernon, looks like a Bellisario to me, albeit not the ubiquitous Michael Bellisario. In any case, he's not credited.

**MUSIC NOTES:** The bank music system plays cheery instrumentals of "Jingle Bells," "God Rest Ye Merry Gentlemen," "Hark the Herald Angels Sing" and "Oh Little Town of Bethlehem" before Neil turns it off.

**BIO/SAM:** More is revealed about the circumstances of John Beckett's death in 1974. It wasn't just cholesterol and a bad heart; it was also due to the stress of losing the family farm piece by piece to the creditors. Sam talks about "selling off the milk cows" to make the next payment.

It's a little hard to tell exactly what happened, but the Beckett family evidently lost all or part of the farm before the death of Sam's father: "It was his life. And when...and when they took that away from him, well, it was wrong then and it's wrong now." The script says



that John Beckett is on his tractor when he has his heart attack, but since that wasn't mentioned on screen, it cannot be considered canonical.



*Selling the milk cows to make the next payment.  
Screen capture by KFB.*

Painfully reminded of this part of his life by Willie's similar circumstances. Sam is still full of guilt, anger and regret, because "I wasn't even there" when it all happened. "Maybe I could've helped him save what he worked so hard to build, but I wasn't there. I've had to carry that around with me my whole life." Sam wasn't there when his father died, either.

Stan Pierce says that "Everybody in this part of the country knows John and Thelma Beckett. Fine family." Lila Pierce then tells a story about John Beckett once taking her to the doctor and back, when she was sick and Stan was out of town. Sam comes by his compassion honestly.

It's official: Tom Beckett did survive Vietnam.

**BODY AND SOUL:** Willie's parallel experiences intensify Sam's own feelings about threats to the family farm and the death of their respective fathers. In fact, he identifies so closely with Willie that he's uninterested in leaping, because "I'm home."

**SAM BREAKS COVER:** Sam calls his father Dad (again) before concocting an excuse that his mother wanted him to wish John Beckett a Merry Christmas.

**LEAP OUT/LEAP IN:** The leap-out from a rerun of "Temptation Eyes" is 37 seconds, about one second longer than the leap-in version. "Good Christian Men Rejoice" in the leap-out is replaced by "Jingle Bells" in the leap-in version. Sam's voice-over on noticing the gun and kerchief (used as a mask), "What the hell...?" is in the leap-in version only.

The leap-out from "Promised Land" went to "The Leap Back," which was rerun the following week. That latter leap-in strikes me as disconcertingly abrupt and nonsensical without "Shock Theater" to give it context.

**THE NAME GAME:** Flo the waitress/diner owner, is called Jenny in the script. The diner is named after her. She calls Clyde Mundy "Sheriff," even though Al and Neil clearly refer to him as being the Police Chief. Does Flo not know any better, or is Elk Ridge so small that Mundy holds both offices?

**SCRIPT TO SCREEN:** The October 9, 1992 (F.R.) script is generally similar in dialogue to the aired episode, but there are several important differences in the exposition of both Sam's personal history and that of the Walters boys. The first of these happens right after Al tells Sam the amount of the loan. In the script, Sam observes that "Thirty-seven thousand dollars isn't much of a mortgage for a working farm." Al replies, "It's not the mortgage. It's an equipment loan. Neil took it to buy a new tractor and combine. Funny thing, Ziggy says the ones they had weren't in that bad of shape."

"That makes even less sense," Sam says. But it does tie in with Neil's account of being told by Vernon that he has to "modernize" and "increase the yield" if he's going to keep the farm going.

The next major change is Sam's reminiscence about the loss of the Beckett farm and the circumstances of his dad's death. Here's the script version:

SAM

Al, my father worked our farm sixteen hours a day, seven days a week. He'll be in the field when he... when he has his heart attack. A month after we buried him, they were auctioning off our equipment.

It was wrong then and it's wrong now.

OBSERVER

That wasn't your fault. You weren't even there.

SAM

(quickly)

Exactly! I wasn't even there. I was too busy off getting another degree.

(beat)

I wasn't there when he died. I couldn't save what he worked so hard to build and I've had to carry that around with me my whole life. I don't want Willie to have to do the same.

By the time the scene aired, John Beckett's death on the tractor was gone, as was the reference to getting another degree.



*Sam gets that determined-to-save-the-world look.  
Screen capture by KFB.*

There are also a number of numerical changes: the Pierces have been married 54 years (scripted as 64), Harker Falls is only 30 miles away (scripted as 150

miles), and Neil is killed in 1977 (scripted as 1985).

ALUMNI WATCH: A large number of this episode's actors have soap credits, according to Betsy Roberts, although I don't know whether their soap roles were before "Promised Land" or after, or both. Arlen Dean Snyder (Police Chief Clyde Mundy) played Peter Cane Arlen in *As the World Turns* and Dr. Tony Porter in *The Secret Storm* (okay; that's before *QL*!) as well as Ray Don Simpson in *Designing Women* (also pre-*QL*) and Dr. Charles Sternhauser in *Trauma Center* (post *QL*). Jonathan Hogan (Gus Vernon) played both Jason Benedict in *As the World Turns* and Jerry Dancy in *The Doctors*. And Elizabeth Dennehy (Carrie Young) played Blake Lindsey in *The Guiding Light*.

NOTES: Cory Ondrejka, a friend of Gillian Horvath, reported on Prodigy just before the episode aired that:

"'Promised', was turned in to *QL* as a story line in the middle of this year, although she had met with the *QL* production gurus back in April after the big *QL* writers and staff shake up (read: purge). Everything was on track to start shooting the script (finally finished by early July) in the fall. However, in August Don decided to switch away from the 'people stories' and into the 'historical figures stories'.

At this point all scripts on the shooting schedule for the "old" show format are abandoned, unfiled, including "PL". Fortunately, in October, one of *QL*'s staff writers who liked the story kept pitching it to Don on his own time as well as doing a partial rewrite. It was filmed in mid-October with Scott directing it and showing a lot of interest for reasons that will become clear once you've all seen it. In terms of how she got a foot in the door: Way too long to go into here."

After the original airdate, Cory went on to say,

"I don't have a copy of the original script. Most of the major changes from the first draft to the rewrite are in the fact that much more of Sam's family is drawn into it and that the a bunch of inside jokes and name dropping were taken out. For example, the brother's last name was originally McGaw, the last name of another member of our writing group. All in all, the final copy was pretty close, although I'll know more for sure when I talk to Gillian... which leads me the fact that she's moved since the last time our APA was out (6 weeks ago) and I don't have her new number yet, so I haven't had the chance to call her and tell how much I enjoyed the episode. Cory "

[I would dispute the "purge" comment, however. During that period (late Season Four to early Season Five), several of *QL*'s key writer-producers did indeed leave the show, but not because they were no longer wanted. They simply got better offers. By Season Five, they may even have realized that *QL* was proba-

bly on its last legs with NBC, and they'd shortly need new jobs anyway, so they took other jobs as they came up. Chris Ruppenthal went to work on the medieval comedy-drama *Covington Cross*, while Paul Brown became the roving writer-producer of the Robert Ulrich series *Crossroads*, which was sort of a father and son updating of the classic series *Route 66*. Tommy Thompson, who left during Season Five, went to work for Steven Spielberg on *SeaQuest DSV*. None of these particular ventures worked out well in the long run for these key *QL* alumnae, but Chris Ruppenthal later joined the staff of both *Lois & Clark* and *The X-Files*, Tommy Thompson went on to produce *The Pretender*, and Paul Brown wrote at least one *X-Files* episode.]

As for myself, I wrote the following on Prodigy after the episode aired, responding to the postings of others as well as reporting my own impressions:

PRODIGY(R)interactive personal service 12/16/92 11:36 PM

This is neither my favorite nor least favorite this season, just a decent episode with the usual high standards for acting, particularly Scott and Dean and the sheriff/police chief. Scott and Dean have a way of taking something that lies sort of flat on the page and elevating it to something special—Dean with his animated reactions and ad libs, and Scott with those shrugs and facial expressions that mean as much to us as they do to Al, and yet remain fresh and moving and real.

