

The Observer

From the files of Project Quantum Leap
Issue 20 - Summer 1999

Featuring a new
telephone interview
with Scott Bakula!

walked in the door at five minutes to eight. • *It was the Marilyn Monroe story; it wasn't the Joe DiMaggio story. Numbers were taken away from me, and that's always a rough thing to deal with.* • Besides being a sports legend, he's really kind of a fascinating character. I always like to look for things that

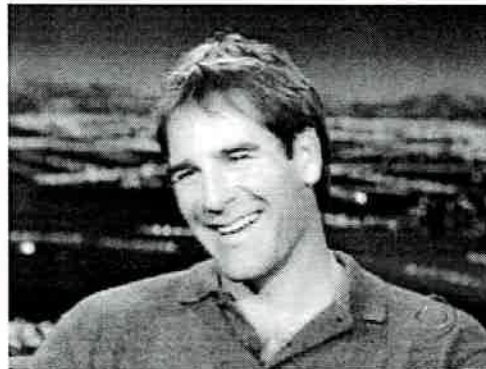
• We had a big freak snowstorm and it didn't look like he was going to make it back. Here I'm going to make my Broadway debut, and Philip



you can sink your
teeth into. • *We had some fun nights where people really seemed to enjoy the show.* • I've been there in the room saying, "Can't we push this scene a week later, can I at least meet the girl first?" • *The reality is that sometimes the projects go away.* • Let me get the best people that I can get and let them do their jobs. • *(Much more inside!)*

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CORRECTION

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The article "James Morrison: The Life of an Actor," page 10.
Allison Sills, the principal author of the article, received no
credit for the work she accomplished. The article was created
from synopsised interviews listed below.

Cyberspace Vanguard, uncredited
Steven Eramo for TV Zone
Nancy Funk for The Salt Lake Tribune
Deborah Klugman for L.A. Life Weekend
Tom Provenzano for Drama-Logue
Kathleen Toth for DreamWatch

Steven Eramo for Cult Times
Bill Florence for Starlog
Michael Kearns for Drama-Logue
Nancy Melich for The Salt Lake Tribune
Kim Rich for The Anchorage Daily News
The Princeton Packet, uncredited

Our sincerest apologies to Ms. Sills--PQL staff.

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LPOs & Leapers everywhere

Help Wanted

Join our transcription team! Marcia Mahan, our principal transcriptionist, has been doing a fantastic job during the last several years. However, looking back, this had been a job that at any given time was being handled by several people. So that no one person should ever feel overworked or overwhelmed, PQL is currently seeking help with the transcribing of audio tapes. If you have some spare time (transcription skills, while helpful, are not essential) and would like to upgrade your pass to The Project, please apply immediately to Margaret Colchin.

Love Letters

The Arthur McCready Charitable Trust presented Scott Bakula and Chelsea Field in the A.R. Gurney play *Love Letters* for their tenth anniversary benefit, along with a champagne reception after the play. The event took place at the historic Alex Theater in Glendale, CA on June 12, 1999.

Scott and Chelsea were seated at side-by-side desks throughout the play, and did a lovely job with the performance. The play is entirely made up of the two characters reading letters they've written to each other through the years. The timing between the two actors was exquisite, both in the serious and comedic moments. The audience was very appreciative, and gave Scott and Chelsea a standing ovation at the end of the play.

After the play, almost all of the attendees stayed for the reception in the courtyard of the theater. Scott and Chelsea came out about 10 minutes after the play ended. Of course they were immediately mobbed, mostly by the over 150 Leapers there. Both were very generous with their time, chatting, posing for pictures, and signing autographs until everyone was taken care of.

Bonny Gibson, chairman of the Trust (the Trust bears the name of her son Arthur) was extremely pleased with the success of the evening. Almost 450 people attended the play, and 350 people stayed for the reception. Nearly \$14,000 was raised for the Trust, a very worthwhile charity which takes care of the everyday basic needs, medical attention and educational training for needy children. A large number of color pictures of Scott and Chelsea were printed for the event and hand-signed by both Scott and Chelsea. There are some of these pictures left, and there are also some programs left over. The Trust is selling the pictures and programs to raise a little more money. If you'd like a picture, send a check for \$10, made to the Trust, to 2120 LaCanada Crest Drive, Unit 2; La Canada, CA 91011. If you'd like a program, send a check for \$3 to the same address, and if you'd like a picture and a program, send a check for \$13. If you'd like the program signed, just mention that when you send your check, and Chelsea and Scott will sign the program. If you don't want a picture or program and would just like to support the Trust, you can send a check to the same address.