Watched back-to-back with "The Right Hand of God," I could see that Scott's portrayal of Sam has evolved. Not necessarily better (although it often is astoundingly good in later episodes), but a growth in Sam's character from caring but slightly befuddled victim of a "ca-ca" experiment to a man who has seen a lot, remembered much of it, and done the best he could, and yet still retains the core personality of the ex-farm boy from graduated summa cum laude from MIT.

I don't see how they could really have done much with the Beckett family this time, short of having Tom in the bank or something, and that would have basically destroyed the plot here. The parallel between Sam and Willie and their families—and Sam identifying so strongly that the line between Sam and Willie is blurred—is the focus of the story, not John Beckett's little bit at the end.

A few observations—

John Beckett's got to be a bit bemused by now that first the cousin from Australia, then Sam at 16, and then the neighbor's son have all gotten choked up talking to him, calling him Dad and so on. A little of this goes a long way with me, although it's certainly in character for Sam to overreact like this.

Jean-Pierre Dorleac was gone from the credits for the first time ever, presumably off making that movie.

In the scene where Sam talks with the elderly couple, they say that Tom just came home from

Vietnam. This would be the end of Tom's 2-year tour of duty, since he took his SEAL squad to Vietnam in December 1969. It's nice to finally have definite confirmation that he got home alive.

Hard to say which is more effective, but in the script, John died before losing the farm, and in the ep it was after.

12/16/92 11:59 PM

No, Mindy, that line is no clearer in the script:

SAM

(beat, frustrated)

I should have kept going when I had the chance.  
Why'd I stop?

OBSERVER

Same reason you keep leaping around in time fixing things? That's the way it's supposed to be.

I supposed you're right, though, in that he was wishing he'd taken that ride and gone to the family farm, since his efforts failed to save Neil.

I'm ambivalent about the chronology of losing the farm and John Beckett's death. The parallel would be closer [if Sam's dad died before the farm was lost to creditors], and it makes sense, and the idea of Sam's dad dying on the tractor is heart-wrenching. But this way, losing the farm could have been added to the smoking, the cholesterol, etc. in being the final straw that killed him. The problem chronologically is that he died in 1972 or 1974, depending on which episode you believe (I think it has to be 1974), and Katie got married to Chuck in 1974 "to get away from the farm." And Sam's mom has lived in Hawaii with Katie and her second husband Jim Bonnick "ever since Dad died in '74." A lot happened that year, any way you look at it!



*Sam reprises his role as John Beckett.  
Screen capture by KFB.*

12/17/92 11:00 PM

I, too, wanted Sam's actions to save the Beckett farm, but I never saw any indication that that was one of the foreclosures reversed by Vernon's getting caught. It seemed to me that the Beckett farm was still hanging on at the time of this ep, and failed later. They could

still pull a "Donna," though, and change it without telling Sam...

12/17/92 11:01 PM

Maria's right. The photo doubles were the people we saw from behind (and possibly John Beckett in the long shot), since even Scott can't be in two places at once. But he did play John Beckett again, uncredited. The lack of a credit for him as John was probably to preserve the surprise, save on the budget, and see how many people could tell it was Scott.

06/24/93 10:55 PM

"Promised Land" took place over two years before the Beckett farm had its troubles, and the land parcel was in a different part of the county. Also, since the brothers had already lost their farm and the Becketts hadn't (and since I think the mall was a done deal *before* the Becketts lost the farm) it seems impossible that the Beckett farm was involved in the shady land deal. (This is off the top of my head; I'm not looking any of this up at the moment.) Furthermore, it's exceedingly likely that if the Becketts were involved somebody would have said something about it!

John Beckett died shortly after losing the farm, according to the aired episode. In the script it was the other way around. Presumably the loss contributed to his death.

The plot of "Promised Land" aside, the truth is that a lot of family farms failed in the 70's and 80's—and that's not the sort of thing Sam can easily "fix."—Karen Funk Blocher

EPISODE #85: A Tale of Two Sweeties

SCRIPT TITLE: A Tale of Two Sweeties

SAGA CELL: Version 7

FIRST SHOWN: 1/5/93      RESHOWN: 6/1/93

HAPPENED: 2/25/58, Pompano Beach, FL

WRITER: Robin Jill Bernheim

DIRECTOR: Christopher Hibler

GUEST STARS: Mary Lou Childs (Ellen Ellroy), Jill Tracy (Rachel Ellroy), Ashley Peldon (Jessica Ellroy), J D Daniels (Josh Ellroy), Shay Astar (Mary Ellroy), Michael Bellisario (Martin Ellroy Jr) and Larry Manetti (Vic)

GUEST CAST: Co-Starring: J C Wendel (as Receptionist), Jack Yates (as Gus the gambler), Kristie Transeau (Gina, a.k.a. wife #3)

PLOT: Sam leaps in to find himself at Ft Lauderdale airport being greeted by one family—wife Ellen Ellroy and children Mary and Martin Jr.—just as a second family (wife Rachel Ellroy and children Josh and Jessica) has him paged. Sam is horrified—Martin Joseph Ellroy, Best Way brush salesman, is a bigamist! Al says that Sam's immediate problem is to keep Ellen, Martin Jr and Mary (who live in Pompano Beach just north of Ft Lauderdale) from running into Rachel,



Jessica and Josh (who just drove down from Brooklyn as a surprise). Sam sends Rachel to the Pompano Palace ("Tell them Al Calavicci sent you"), as Al explains to Jessica that he's Daddy's invisible friend and that Sam is Daddy in disguise. Then Sam goes home with Ellen *et al.*

Dinner at the home of the Pompano Beach Ellroys quickly shows Sam that there's more wrong here than Marty's bigamy. The kids are bright, good in school, and all too obviously fed up with their father. They have good reason to be: prompted to hand out "rewards" to the children, Sam gives them Marty's gifts wrapped in brown paper: a shoehorn for Martin and a disposable shower cap for Mary, both of them taken from the Fiesta Hotel. Also in Mary's bag are hotel ashtrays, silverware two rolls of toilet paper and some airline sickness bags, the latter of which Martin Jr. angrily refuses to take to school as lunch bags. Sam then has to make an excuse (a bogus sales meeting, the same excuse he used with Rachel) and rush to the Pompano Palace for a second dinner—this one with Rachel and her kids—which Sam can't eat.



*Martin Jr. (Michael Bellisario) gets another shoehorn.  
Screen capture by KFB.*

Al says that Sam is here to choose just one wife for Marty, but neither Ziggy nor Sam nor Al has a clue which one to choose.

Sam arranges for both families to go to a "cartoon-o-rama" at the movie theater, using restroom breaks and food purchases as excuses to split his time between the two families. It's a disaster. Ellen's family gets food that Rachel paid for, and Sam is left without enough money to replace the missing items. Just as Sam is telling Al how broke he is (what little money Sam had was pocket change pressed him by Martin Jr and Josh), Vic and Gus show up. Marty owes Vic \$2000 in gambling debts, and Gus is Vic's enforcer. Vic gives Sam 24 hours to pay up, and Gus leaves Sam in no condition to return to his seat—either seat— before the movie is over. Sam ends up spending the night on a park bench.

The next day, neither John nor Martin Jr wants to let Sam in, although Martin gives him money that was hidden away and John gives him money that was to buy souvenirs for relatives. Neither wife is home, and Sam

is no closer to choosing one of them for Marty to hang on to. Ziggy discovers that Ellen, a hairdresser, is doing Rachel's hair in the hotel beauty shop, and Al listens as they both talk about their husbands without discovering he's the same man. But now Sam has an idea. He calls Rachel in the beauty salon, apologizes for being a lousy husband and tells her he's left a note on her car. When she leaves to get the note, he goes into the beauty shop himself, apologizes to Ellen, and makes a date with her for the hotel restaurant for that evening.



*Josh Ellroy, the accomplished scrounger.  
Screen capture by KFB.*

Just as Sam's plan starts to come together, disaster strikes again and Vic and Gus decide that Marty's had enough time to come up with the money. Sam tries to get Al and Ziggy to provide the name of the winner of a horse race on tv at that moment, in a desperate attempt to win enough money to pay Vic. Ziggy refuses at first, because it's against Sam's own rules set up long ago. Meanwhile, Ziggy discovers that little Jessica is running away, and Al pops over to talk her out of it (which he does). By the time he gets back, Sam has bet all the money the two kids gave him—and a few dollars that Vic himself loaned him!—to place a bet on the 40 to one shot, Lead Balloon. Lead Balloon wins, and the financial crisis is over, for now.



*Vic, who liked the movie.  
Screen capture by KFB.*

Sam rushes to the hotel lobby, where both wives turn up simultaneously to keep their dates with him. Sam introduces them to each other, confesses to bigamy, and tells them to "let me have it." At first they blame each other, but then they start "bonding," as Al puts it. They both decide to leave Marty—which is just as Sam wanted it. Al reports that according to Ziggy, Marty cleans up his act and makes money telling his story on the lecture circuit, and the two families both do well without him. What Al does not predict is the arrival of Marty's third simultaneous wife—and her kids—just before Sam leaps.

**KISS WITH HISTORY:** Marty's profession as a traveling brush salesman is very much in the context of the times, a profession that was prevalent enough to be a cliché in the 40s and 50s but died out as the culture changed in the 60s.

**WHY HAVEN'T I LEAPED?** Sam asks that after successfully getting the two families out of the airport without running into each other. Al explains that "that was just the first part." Now he has to choose just one wife for Marty, according to Al and Ziggy. Little do they know....

**MUSIC NOTES:** An unknown instrumental plays during dinner with Ellen and her kids, but otherwise the music here is mostly themes by Ray Bunch (familiar and otherwise) with a 50's flavor. There's also the Woody Woodpecker theme and other music from the cartoons the two families see, but since Woody Woodpecker and the other cartoon (was that Chilly Willie, or another Woody cartoon, or what?) were MCA/Universal properties, there was no problem using them and the music in them. I think it's a safe bet that the lack of outside music in this episode is a result of the Season Five budget crunch.

**BIO/SAM:** Not surprisingly, Sam is disgusted with Marty's bigamy and other shortcomings.



*Al and Jessica. Screen capture by KFB.*

**BIO/AL:** Al tells Jessica that he used to think about what it would be like to have a Mommy—"Someone who loved me, who'd take care of me, and sang me to sleep. and hugged me, and told me everything was okay." Granted, he was trying to elicit Jessica's

recognition of all the things her mother does for her, but I still think it rings true. Al might well have wished for such a Mommy after his own mother left and he went into the orphanage.

Regarding Ellen's being more "put together" than Rachel, Al says, "I love taking things apart and fiddling with them." On a non-interpersonal level, this fits in with Al's ability to defuse bombs ("Animal Frat") and figure out technical equipment ("A Portrait for Trojan").

Al claims to have found a new idol in Marty. "I could have gone through 10 wives instead of five." He considers it "a shame" that Marty can only have one wife. It's hard to tell whether Al genuinely thinks that bigamy is morally okay or whether he simply finds the concept attractive in a forbidden fruit sort of way. I suspect the latter, that in reality, Al never would have done that sort of thing—certainly not while married to Beth, and probably not while married to Ruthie, Sharon, Maxine or the Hungarian.

**AL'S WOMEN:** See above. Al and Ruthie once used a bed massage device for nine hours in Cleveland because they had nothing better to do.

**BODY AND SOUL:** As in "Last Dance Before an Execution," Sam can hear Al's voice over a phone line. Let's see if I can come up with an explanation that sounds good: because Al can center on someone with whom Sam has had at least 1/2 hour's contact, Al's communication range can extend as far as where Ellen or Rachel is. Sam physically hears Al; it's not telepathic per se. Therefore Al's hologram produces physical sound, which a telephone can pick up. The same mechanism that keeps Ellen from seeing Al keeps her from hearing him on the phone.

**THE PROJECT:** Sam made a rule prior to his first leap that the time traveler shall not benefit financially from his or her knowledge of the future by gambling on known winners. Al was against this rule, but Sam stood firm and it went into Ziggy's programming, with the result that it takes time for Al to convince Ziggy to provide such data, even in a potential life-or-death situation. Because of this, Sam chooses Lead Balloon on his own in this episode, simply because only Lead Balloon's 40 to 1 odds are high enough for a \$40 bet to get Marty (and thus Sam) out of trouble. In doing this, Sam remains true to his earlier ideals: he hasn't cheated.

This begs the question, however: does this mean that Sam would never buy stock in Microsoft in the early 80s, or advise someone else to do something along those lines? My guess is that he might give someone else a helpful hint, but would not go to the bank or a stock broker as, say, Tom Stratton, and open an account in Sam's own name. After all, he'd be stealing from Tom Stratton, even if Stratton also benefited from a similar investment. In a way this is

unfortunate, because there have certainly been times when the Project could have used the money.

Sam did bet on Muhammad Ali in "The Right Hand of God" and on Ford falling on the Air Force One steps in "Disco Inferno," and Al didn't object. Perhaps this was because Sam came up with these on his own, and didn't have to go to Ziggy for the information. If Al never cared for that rule anyway, he might have offered no objections (as far as we know).

**SAM BREAKS COVER:** Sam doesn't do so directly in this episode, because Al manages to preserve it by telling Jessica that Sam is "Daddy in disguise."

**LEAP OUT/LEAP IN:** "The Leap Back" was rerun the week before the original NBC airing of "A Tale of Two Sweeties." Since "The Leap Back" does not air with a leap-out, there wasn't one to compare to the leap-in of "A Tale of Two Sweeties." However, Sharon and Pat's research reveals that there was a leap-out from "Nowhere to Run" to "A Tale of Two Sweeties" on Sunday, May 30th, 1993. I haven't seen it myself, however, to I don't know what differences it may have from the leap-in, either in the original airing or the Tuesday June 1, 1993 rerun.

**THE NAME GAME:** Marty Ellroy (and therefore his two families) were surnamed Wilson in the 11/9/92 (F.R.) script. Incidentally, Ellen Louise Ellroy (Wilson) and Rachel Thelma Ellroy (Wilson) have not only middle names that refer to the movie *Thelma and Louise* but also match the first and middle names of Sam mother (Thelma Louise Beckett, according to "Star Light, Star Bright"). Incidentally, this is the second Ellroy family Sam's leaped into; the first time was in "Nuclear Family." Rabbi Jerry Hornstein, who performed Rachel's wedding according to the script, became Rabbi Barry Goldstein on screen.

In the brand name department, Sun Ray Airlines was scripted as Sun Belt Airlines (a company that really existed in the recent past), and in the script Sam worked for the venerable real-life Fuller Brush Company. The Pompano Palace was called the Cinderella Hotel in the script, and the vibrating bed (which we usually think of under the Magic Fingers brand name) is called Vibromassage in the script but Massage-O-Matic on screen. Last but not least, the Fiesta Hotel, which provided the less-than-lovely gifts for Martin and Mary, was a Ramada in the script.

Three of the race horses also had different names in the script than what we heard in the calling of the race on tv. David's Delight became David's Honey, Jill's Thrill became Jill's Vision (Jill is of course scriptwriter Robin Jill Bernheim's middle name, and the other horse could be named for David Bellisario), and Sam's horse, Toot Sweet, became Lead Balloon.

**SCRIPT TO SCREEN:** The Daddy's in disguise excuse bit is additional to the 11/9/92 (F.R.) script, as is Jessica's classic line, "And I'm no sucker." Sam also

admitted to Josh in the script that he needed "a lot" of money, whereas on screen he lies and says he doesn't need any. A lot of the wives' sexual innuendo is additional to the script, including the "Naughty Schoolgirl Night" line. Jessica's missed recital and Josh's missed play are also not in the script.