Thanks to Bonny and the members of the Trust for organizing the evening, and to Scott and Chelsea for giving so much of their time and energies to help make the evening a success.

Next issue: by Janey Graves
 Close Encounters of the Scott Kind

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**SpringLeap '99 -- Celebrating the 10th Anniversary
of the Beginning of *Quantum Leap*
By Lorraine Anderson**

Perhaps it's the jetlag, even after being in England for a week. Maybe it's the Victorian (or older) surroundings, when one is used to a spartan, slightly worn, modernistic venue. Whatever the reason, I found it disconcerting to watch American shows, such as *Designing Women*, *Lois & Clark*, and yes, *Quantum Leap*, in a room with stained glass windows or in a theater better suited for Mozart or Verdi. I felt a little bit like Mark Twain in *Innocents Abroad*, slightly agog with my surroundings and cynical at my innocence. Never mind. I'm a small-town, Midwestern girl; these things still impress me.

Buxton is a relatively small town almost parallel to Liverpool and south of Manchester, located in the Peak District of Derbyshire. It seems to have two "main streets," which, I believe, are called High Buxton and Low Buxton; these are connected by small streets which rival any hills I've seen in San Francisco... any steeper, and I would have needed a rope and a pick-axe. High Buxton seemed to be mostly for the tourists. The street at the bottom of the hill contained newer buildings and practical shops, although I did waste quite a bit of video on a street musician playing the bagpipes on the lower street. Buxton has been known for centuries for mineral waters and mineral baths; the baths are gone, but bottles of the water were available free throughout the convention, and a fountain close by dispensed the "original" as it came out of the ground.

The convention was held in two buildings, only steps between each other: the Buxton Opera House, and the Old Hall Hotel. (The sign in front amused us; instead of the tired American declaration of "George Washington slept here", this sign proclaimed that "Mary, Queen of Scots, slept here.")

The events got rolling on Friday, May 28, with 5:00 p.m. registration. Sherlock and I missed this; we went on a day trip to Liverpool to goggle at the museums and the Cavern Club, the original starting place of the Beatles. When we returned, the

"Christmas at PQL" disco was starting in the basement at the Old Hall Hotel. I ran into Penny Jeffrey, the chief organizer of SpringLeap; she led us to Emma Fee, who very kindly got us our membership packets. We didn't stay very long at the Disco, I was tired, loud music bothers me, and I drink only very rarely. But most people, including John D'Aquino, seemed to be having a great time. We could've also taken a "Mystery Tour" to nearby Poole's Cavern with its varied rock and stalagmite and stalactite formations; we skipped this.

The next day started with bidding to sing karaoke with John D'Aquino. Maybe the Brits were shy; I took the bid with 35 pounds. The main event at this point was *Net Force*. I took this chance to post a couple of postcards and look at a newsstand that carried Beanie Babies. I eventually did the American tourist thing and paid too much for a Britannia Bear.

At 1:00 p.m. the video contest began. Two groups of four watched videos and tried to guess the guest star, the name of the episode, what the character says next, or, in one case, the video of one was mixed with the sound of another episode and the contestants had to name both episodes. The lucky winners won screen-printed hats. I'm sorry; I didn't get the winner's names.

Immediately following was a lengthy video introduction for John D'Aquino, then his Q&A. Work is still proceeding on *Hard Luck Cowboys*, and he lamented the state of Hollywood, wanting to substitute violence for story. The audience appeared to agree. I spent much of the time trying to keep my video camera trained on John -- I didn't take along a tape recorder -- and all the while trying to keep the blood from draining to my elbows, because I didn't take a tripod, either. John then graciously signed autographs in the Old Hall Hotel...sometimes three for a person, plus posing for photographs. He seemed quite overwhelmed, amazed, and appreciative of the attention.

After a tea break, Sherlock and I headed back to the Opera House for a showing of *Cats Don't Dance*, followed by *Twilight Man*. I had never seen *Twilight Man*... creepy show!