*She's no sucker. Screen capture by KFB.*

More important are some major changes that either tightened the plot or cut down on the character exposition, or both. For example, the script details more fully the rotten things Marty has done over the years, such as hocking both wives' engagement rings. One wonderful bit from the script that we didn't get to see on screen was gambler Vic's story about his mother, who believed that he was "born to oboe," and worked hard to buy him the lessons. It turned out that he didn't have the aptitude. Vic concludes, "You know what a concert oboist makes in a world class symphony? Two grand a night! What a coincidence, huh? Just what you owe us. Too bad you don't play the oboe." It's unfortunate that this was cut, not because it's funny and touching, but also because without it, Vic's surviving "coincidence" line isn't a coincidence at all.

Sam's voice-over the next morning is scripted to provide some information we never got on screen about why Sam spent the night on a park bench. It turns out that Gus hurt him so much that "I hid out in the men's room recovering from Gus' greeting, but by the time I was able to walk, the movie was over. When I went to Rachel's hotel, she had them call security, and they threw me off the property. Ellen was worse. She turned the sprinklers on me, and then she called the cops."

The script also has a much longer scene between Al and Jessica than the one we got, and it makes her decision to run away make a lot more sense than what we saw on screen. (On screen, she almost seemed to run away for no better reason than because the plot required that Al be made unavailable to Sam while he made the bet.) In the script, Jessica tells Al that she's leaving because "Mommy doesn't love me anymore." Jessica's caught her mother crying, and blames herself. She's also been told by her father that "I'm very expensive," and is distressed that her Mom doesn't have any money because of this. So Jessica has



decided to go out and get a job as a "a cocktail waitress. Like Mommy." This leads to Al's telling her that she's more important to Mommy than the money, because she's got that smile that's worth a million bucks.

Speaking of money, there's an extra character and location in the script that was later cut, presumably for budget reasons. The character was Armando, maitre d' at the Fountainbleau Hotel, where Sam was originally scripted to introduce the wives to each other. It's one of the most expensive places in the area, and Vic told Sam to tell Armando that "the wine's on me." The extra location and Armando's line were unnecessary, so the scene was moved to the hotel lobby without losing any of its impact.

The last of the changes was the most significant of all, at least in terms of Marty's future life. The script doesn't have any "Wife #3" and family showing up at the end. One wonders how Marty can have "cleaned up his act" and gone on the lecture circuit telling his story with this third family still in the picture. She would almost certainly have had to find out about his other families sooner or later, either in connection with the two divorces or in connection with his lectures. I like to think that Marty might have retained a trace of Sam's influence after the leap. After all, we've seen Sam retain bits of past personalities in "Shock Theater," so why not vice-versa? That being the case, knowing that she would inevitably learn the truth anyway, Marty might well have come clean with Gina (that's her name, according to the credits) shortly after Sam leaped out. And who knows? Without a direct confrontation with another wife to push her away, Gina might have decided not to divorce him. If so, Marty ended up with "just one wife" after all!

**ALUMNI WATCH:** This is the third of Michael Bellisario's four appearances on *QL*. One of Don Bellisario's sons, Michael played "Little Boy" at the children's table in "Camikazi Kid," and Billy the bat boy in "Play Ball." His fourth appearance was in the final episode, "Mirror Image." His role in "A Tale of Two Sweeties" is Michael's most extensive one in the series, both in terms of screen time and of the character's importance to the plot. He does a good job, too. J. D. Daniels, who plays Josh here, also reappeared in "Mirror Image," playing Kid #1.

Shay Astar, is best known as August, Tommy's sometime girlfriend and torturer in *3rd Rock From the Sun*. Ashley Peldon (Jessica) played Marah Lewis in *The Guiding Light*, according to Betsy Roberts, and recently, Darla Dimple in *Cats Don't Dance*. Longtime Bellisario fans will know Larry Manetti as both Magnum's nightclub owning friend, Orville "Rick" Wright in *Magnum, P.I.*, but also as Lt. Bob Boyle in *Baa Baa Black Sheep*, the series that gave Don Bellisario his first big break as a television writer. This role, along with the others I just mentioned, qualifies

Manetti as one of the Belisarius Players, a strictly theoretical troupe of actors that Don tends to hire repeatedly for various shows.

NOTES: Marty's mirror image looks awfully familiar (actually he reminds me strongly of Beau Bridges or James Hampton), but he's uncredited.



*Before 3rd Rock From The Sun, she was on QL.  
Screen capture by KFB.*

This episode is supposed to be reminiscent of a French farce, but I must report that I find it very painful to watch. There are two reasons for this: First and foremost, I have a strong emotional reaction against adultery, and bigamy (actually trigamy) is the ultimate adultery, because more people are being betrayed at the same time. The other aspect of this episode that pushes all the wrong buttons with me is the humor of embarrassment and humiliation. I have an extremely low tolerance for that, which is why I never liked Lucille Ball's various sitcoms. On the other hand, Larry Manetti's performance is a hoot, the kids all do a terrific job, and Dean as Al is absolutely wonderful with little Jessica.

Here are my 1993 Prodigy comments about this episode:

TIME: 01/06 7:45 AM

As usual, I don't have any strong or final opinions from just one viewing, and I haven't had a chance to catalog it yet, which should reveal a few things. Interesting that they finally dealt with the question of whether Sam would use his knowledge for personal gain, but it's a flawed premise. First of all, helping Marty to win a bet would not be personal gain for Sam. Second, Sam has already used his knowledge of the future to bet on behalf of the people in a leap, first betting on Ali in "The Right Hand of God" to help Dixie and the nuns, and later betting on Ford tripping down the airplane steps to get Chris Stone into the music business. My solution to this apparent inconsistency is that Al wasn't thinking in terms of Sam winning money for Marty, but in terms of Sam winning money for Sam. Al should have known better, but with everything that was going on perhaps we can forgive Al for thinking in terms of something he'd probably do himself.

TIME: 01/08 7:45 AM

Just a quick observation about Sam as Marty wanting to “gamble” on the known outcome of a sports event. Does the name “Gray’s Sport Almanac” ring a bell, all you Marty McFly fans out there in P\* land? Did anyone else make this connection?

TIME: 01/07 1:09 PM

Interesting point. As for Ali-Forman, I think Sam remembered it on his own. Certainly we didn’t see Al telling Sam the outcome. I hate sports, and even I remembered it! *[This was five or six months before I got interested in baseball.]*

All that aside, though, it’s pretty clear that Sam—and probably Al—have no qualms about using knowledge of the future to help the people Sam’s leaped in to help. That is, after all, precisely what G/T/W leaped Sam in to do! And there are times, in Sam’s world as well as in Real Life, when money is a necessary part of the solution to people’s problems.

Your mention of “Star-Crossed” is very astute here, because that was a different kind of personal gain, and Sam and Al ran into trouble over it. It could be that Ziggy has a programmed inhibition against revealing something that MIGHT benefit Sam himself financially, despite Sam’s obvious tendency to help others rather than himself except in the most extraordinary circumstances (in which case Sam tries to help others AND himself). Thus, even though there is nothing in Sam’s past or present actions, words, or psychological profile to suggest that he would bet on a horse and keep the money for Sam Beckett, Ziggy would have to be talked into taking the chance that Sam MIGHT do just that with knowledge of the race results, and to trust to her probability statistics that Sam’s usual Boy Scout ethics will carry the day.