We then headed over for the "Welcome Home Sam" disco and Karaoke. After some fumbling on my part, I finally decided to sing Billy Joel's *The Longest Time* with John. It was an interesting experience. I'm not entirely sure my mike was on, but with the background vocals, who cares! Also notable was an interesting filk song of Xena and Gabrielle, quite ably performed by Phillipa Chapman and Penny Jeffrey.

Sunday started out with the showing of part 2 of *Net Force*, followed by the *Holographic Universe*... since we decided to explore around town, I couldn't tell you if the event came off. At noon, I made my way to the Old Hall Hotel for an interview with John for the next issue of *The Observer*. He was very eloquent and quite passionate about his activities.

The charity auction benefiting Greenpeace, Amnesty International was scheduled from 1 p.m. until 2:30, although it did run longer--2 hours--as per usual with these things. Colin Baker (from the British SF show, *Dr. Who*... he was Dr. Who #6) auctioned and was an amusing "runner" for a number of items. I don't have a bottom line of the take, but the largest priced items sold were an actual script for "Last Dance Before an Execution" for 85 pounds and Scott's *Playgirl* issue for 70 pounds. The most unusual items to my American eyes were the Sam, Al, and Benjamin Krieg "Clangers"... three stuffed dolls of oddly shaped creatures based on a British children's show. I saw John look at the three rather bemusedly himself. (I understand that John met his Ulysses "Clanger" a few years ago. I wonder if he remembered.)

Following the auction was a Q&A with Colin Baker. If John will forgive me, I found Colin's Q&A to be marginally more interesting for two reasons: Colin is British, and I had never "seen" him before. After all, I am a veteran of at least three IndyLeaps (I've lost count) and KC Leap. But John startled me a bit when I initially saw him by knowing my name. I'm impressed. All is forgiven?

A shorter Q&A with John followed Colin's talk. I had run out of tape and battery power by this time, so I didn't get it. As I remember, the questions were starting to get silly by this time: One was, I think, "If you were an ice cream, what kind would you be?" John also, at this point and throughout the con, kept trying out his English accent. Following thank yous, many of us trudged back to the Old Hall to get autographs from Colin Baker, who also signed multiple times for many people. In fact, he signed four of my things, including the *Dr. Who* items I had bought at the auction.

The con was over. The only thing left to do was say our goodbyes and pack. I enjoyed meeting old friends (Lynne Hughes and Penny Jeffrey) and enjoyed making new ones. My thanks to the Committee... Penny Jeffrey, Phillippa Chapman, and Emma Fee. We had a great time!

* * * * *

I'm making my SpringLeap tape available, proceeds to benefit SpringLeap, which unfortunately took a huge loss. The tape is close to four hours long and includes the John D'Aquino and Colin Baker Q & A and a little bit of everything else, including some Karaoke. (Even if you don't know Colin Baker, his Q & A was very amusing!) Cost is \$15.00, USA dollars only, includes 1st class domestic mail postage for one tape at LP in NTSC format; if you prefer SP, please add \$4.00 for another tape. (Canadian orders, please add \$2-US extra for postage) Send to: Lorraine Anderson, P.O. Box 463, Three Rivers, MI 49093, and please be patient. I'll do them as fast as I can, but I only have two VCR's! (Please note that I did not take a tripod to England; some of the video may be shaky.) Overseas orders can vary in price for postage. Inquire for specific charges at the above address, or email me at: ander@net-link.net

An official SpringLeap tape may eventually become available for those who require the PAL format. If interested, e-mail Penny Jeffrey directly at: penpal02@globalnet.co.uk.

INTERVIEW WITH SCOTT BAKULA

By Sharon Major

May 28, 1999

Preface: For several years now there has been a short essay about Scott's Broadway debut, *Marilyn: An American Fable*, bouncing around in my brain. Even though the critics hated the show, and it closed after only 16 performances (and 35 previews), I really enjoy the audio tapes that I have of several performances. I think that the story line of Marilyn and Joe, and the songs that Alyson Reed and Scott perform are among my all-time favorites, bringing a smile to my face every time I listen. Surprisingly, during the last several years Scott has mentioned *Marilyn* in interviews, seemingly with fondness for the opportunities it offered, and with less regard for the its chaotic and brief run. Maybe there is still more that Scott would be willing to talk about concerning *Marilyn*; maybe Scott would even consider doing an interview for *The Observer*.--SAM.

PQL: I would like to thank you for taking the time and the extra effort so that we could get together for an interview. Have you started doing promos for *American Beauty* yet?

SCOTT: Oh, no, and I probably won't be. I really don't have a very big role; they'll have the principal actors, director and other folks do that stuff.

PQL: Does that usually come later?

SCOTT: Oh, yeah. In fact, I was actually talking to the producers yesterday about something else and they'd just gone to see the first rough cut screening at the studio, so it's months away, I'm assuming. I don't know when they're going to release it. It's kind of an odd picture, so I don't know what season it falls into these days. I would think probably like the fall or something. It's certainly not a summer movie.

PQL: Not enough action?

SCOTT: No, not that kind of action. It's definitely a dark character kind of piece.

PQL: Is it a comedy?

SCOTT: A black comedy, if you will. It's not really. I wouldn't call it a comedy. It's pretty bizarre and pretty dark.

PQL: Unique enough not to put it in any category?

SCOTT: No, it's not for everyone. It's certainly not a children's movie.

PQL: Okay. So, when are you going to do a romantic comedy?

SCOTT: Well, you know, I'm always looking for them. They are the kind of hard-to-find animal in this town that people are always looking for. Everybody wants to do one, and they try and do them but there aren't very many of them that are done, or done well. They seem to be kind of the enigma. They're hard to write and hard to make happen.

PQL: Hard to pin down what's going to be a hit.

SCOTT: Oh, that's for sure. That's impossible to predict.

PQL: Well, I really want to talk about your theater career.

SCOTT: Okay.

PQL: *Is There Life After High School?*

SCOTT: (laughter) Yes, there is.

PQL: That was actually your first, short-lived Broadway musical. Even though you were an understudy, it was technically your first Broadway show.

SCOTT: Yes.

PQL: Did you ever get called to go on?

SCOTT: I did, actually, but it never happened. Philip Hoffman was one of the guys I was covering and he went to visit his girlfriend at the time in Philadelphia. It was on a Sunday and we had a big freak snowstorm and it didn't look like he was going to make it back. Oddly enough, the way we were doing the show, it was in previews, so there hadn't been a bunch of understudy rehearsals, which usually only happen after you open. You just sit around and watch everybody and try to kind of write stuff down. It changes every day. So you're kind of paying attention but, you know, you're not. All of a sudden, it was like, well, Philip may not make it in, and you guys may have to go on. The way they divided it up, I was covering him in all the musical numbers, and another actor was covering his scenes. So all of a sudden we were trying to work this thing out where he would know which scenes, and I was literally with the costume designer. We went to my apartment to get clothes because obviously there hadn't been any clothes made for understudies at that point, and it was snowing. I mean, it was just this whole thing. We

were in rehearsal during the day, and they were putting in new numbers, and it was like, well, I guess I'll just have to learn the new number. So, it was just this whole bizarre thing. We got all ready to go and, you know, here I'm going to make my Broadway debut, if you will, and Philip walked in the door at five minutes to eight. Actually he's not allowed to go on, technically. Under Equity rule, if you're not there by a half hour before performance you're out for the night. But they chose to let him go on.

PQL: Shades of *Quantum Leap*, right?

SCOTT: Yes, I guess so. My buddy kind of looked at me, and we kind of laughed and shrugged and went and had a beer, and that was it. It became a story of the almost debuting.

PQL: Were you getting butterflies?

SCOTT: Oh, yeah. No, it was such a bizarre situation because you weren't really prepared to do anything and you were going to basically have to improvise the whole night. I knew the numbers and I knew the music. That part was easy. But just the logistics of it and, you know, working with the cast whom you've never worked with before. It was kind of hairy, kind of hairy. But the people in the show were great. They were being very supportive and "Come on, it'll be great, it'll be fun" But it wasn't meant to be, which is okay.

PQL: Well, the show closed and then you went on to other productions. A year later, summer of 1983, you were in New York City. I'd like to ask you what you recall about, I assume, auditioning for and landing the role of Joe DiMaggio.