TIME: 01/23 2:57 PM

My feeling is that based on the last two eps, it’s already obvious that Jacqueline Saint Anne’s work isn’t remotely as good as Jean-Pierre Dorleac’s tremendous sense of style and period. Wah! I want Jean-Pierre back! I’m sure I’ve seen and hated that yellow plaid (houndstooth?) fabric before! Karen

EPISODE #86: Liberation

SCRIPT TITLE: Bread and Roses

SAGA CELL: Version 7

FIRST SHOWN: 1/12/93 RESHOWN: 6/6/93

HAPPENED: 11/16/68, Elk Ridge, IN

WRITERS: Chris Abbott and Deborah Pratt

DIRECTOR: Bob Hulme

GUEST STARS: Max Gail (George Sanders), Deborah Van Valkenburgh (Diana St. Cloud), Stephen Mills (Chief Donald “Donny” Tipton), Bill Calvert (Peter Tipton), Megan Price (Suzanna “Suzi” Sanders)

GUEST CAST: Co-starring: Bill Cort (as Flanners the

men’s club spokesman), Mary Elizabeth Murphy (as Dora Tipton), Jordan Baker (as Evy Brownsfield), Eric Bruskotter (as Red the heckler), Elan Rothschild (as George Sanders Jr), Matt Kirkwood (as Photographer)  
PLOT: Sam leaps into Margaret Sanders, who is attending a feminist rally with her daughter Suzi. Speaking at the rally is Diana St. Cloud, a charismatic, militant leader in the late 60’s “Women’s Lib” movement. Startled by a flash bulb, Sam throws the bra in his hand onto a bonfire. The photographer asks for the correct spelling of Sam’s name for a photo credit, but Sam (who doesn’t know the answer yet) declines to provide one.

As Diana spars with young male hecklers, the police arrive and begin making arrests. Sam and Suzi are among those arrested. As Diana continues to speak out in the jail cell, Al arrives, and is all too appreciative of the sight of “chicks in cells.”



*Do feminists belong behind bars? This one apparently did. Screen capture by KFB.*

Meanwhile at home, George Sanders is worried about where his wife and daughter could be as he prepares to host a dinner party. The guests are Peter Tipton—son of the police chief—and his wife Dora; and Evy Brownsfield. Peter and Evy are competing for the same promotion, and Peter is being more forceful about it than Evy. Just as things are getting underway, George Jr. tells his father of a phone call from the police station.

As a scuffle breaks out between Diana and Police Chief Don Tipton, Al says that Sam is probably there to help Diana. Sam pushes Tipton against the cell door as he argues that “these women aren’t criminals.” George arrives just then, and uses his 15 year friendship with Donny Tipton—and the fact that he’s got Peter’s future in his hands—to get Don to release Margaret and Suzi into George’s custody. Once they get home, George and Sam argue about Margaret’s recent behavior, and the shame and embarrassment she is causing for George. Al reports that Sam has changed history: unless he fixes things, George will leave Margaret, and her life will be ruined.

The next morning, as Sam cooks “griddle cakes à la Beckett,” he talks to Suzi about keeping lines of

communication open between her and her father, and about separating the worthwhile ideas that people have from the not-so-good ones, such as Diana's advocacy of violence. George then comes in and is bemused at the griddle cakes because they always have omelets on Fridays. He tries to "come on" to Sam/Margaret physically (hugging, kissing etc.) in an attempt to enlist her cooperation in getting things back to normal, but when he hugs Suzi she calls it violating her space. "All these years I thought that was just a hug."



Max Gail as George. Screen capture by KFB.

George has postponed the dinner party until that night, and is in a quandary about which job candidate to choose. He thinks that Peter's marriage is a factor in his favor, because he has a wife to support, whereas Evy's marriage works against her because she has a husband to support her. On the other hand, he can save a lot of money by promoting Evy and paying her a lot less than he would Peter. That's the way things are, he thinks, and he sees no reason to change them. Sam is angry about this, and George Jr's discovery of his mom's picture in the morning newspaper makes matters worse. George orders Sam and Suzi to stay away from Diana and her rabble rousers, to be on hand for the dinner party, and to pick up his suit from the dry cleaner. Then he leaves.

Sam rages at Al about George's sexist attitudes, but Al feels that Sam must be careful about alienating George, who is only behaving the way he was taught. Sam needs to keep the marriage intact, and now he also needs to save Diana's life. She plans a march that night, and after her scuffle with Chief Tipton the night before, Tipton and Diana are both going to be rougher than they might otherwise have been. Diana is going to get a gun away from Tipton, and when he gets it back, it goes off, accidentally killing her.

Sam goes to the Women's Collective to talk Diana out of her march. Suzi is already there, doing volunteer work and learning about Diana's childhood, in which she was abused by her father. Sam suggests that non-violent methods, such as a sit-in, would get better PR

than a riot, and that people would be more willing to listen to Diana's message that way. Diana agrees.

But Don Tipton has seen Margaret and Suzi at the Women's Collective as he sat taking names for the FBI. He goes to see George at the Addison Men's Club, and agrees to withhold their names—for the implied *quid pro quo* of Peter getting the promotion.

As Sam struggles to prepare a fancy dinner, Al reports that Diana is going to stage a sit-in as suggested, and that Suzi will be killed at the sit-in. Sam tries to get Suzi to agree to stay home and help him with dinner. Suzi is on the verge of agreeing to this when George arrives home, raging at their disobedience of his order to stay away from Diana St. Cloud. George's solution to keeping Suzi home is to lock her in her room. It doesn't work, of course. As Sam gets Evy to express her ideas to George (Evy didn't want to seem pushy), Suzi is in a van, listening to Diana's views about men, and learning that Diana "came close" to killing her father. Al tells Sam that now Suzi and Tipton both get shot.

Sam rushes to the men's club, where things are about to come to a head between St Cloud and Tipton. Diana attacks Tipton, saying he's not her father, and Suzi then takes his gun in an attempt to protect Diana from him. Diana then takes the gun from Suzi, and trains it on Tipton. Then Sam walks in. He tells Diana that this isn't the way to change things, and asks whether she's told them what her demands are. Diana hasn't made any demands, and Sam reasons, "unless you tell them what you want, they can't change anything." Diana hasn't applied to join the men's club, just barged in. Sam suggests working to change the club's bylaws, and working to amend the U.S. Constitution. Diana in turn calls Sam a quitter, and compares her to Diana's own mother (who failed to stand up to her father). Diana tries to shoot Tipton, but Sam gets Tipton out of the line of fire as Suzi deflects Diana's aim. Diana is quickly disarmed, and the crisis is over. Even Chief Tipton has been impressed by some of Sam's words. Diana is to spend 5 years in prison, and then work on changing the Constitution when she gets out.

George arrives, and Al says he's about to move out. Sam tells George that he's the one who is throwing away their "great" marriage, and that they can make it work if he tries to understand Margaret as she really is. George agrees. Al reports that George gives Evy the promotion at full salary—and Sam leaps.

**KISS WITH HISTORY:** More context of the times: although 1970 was more of a watershed year for the feminist movement than 1968, some of the key elements were in place by the time this episode takes place. Betty Friedan published *The Feminine Mystique* in 1963, and founded the National Organization for Women (NOW) in 1966. During that same period,



according to *Time*, “The civil rights movement, in an ironic way, created additional converts to the feminist cause.” This was because many women found that even as they worked for civil rights, they were themselves being discriminated against within the movement, relegated to such roles as making coffee and running mimeo machines.

According to an August 31, 1970 article in the 1995 *Time Almanac*, “In 1968, the median salary for full-time year-round workers was \$7,870 for white males, \$5,314 for non-white men, \$4,580 for white women, and \$3,487 for nonwhite women. The median wage for full-time women workers is 58.2% of that for men. Translated into educational levels, women make half of what men do; on the average, a woman needs a college degree to earn more than a man does with an eighth-grade education.” The article, “Who’s Come a Long Way Baby?” goes on to say, “The number of women in the higher business and professional categories is grossly disproportionate both to the population and to the educational background of some women. Women constitute only 9% of all the professions, 7% of the doctors, 3% of the lawyers, 1% of the engineers. Average starting salaries in each of these fields are lower for women than for their male counterparts.” Sound familiar? It should. Diana quotes these statistics almost verbatim in the episode. But things have improved: a 1989 *Time* article provided this update: “The number of female lawyers and judges has climbed from 7,500 to 180,000 today, female doctors from 15,672 to 108,200, and female engineers from 7,404 to 174,000.” As for the bra burning, that 1989 article insists it never happened: “Bra burning always caught a reader’s eye, though none ever took place. (Apparently the closest thing to it occurred at a protest of the 1968 Miss America pageant in Atlantic City, when women tossed their bras into a trash can.)”