SCOTT: Well, that was kind of a crazy experience because Kenny made us audition so many times. I must have auditioned six or seven times, and it just seemed to go on and on forever. There were dance auditions and there was this and that. At one point, they were talking about me playing the photographer instead of Joe DiMaggio, so then I was doing these dance auditions. I read with all these different Marylins, and that was all part of it, too. It was a big deal when they finally said, "Well, we think you're our guy; now, you're going to have to read with these different Marylins." So, reading with all these different ladies, it was a very energized experience and very exciting, but also it seemed to go on for a long time. As it turned out, that was just the beginning of the process, because they didn't really have the money together. So, they hired me and got a cast together of a few people, and then we went around the country and started raising money for this musical.

PQL: Well, when actually did this happen then? Over what period of time? I just assumed it happened in the summer.

SCOTT: I don't think we made the show until --

PQL: Well, the time I have is that in August, the picture of Geri Petchel appeared in *The Post*. You were in the picture and the show was going to be opening in the fall. We also have what we call "the demo tape"; this was a tape that was made in the studio with just a piano.

SCOTT: Right.

PQL: And that was with Geri.

SCOTT: Right.



Scott with Geri Petchel, the "first Marilyn"
©Don Brinzog, *The New York Post*, 1983

PQL: Is this routine or was this something that was done just to attract more backers?

SCOTT: Yes. It was **all** about money. They were trying desperately to raise money. We were down in Boca Raton, we were at country clubs in Connecticut and Massachusetts and upstate New York. We were everywhere trying to raise the money for this thing.

PQL: Just going into offices?

SCOTT: No, they would have big functions and we would have big presentations. We would sing numbers and they would bring Geri out last. She would make the Marilyn entrance and sing a couple of songs, and I would have sung a couple of songs. It was really a very bizarre experience all in all, made more bizarre by the fact that Geri was ultimately let go and Kenny was ultimately let go. It was one of my most bizarre show business experiences and I hope I never have another one like it, because it was really a tough time. But, you know, it was

my Broadway debut so I was also kind of wrapped up in being very excited about it at the same time.

PQL: Did you feel you had more chemistry with Alyson Reed?

SCOTT: No, not more. I mean, I knew Alyson--we were friends--so I have that. It was really all about the producers at the time, what they thought they wanted and who they thought was going to sell tickets in New York. Nobody can obviously predict that.

PQL: Did every backer get to be a producer?

SCOTT: (laughter) It seemed like it. It was really a crazy, crazy time.

PQL: Well, I think in my letter I mentioned that it seemed that there was a lot of teamwork and that everybody seemed very professional about making these changes and still making the show seamless. Do you have any comments on the teamwork and morale?

SCOTT: Everybody worked hard, but we just had crazy things. I mean, we literally finished a preview performance and walked out for our notes after the show ended, and Kenny was there saying, "You know, they fired me." And everybody was, "What? What are you talking about?" He said, "Yes, they fired me and your new director is going to be here tomorrow." There were no producers who stayed to take the rap for it or anything. Everybody tried really hard and everybody wanted it to go. The cast really killed themselves to roll with the punches, and there were lots of punches, and body blows (chuckle) and still, there's that old adage that everybody hung onto. We kept doing shows and hoping that somebody would figure out how to get us to the place where we could open this thing and have a successful run. But, boy, there were a lot of changes -- last minute changes -- and eventually that stuff catches up to you.

PQL: I know your portrayal of Joe changed during the course of the previews. In an early version, I really felt that Joe was harboring a temper, but by opening night, Joe had become more tender and romantic. Did that mellowing come about because of audience reaction or the producers?

SCOTT: No, there was a definite move on at the time to really kind of make it more -- obviously, it was the Marilyn Monroe story; it wasn't the Joe DiMaggio story. That was a big part of it, and the other idea being, they needed to even out the story more in terms of how much was going to be Joe. You know, numbers went away -- were taken away from me, and that's always a rough thing to deal with. Of course, you know, as an actor I wanted as much to do as I possibly could get, and I didn't have a great perspective of how the overall show was running.

I was just concerned, somewhat selfishly, about my number. I had grown very attached to it over the course of a year, running around, singing it all over this country, having people love the song and love what that song stood for in terms of their relationship.

PQL: I assume you mean "I'll Send You Roses"?

SCOTT: Yes. It was tough to lose that song. They explained that it was about keeping her in the story more, keeping her more alive. Again, as I said, it wasn't the Joe DiMaggio story.

PQL: But, of her three husbands, there was certainly more effort made for you to be the leading man.

SCOTT: Yes. They definitely had that focus. It was weighted more toward Joe. But, ultimately, the people that came in to redirect and refocus the show felt that it was more important to spend more time with Marilyn, than it was to spend time with Joe. So that's one of those things where you find out about it, you're usually not too happy about it, and you go on.



*Scott with Alyson Reed
"I'll Send You Roses"
photo by Martha Swope*

PQL: You mentioned before that you did extensive research on Joe. Did you have input into the way he was going to be portrayed?

SCOTT: Oh, yeah, I did. From the very beginning, I did. Then that was pretty much was taken away from me when the other guys showed up. But I still had a lot of background that I could pull on, and history, which all helped me. Joe was a very reclusive, quiet man who I had a lot of respect for; there was his desire for privacy and how that affected their relationship, and all those kinds of things. He was a fascinating man, actually, besides just being a sports legend, really kind of a fascinating character. I always like to look for those kinds of things that you can sink your teeth into.

PQL: You once made the comment you hoped he would come to the show, but I think now we know that he really just fiercely guarded his memory of Marilyn and didn't want that.

SCOTT: Oh, I never expected him to come but I would have been thrilled.

PQL: Did you ever get to meet him later?

SCOTT: No.

PQL: I know I've said this before, but I just wanted to tell you how much pleasure that I've gotten out of my tapes of *Marilyn*, and how fortunate I feel that I can hear you perform in front of a live audience with a full orchestra, because I think it's truly amazing.

SCOTT: Oh, well, thank you. That tape, as poor quality as it is, is still kind of fun.

PQL: Well, despite what the critics said afterwards, I listen to the closing overture while the cast is taking their bows where they reprise all the songs and, to me, that applause sounds tremendous.

SCOTT: Well, there was a lot of great applause. We had some fun nights where people really seemed to enjoy the show. It was never a big serious kind of show. (laughs) There were a lot of good things and I thought Alyson did a great job. She came in, in a very difficult situation. She's a real pro and just never let herself get dragged into or dragged down by anything that had happened before. I've done that before; I've replaced people that have gone, and it can be a challenge. She really kind of kept her head up, and I thought, really did a nice job under a lot of pressure. You know, there was a lot of good in that show but obviously I think there were areas that the show suffered from having too many chefs, or whatever that expression is.

PQL: Producers?

SCOTT: Well, yes.

PQL: Well, let's come back to the present -- *Love Letters*. Tell us how that came about.

SCOTT: Chelsea's mom has been involved in this charity (Arthur McCready Charitable Trust) for a long time. One of her good friend's son committed suicide several years ago and he left a note saying that he would really appreciate it if anything could ever be done in his name for kids. So his mother took it upon herself to start this charity to help kids, and enlisted Chelsea's mom to help. This is the anniversary and we were enlisted to participate. So we are!

PQL: Did you and Chelsea choose the play?

SCOTT: Yes.

PQL: So you were familiar with it from way-back-when?

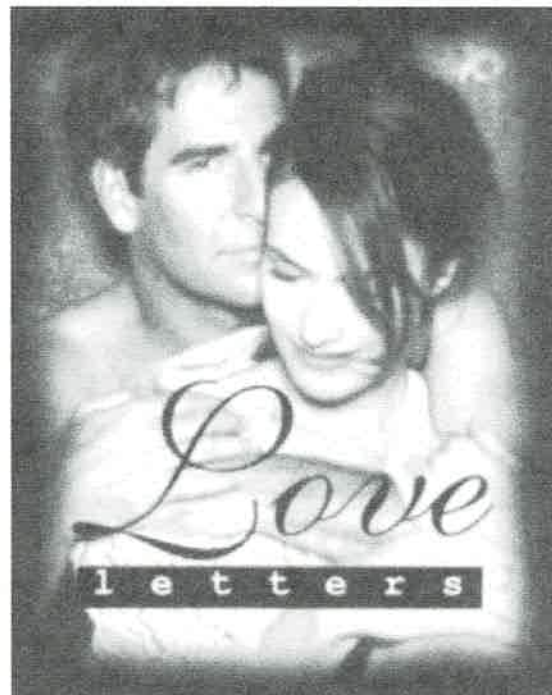
SCOTT: Yes. I've only actually seen it once. I saw Carol (Burnett) do it with Charleton Heston. Chelsea has seen it a few times. It's a great piece. It's very simple and lends itself perfectly to this kind of an evening. I think we're going to have a good time with it.