*Bra burning: it never happened except on QL.*  
Screen capture by KFB

Incidentally, Germaine Greer’s book *The Female Eunuch* wasn’t published until 1970, the same year Kate Millet published her book *Sexual Politics*.

MUSIC NOTES: Ray Bunch scoring only.

BIO/SAM: Sam tells Suzi he isn’t sorry to have burned a bra because “the last thing I ever want to wear is another bra.” Referring to George’s behavior, Sam tells Al, “My dad never once treated my mother like that.” Later he remembered his mother’s comment on the subject, and adds a perspective of his own: “For some reason, all my Swiss-cheesed brain could remember about the women’s movement was something that my mom once said: that it was probably a good thing—for other women. But I had an understanding that no other man on the face of the Earth could have. I was a woman; had been a woman on a number of leaps. And it was an eye-opening experience. Still, with all the right I knew they had on their side, I couldn’t condone Diana’s promotion of violence.” It sounds to me as if Thelma Beckett apparently didn’t need liberating precisely because John Beckett never treated her “like that.”

BIO/AL: On the subject of feminism, Al says, “Women’s Lib. I don’t know; I could never decide whether it’s a hindrance or a help.” (Sam says he isn’t remotely interested in Al’s opinion on this subject.) Al later explains George’s behavior thus: “George and all the other Georges in the world have no idea they’re denigrating women. It’s just that they were never taught to behave any other way.” This can be construed as a sort of Apologia for Al’s own behavior. Or not. Al says he’s always considered himself “a sensitive and giving person.”

AL’S WOMEN: Al says, “What a scene. Chicks in cells. Talk about your major fantasy.” Later, he tells Tina about Sam’s situation with George. Tina responds by saying that Al is like George, and calls Al a chauvinist.

BODY AND SOUL: Sam must not be terribly psychosynergized with Margaret, because he doesn’t cook nearly as well as she does.

SAM BREAKS COVER: Sam serves “Griddle Cakes à la Beckett.” Suzi tells her dad that the reference is to Samuel Beckett, “the famous playwright,” but Sam grins and says he was referring to “Mom Beckett, the famous cook.”

LEAP OUT/LEAP IN: The leap-out from “A Tale of Two Sweeties” is 30 seconds long, and the leap-in version is 40 seconds. The leap-in version differs visually in that it features Suzi’s face more, and the camera flash (which seems to startle Sam into throwing the bra) is in the leap-in version only.

The audio differences are more complex. Diana’s line, “All right, all right. Listen—listen to me” is in the leap-out version, but not in the leap-in. It’s in Act One instead, with a third “listen” in the Act One version on the line. The line, “I’m asking you to take a stand. Show them that we are not gonna take it anymore,” is in the leap-in version only. There’s also a repetition of the phrase “Burn it” in the leap-out version only.

**THE NAME GAME:** The script title, “Bread and Roses” is a feminist slogan that was also the title of a Judy Collins album that came out about the same time that this episode takes place. The lyrics of the title song say, “Give us bread and give us roses,” and I’m afraid that’s all I know or remember about this.

Evy Brownsfield is Brownfield in the script, and Diana is called Diane from time to time on screen by both George and Sam.

**SCRIPT TO SCREEN:** There are two major areas in which the 10/25/92 (F.R.) script is different from the aired episode: 1. Most of Diana’s speeches are additional to the script (i.e., added later), and 2. Diana’s violent past with respect to her father, and the effect it’s had on her own mental health and propensity for violence, have been played up considerably since the script stage.

Most of Diana’s speech at the bra burning in Act One is not in the script, except for the beginning bit and her response to the heckling. The script, on the other hand, has more of the heckling.

Nearly all of Sam pre-breakfast scene with Suzi (my favorite scene in the episode, by the way) is additional to the script, and what is in the script reflects slightly different attitudes on Sam’s part. In the script, Sam’s reaction to Suzi being proud of her mom for shoving Tipton is “Sometimes you just have to do what you think is right.” On screen, Sam regrets his action, because although Tipton was wrong, Sam was wrong to use violence. Sam’s attitude in the revised version gives us a nice contrast later as we discover the extent of Diana’s violent tendencies.

In the script, George says that he can save “almost half the salary” if he gives Evy the position. On screen he’s less specific about the extent of the savings. Based on my reading, however, that “almost half” figure was a pretty close estimate of the pay discrepancies between men and women in 1968.

The dialogue at the Women’s Collective is essentially the same in both versions, including the bit about Diana’s abusive father, but the entire scene in the van between Diana and Suzi is additional to the script. This is significant, because it’s here that Diana says that she didn’t kill her father, although “I came close.”

When Sam leaves for the men’s club, the script has Al and Ziggy predicting that both Tipton and Suzi get shot. On screen, the latest prediction is that Suzi will shoot Tipton somehow. Sam going back for his purse is additional to the script.

The final confrontation in the men’s club has some small but important changes, including a change in what is and isn’t constitutional. In the script, Al says that a sex-segregated private club is “against the constitution,” and Sam says that “They can be forced to change their policy based on your constitutional rights.” This dialogue is flatly contradicted on screen: “It’s

segregation, Sam, but it’s not against the constitution—in a private club,” Al says. The “in a private club” part of the line is obviously looped (added later in ADR). Sam responds, “Then you have to amend the bylaws. You have to amend the Constitution of the United States.” This not only shows us Diana’s impatient disregard for working within the system, but foreshadows Diana’s (and Margaret’s and Suzi’s) later work on trying to get the Equal Rights Amendment passed.

Two of Diana’s non-script lines are looped in to strengthen the connection between her lousy childhood and her adult propensity for violence. The first line, “You’re not my father!” is directed at Tipton. (At least I *think* it’s looped.) The other line, “You’re just like my mother,” is very definitely added in ADR, and directed at Sam. In Diana’s mind, any woman—particularly a housewife—who is not willing to fight male violence through violent means is like her mother, who allowed her father’s abuse of her to continue because she was co-dependent on him (to use a 90s term) and afraid to stand up to him.

Diana’s post-prison turnaround is not in the script. **ALUMNI WATCH:** Jordan Baker (Evy) played both Brianne Hunt and Betsy Stewart in *Days of Our Lives*. Eric Bruskotter, who plays “Red” here, the main heckler at the bra burning, is seen here in the second of his three *QL* roles (he also played Glen in “Raped” and Beau in “Memphis Melody”). I find this information startling because I never noticed him as having appeared on *QL*, despite the fact that I’m very familiar with him as Rube, the catcher who can’t throw to the mound, in both *Major League II* and Scott’s film *Major League: Back to the Minors*. He also played Pvt. Scott Baker in *Tour of Duty*.

Max Gail (George) is of course best known as the lovable Detective Stanley Wojohowicz on *Barney Miller*.



Sam and George. Screen capture by KFB.

**NOTES:** The one aspect of this episode that really bothers me—aside from all the rhetoric and extreme positions George and Suzi keep taking to keep the conflict on the boil—is the portrayal of Diana St. Cloud as a violent, semi-deranged fanatic. As noted in Script

to Screen above, this was a late development in the making of the episode, and I think showing Diana to be a nutcase does a disservice to the show's depiction of the early feminist movement. The effect is balanced somewhat by Sam's more sensible ideas and tactics, and his words about separating the person from the message—but still, it takes a time-traveling man in a woman's aura to show the feminist whacko—and impressionable young women such as Suzi—how to go about things properly. Yes, Sam has to always be the hero for dramatic reasons, and in this case he's almost an honorary woman, but even so I'm not sure that depicting Diana in this way was the best approach they could have taken.