PQL: It is a great play. I mean, it takes place in your mind, basically. It's wonderful.

SCOTT: Yes.

PQL: That's what theater is.

SCOTT: Exactly.



PQL: So, okay, *Leapers* consider themselves pretty savvy about film production, but I have a question. Several of the female *Quantum Leap* guest stars, Maree Cheatham was one of them who has made a comment, but I've heard this from Sharon Stone and other movie stars as well. Invariably, they say that the love scenes are the first ones on the schedule, sometimes before they even meet their co-star. Now, you're an actor and a producer, maybe you can enlighten me why this would be the case; why the love scenes would be the first ones.

SCOTT: Well, unfortunately, it's never a function of choice. It's a function of scheduling, and scheduling

usually takes precedence over everything. In this movie, *Mean Streak*, that I did last year--that's coming out this summer--it was the same kind of thing. We were looking at each other and we'd barely met. We actually only had (what you might call) love scenes to do, and it's a challenge. But, you know, I've been there in the room as a producer saying, "Can't we push this scene a week later? Can I at least meet the girl first?" Sometimes you can and sometimes you can't. I'm not saying that all producers do that; I know that I do, because I'm very aware of it and I don't like it. And, hey, you know, it's still acting, but it helps to be comfortable with somebody because the actual scene is so uncomfortable.

PQL: I thought with *Quantum Leap* it was to enhance that uncomfortable aspect of Sam being thrown into the situation.

SCOTT: That was a different deal. That was easy for me to play, regardless of when it was; you're right, that's part of the dilemma for him. As a rule, you would prefer to not have it that way.

PQL: It just turns up in so many interviews.

SCOTT: I know, it's amazing. This isn't rocket science, but sometimes the way the schedule works, you're saddled that way.

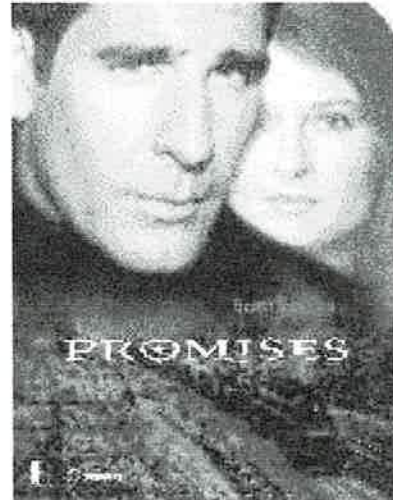
PQL: Speaking about producing, many times we read press releases for projects, BPI and other places, and they just seem to disappear. Are these just feelers to get backers or distributors?

SCOTT: No, I'm not one of those people that do that. There are a lot of people in the business that tend to create their own press. When that stuff appears for me -- I'm trying to think specifically -- usually it's legitimate and I always try for it to be legitimate. The reality is that sometimes the projects go away. We may enter into an agreement with someone, but what you don't always know is that agreement is pending something else happening and falling into place. That part of the puzzle may not fall into place for another two years. A lot of these smaller companies will try and use these press releases to generate things for themselves and other works. It's part of the nature of the business for a lot of people to keep themselves out there. I try and only do it when it's legitimate, because I don't like to do them at all, to be quite honest. It's just that I have many projects that have been in the trades, that are still in the works, but just haven't gone to the next step.

PQL: Is *Promises Kept* one of them?

SCOTT: Oh, yes.

PQL: Oh, good. I'm hoping that you're always going to keep performing, but as far as producing, what does that mean to you creatively, on a day-to-day basis and in the long run?