It looks like I only wrote one note of consequence about this episode on Prodigy when it first aired, and it was on this very subject. Here it is:

TIME: 01/14 9:50 AM

I'm not a big fan of this ep either, but I do think that people are being a bit harsh on several points. First of all, the fact that St. Cloud had that background and the fanatic tinge she showed at the end should not be construed as an implication about feminism or feminists in general. Suzi, young as she was, was an obvious contrast here—just as committed to the cause and even more idealistic than St. Cloud, and with nothing worse than a chauvinistic but good-hearted father in her background. Even St. Cloud was likable, and Sam's message—seeking and honoring the truth for itself rather than on the basis of who's talking—is a clear indication that many of the values expressed were good ones regardless of background. I also felt that the *quid pro quo* angle of the cop trying to secure his son's promotion was both realistic and dramatically valid. The same "old boy network" values embodied in the men's club would tend to lead to this sort of trading of favors. It also makes the decision a harder one, giving George a more compelling (if unfair) reason to choose Peter over his female competition than just a kneejerk sexism, and yet making that reason tricky enough from an ethical standpoint that George can believably choose either way.

I did think the casting and direction helped to make St. Cloud and George more sympathetic than they might otherwise have been. Diana was quite likable as she talked to Suzi in the van, and how can anyone not like Max Gail? George wasn't much more likable on the page than the father in "Runaway," but the interpretation by Max Gail made him much more forgivable than the similar character from that episode.  
—Karen

NEXT ISSUE: SEASON FIVE, PART FIVE ❀

### Season Five Quiz (Part Three) Answers

#### Episode #86: Promised Land:

1. Willie Walters in Elk Ridge, Indiana
2. \$37,893.19
3. His dad
4. Al

#### Episode #87: A Tale of Two Sweeties:

5. Marty Ellroy
6. Ellen, Rachel, and Gina
7. Larry Manetti
8. Al

#### Episode #89: Liberation:

9. Margaret Sanders
10. Suzi and George, Jr.
11. Barney Miller
12. Diana St. Cloud

### Late-Breaking News

Scott is starring in the ABC-TV four-hour miniseries "Tom Clancy's NetForce," in which he plays Alex Michaels, a deputy commander of NetForce, a new division of the FBI which polices the online universe. Michaels is promoted to commander in the wake of his best friend's murder and is charged with finding the killer. He gets distracted when it becomes apparent that somebody is trying to infiltrate the computer system at NetForce, an act that could have perhaps global repercussions. "Net Force" is based on a story and characters by Clancy and Steve Pieczenik, written for TV by Lionel Chetwynd and directed by Rob Lieberman. Production began in June in Los Angeles and will then move to locations in Virginia and Washington, D.C. Scott's deal was brokered by ICM's Brian Mann.

At the same time, Scott is working on "Luminarius," an independent film, adapted from the play of the same name. He will play an attorney in "Luminarius," a romantic comedy. His character falls in love with his counterpart in a divorce case, played by Evelina Hernandez. Ms. Hernandez also wrote the screenplay.

Plans for the "The Immortal", a BPI production, unfortunately have been scrapped.



OTHER VOICES IN *QUANTUM LEAP* FANDOM

by Karen Funk Blocher and Margaret Colchin

*Other Voices in Quantum Leap Fandom* is a free listing service printed in each issue of *The Observer* and elsewhere, updated according to the most recent information we have. All we need to list your club, zine, etc. is the most current information you can give us about it; stale listings will be dropped if we don't hear for you periodically. For copyright reasons we do not list fiction zines or unlicensed *Quantum Leap* merchandise. Our editorial address (for submissions, updates, and comments) is c/o Project *Quantum Leap*; 3801 Grindley Park; Dearborn, MI 48124, or e-mail Sharon at SMAJORPQL@aol.com. All submissions are welcome, and the editors will choose which submissions are published. Please do NOT use the Michigan address to order a membership.

## FAN CLUBS

**Project Quantum Leap** is the main US-based club for the series, with members literally all over the world. \$17 is good for three 40 pg. issues of *The Observer*, featuring interviews, a serious in-depth episode guide, etc. Please specify which three issues you want for your initial \$17; otherwise you'll start from the current issue. Membership also includes buttons, bumper stickers, a wallet photo, membership in a regional chapter, and a custom "pass" to the "real" Project in New Mexico. Please specify your preferred department (Imaging Control, Research, Holography, Programming, Administration, Coding, etc.) and title (Assistant, Specialist, or whatever; be creative!) for your pass. Chapter members also receive the monthly newsletter *Coming Attractions*. There are now overseas chapters all over the world, and all members worldwide have been placed in a chapter. Those members with current subscriptions to *The Observer* receive the monthly newsletter free. Make check or money order payable to Project *Quantum Leap*, and send to: Project *Quantum Leap*, P O Box 30784, Knoxville, TN 37930-0784. Overseas members please add \$8.00 US, Canada and Mexico please add \$2.00 US. For more info see our main web page at <http://users.aol.com/kfbofpql/pqlindx.html>.

We're sorry to say that **Oh Bravo!**, the French *Quantum Leap* fan club, is no longer in existence. Apparently the club has some problems they couldn't resolve, so they've gone out of business.

The official French Fan Club is now: **Les Chroniques Quantum**. They put out a zine of about 60 pages on a regular basis, about every four months. Membership and three issues of the zine are \$29.00/year. For information, write to Christine Didier, 5 rue des Jonquilles, 34170, Castelnaud-le-Lez, France. Please enclose two IRCs (international response coupons that you get at the post office) and a self-addressed envelope. Some dedicated Dean fans in the French Club have published a wonderful book, in English, detailing Dean's career. Cost for the book, "Dean Stockwell, from Midshipman Donald Martin to Admiral Al Calavicci", is \$20.00. You can send your order to Marine Vion, 22 rue de Vouille, 75015, Paris, France.

**The *Quantum Leap*, Scott and Dean Fan Club**, an international fan club based in Australia, now has a UK chapter as well. Newly updated info is as follows: Membership is \$30 Australian, £15.00 UK or \$20 US. Send to The *Quantum Leap*, Scott and Dean Fan Club, P O Box 5028, Mount Gravatt East 4122, Queensland, Australia or The *Quantum Leap*, Scott and Dean Fan Club UK, c/o 5 Lodge Road, Brereton, Rugeley, WS15 1HG, Great Britain. *Quantum Leap* Fans can also e-mail Karl Hassall of the UK chapter for more info on the fan club: [imaging\\_chamber@hotmail.com](mailto:imaging_chamber@hotmail.com). The club also has original T-shirts and sweatshirts available for sale in three different designs. E-mail for more info, or see their web site at <http://www.geocities.com/Hollywood/Lot/3405>. In the US, Fans can send a SASE to American committee member Janey Graves, 409 Chestnut, Osawatomie, KS 66064 for information on how to join the Club from here in the States.

**John D'Aquino's** Fan Club is going through a period of transition. Joanne Kent has had to give up leadership of the club, and the Club is in the process of changing presidents. We'll have more information when the transition is complete and will let you know how to join.

## FANZINES / NEWSLETTERS

The Hologram is a comprehensive review of *Quantum Leap* fanzines (fan fiction), published approximately quarterly. Julie Barrett, author of *Quantum Leap A to Z*, took over editorship with #5. Issue #15 was just published in May, 1998. Contributions are welcome via either mail or email ([barrett@jadfw.net](mailto:barrett@jadfw.net)). *The Hologram* is a must-have for anyone interested in buying *QL* fan fiction. Current rates: \$8.00 for four issues. Make check payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012.

**Quantum Quarterly:** The second *Quantum Leap* newsletter/zine ever published, *Q2* still going strong. It's a great source for convention reports, Q&A transcripts and other features. Publisher Jim Rondeau took over the editorship with #21, and requests everyone's help with information and input. Issue #34 is current as of Spring, 1998. Still \$1.50 per regular-sized issue (current or back issues), \$3 per issue overseas, payable to Jim Rondeau. Double issues 10/11, 15/16 and 26/27 count as two issues each. Specify which issues you want and send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130. NOTE: Jim Rondeau is also the best source to try for back issues of QL publications no longer listed here. Please state what you are looking for and SASE for availability and prices.

**Quantum Quest** is a quarterly British newsletter and letterzine. This small format, 32 page newsletter is crammed with photos, art, letters, commentary on the episodes, and news on UK and American developments in the world of *QL*. Editorship has been passed from Hilary Broadribb to Emma Fee, 75 Friars Ave., Delapre, Northampton NN4 8PX, ENGLAND. UK price £4.00 for four issues, Europe £5.00, elsewhere (including USA) £7.00 or \$13.00 cash in US funds. Make cheque payable to Ms. Emma Fee and send to her at the address above.

Publication of **Basically Bakula**, the zine primarily devoted to Scott Bakula, has ceased. Hilary Broadribb, after publishing *Quantum Quest* for 20 issues and *Basically Bakula* for 4 issues, has finally decided to take a rest. Her zines will be missed.

#### FAN MAIL

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

#### LEAPING ON THE 'NET

Many, many Leapers are either on the Internet or have access to the Internet through their on-line services. There are several web sites run by Leapers that you might be interested in. The official Project Quantum Leap web site is: <http://users.aol.com/kfbfopql/pqlindx.html>. Jo Fox runs a site called Jo's Page. It's in color, features *Quantum Leap* and Mr. & Mrs. Smith updates and information and has downloadable pictures and information. The address is: <http://www.iag.net/~joorl>. Julie Barrett, author of *Quantum Leap A to Z*, has a neat website called Stately Barrett Manor (<http://www.iadfw.net/barrett.html>). Pam Ashworth has several sites, of which <http://www1.usa1.com/~ashworth/myql.html> is the one devoted to *Quantum Leap* information. <http://www-usacs.rutgers.edu/fun-stuff/tv/quantum-leap> is the Internet address for a World Wide Web site called The *Quantum Leap* Accelerator Chamber. This Web page by Tracy Finifter has info about fanzines, clubs, etc., with links to *QL* sound files, other *QL*-related Internet addresses, info on Don Bellisario's other tv series and much more. Similar but not identical to the above is another Web page, The *Quantum Leap* Information Page (<http://lumchan.ifa.hawaii.edu/ql/ql.html>). There's even a German *QL* site called Zurück in die Vergangenheit, Web address <http://nitnut.cs.uni-sb.de:80/QL/>. There are many more *Quantum Leap* related sites around, as a quick look at any online search engine will readily tell you. One good starting point for finding *Quantum Leap* and other tv-related pages is a commercial site called "CGS Success Systems TV Programs Sites." The URL is: <http://infoweb.magi.com/~datakes/index.html>. And if you'd like to check out what else your favorite *QL* guest stars have done, check out the Internet Movie Database at <http://us.imdb.com/search.html>.

Although online information changes rapidly, it is not always accurate due to the cross-posting of rumors and/or dated information. Most of the people who maintain online information do their best to keep it correct and current, but it's a good idea to confirm what you find online before acting on it by sending off money to anyone. See Mary Anne Espenshade's article in *The Observer* #15 for more Internet sites.

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

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

**THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE**

Major Revision by Karen Funk Blocher and Margaret Colchin

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

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

**QUANTUM LEAP COMICS**

Acclaim Comics decided to pay Universal's license fee for *Quantum Leap* and put out three mini-series of *Quantum Leap* comics. However, due to many factors, the three mini-series have turned into one trade paperback. As of this publication date, Acclaim is still saying they hope to release the comic in early fall.

**QUANTUM LEAP HOME VIDEOS AND LASER DISCS**

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

The first five *Quantum Leap* home videos were also released on Laser Disc back in September 1993. Laser Disc releases were "The Pilot Episode," #40902, "Catch A Falling Star" / "What Price, Gloria?," #41734, and "The Color of Truth" / "Camikazi Kid," #41735. The price on the laser discs was \$34.98. Sadly, the first set of Laser Discs didn't sell well enough to warrant putting out Laser Discs for the second set of episodes.

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

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

The 1993 album, titled *Quantum Leap: Music From the Television Series*, continues to sell reasonably well, especially internationally, according to Crescendo's Mark Banning. It has gone through multiple pressings, and is still available both in the US and around the world.

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

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

**BOOKS: FICTION**

Berkley Publishing Group has been publishing approximately one *Quantum Leap* book per quarter since 1992, first under the Ace Books imprint and more recently under their Boulevard imprint. They are available in most bookstores across the country, with best bets to carry the book being Waldenbooks, B. Dalton's, and Barnes & Noble. If your local bookstore doesn't have these books, they can be ordered if you give them the ISBN number. Since there are now so many of them, the novels are usually shelved as a series. For a complete list of the books available, send a SASE to PQL; P.O. Box 30784, Knoxville, TN 37930-0784.

**BOOKS: NON-FICTION**

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

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

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



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

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

#### LICENSED QL MERCHANDISE:

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

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

#### RELATED MERCHANDISE

##### CATS DON'T DANCE VIDEO, CD, ETC.

The home video of *Cats Don't Dance*, the animated feature starring Scott as the voice of Danny the cat, was released in August 1997, and is still in the top 20 of KidVid sales, almost a year after its release. You can still find it in stores, or you can order it from places like Blockbuster and Tower Records. Also, there's a *Cats Don't Dance* book, put out by Scholastic Paperbacks. It's a novelization of the movie, and is listed under either Francine Hughes (the writer who adapted it from the screenplay) or J.J. Gardner. It should be available at Barnes & Noble, Borders, or other bookstores, and retails for about \$2.99. You can also order the book on the Internet by going to the web site [www.amazon.com](http://www.amazon.com). ISBN is 0590308440 if you can't find the book locally and need to order it.

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

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

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

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

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

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

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

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

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

**BROADWAY CARES CD**

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

If you'd like to give Scott something for his birthday or Christmas, you might consider a donation to Broadway Cares. Send your check, payable to BC/EFA, to Broadway Cares, 165 West 46th Street, Suite 1300, New York, NY 10036. Please mention that you're part of Project Quantum Leap. The organization keeps a list of folks who send donations and will send acknowledging cards to Scott. Similarly, Dean's birthday is in March, but we think he'd be thrilled if you made a contribution in his name at Christmas time to his designated charity. The address is: N.I.R.S.; 1424 16th St. N.W., Suite 601; Washington, D.C. 20036. I believe they'll send an acknowledging card in your name.

**ANYONE CAN WHISTLE-THE CD AND SONGBOOK**

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

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

**MORE SCOTT ON CD**

*Romance/Romance* is currently only available as an import from England, so it costs more than a regular CD. Scott Bakula's other cast album from past stage performances, *3 Guys Naked From the Waist Down*, has also been reissued as a British import. Stores known to either stock one or both of these albums, or have the capability of ordering them, include the following: Tower Records (chain). There may be one near you! Footlight Records, 113 E. 12th St. NYC 10003, phone is 212-533-1572.

Scott doesn't sing on the CD of the *Major League: Back to the Minors*, but there's lots of upbeat, toe-tapping music. You can find the CD at most of the usual places, or order it by giving the ISBN 1518-777936-2 or the Curb Records catalog number of D2-77936.

At the time of publication, there was no definite word when the ML3 video would be available, but it's a good bet it will come on the market, either in rental or sell-through or both, before the end of 1998. Check the monthly *Coming Attractions* for further information.

**MAGAZINES WITH QL, SCOTT OR DEAN**

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

**FAN MERCHANDISE AND MISCELLANEOUS**

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

The same goes for dealers in collectible magazines and other memorabilia. We've already seen a listing for the 1995 *Playgirl* with Scott on the cover for about five times its cost if ordered from *Playgirl* itself. Shop around, and buy in person if you can, especially if you're purchasing paper collectibles where the condition of the item could be an issue.

**TV / Film Memorabilia:** Here's one dealer we do know and trust. Mention this listing for a discount on a variety of merchandise (Project Quantum Leap members only). \$2 for giant sf-related catalog. **Still Things**, 13622 Henny Ave., Sylmar, CA 91342.

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

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