SCOTT: Well, I enjoy it purely from the creative standpoint, because I get to be more hands on. From Day 1 I can make decisions that I think I have knowledge about -- that I bring something to the party -- and my knowledge can be useful. I'm not somebody who needs to do it because I can't stand for anybody else having a say. My producing philosophy has always been, let me get the best people that I can get and let them do their jobs. That's what I think a lot of good producing is: hiring the right people to do what they do really well, and then enjoying their work while you're working with them. A lot of times I find that people in this business try to do everything. They try to control everything, and that's not my game at all. I just feel like, gosh, I know so many people, and I've worked with so many really talented people that I enjoy working with. The other thing that I feel: if I'm going to spend this much time on a movie set, I sure would like to be with people that I enjoy working with. The only way you can really control that is by hiring them. I've tried many times to say "Oh, by the way, I've got a friend who's really good at blah, blah, blah," or "This is the person that did this for me and they were great and I think you guys would really enjoy them." Those people don't always seem to get hired. So when you're the producer saying, "and this woman is going to do the hair, and this is the designer that I like, and this is the DP that I really enjoy working with and I trust," then, you know, you're controlling a little bit more of the final product. I do like to have that input.

PQL: When Natasha talked at the Q&A in the last issue we put out--maybe you haven't had a chance to read it--she talked about when she went in to audition for the role of Natasha Pavlovich in *Mr. and Mrs. Smith*. She went in there kind of cocky, thinking "Oh, they wrote this for me," but she was kind of dumbfounded to find out that, no, they were just expecting her to do a regular audition.(laughter)

SCOTT: (laughing) I know. It was a bizarre thing. It was bizarre for me. I was like, "Wait a second. How did this happen here?" Fortunately, she was as wonderful as she always is. It worked out. But I wasn't the only person in the room, you know. That was one of the issues on that show. There were other people making decisions also. Didn't Michael Zinberg direct that episode?

PQL: Don't put me on the spot! (laughter)

SCOTT: I'm pretty sure he did. He knew her from *Quantum Leap* so that didn't hurt either.

PQL: I did enjoy the series. I've gotten word back from Australia that they enjoyed the series.

SCOTT: Oh, is that right?

PQL: Yes. You should be getting fan letters soon, I would think, since they finally aired it.

SCOTT: Good, good.

PQL: So, it's out there for us to enjoy.

SCOTT: That was a challenge, and one for the books.

PQL: Well, at this point, I sort of consider the interview to be over, but maybe you can address some of the points that I mentioned in my letter.

SCOTT: Sure.



things. I think it was more *Romance, Romance* time because I did a lot of things for the Theater Wing then, and I think that's what it was saying in the background.

PQL: Do you happen to remember that event for the photographs that I sent? Do you think that might have been the *Marilyn* opening night party?

SCOTT: You know, Jay and I were looking at that and we couldn't figure that out. I don't think it was *Marilyn* opening night. I think there were a lot of other

PQL: The Theater Wing being an organization?

SCOTT: The (American) Theater Wing sponsors the Tonys and I think that's what those words were behind me. That would have meant *Romance, Romance*.

PQL: Do you recall anything about the unknown shows that I mentioned?

SCOTT: Tell me again.

PQL: *The Hope Chest* was one of them, and the other one was called either *Yesterday's Flowers* or *East of Kansas*.

SCOTT: I remember them both.

PQL: Were they musicals?

SCOTT: No. *The Hope Chest* was a play written by a friend of mine, Robert Johanson.

PQL: Was it a drama?

SCOTT: Yes. And *East of Kansas*, which changed names a couple of times, was a musical.

PQL: Like a revue, or a regular musical?

SCOTT: It was kind of a collection of songs, a real kind of eclectic piece. It was really interesting and very, very different. It wasn't really a revue but there were lots of songs, and they were mixed in with prose. A really interesting piece.

Editors Note: At this point I knew my half-hour would be up very soon. After my thank-yous and just before saying goodbye, I asked Scott if he might do another interview for us in the future, to which he replied yes.

Right afterward it struck me what a remarkable memory Scott has for past events. Although I gave him fair warning as to the questions about *Marilyn*, I never mentioned the *Life After High School* question beforehand. Scott not only gave a rather vivid account of that day back in 1982, but also, without pause, recalled the name of the actor he almost replaced that evening.

Thanks again, Scott!

"It's Joe DiMaggio! Joe DiMaggio!"

This cue line marks Scott's first entrance onto a Broadway stage. *Marilyn: An American Fable* glittered briefly in the Fall of 1983 and was gone--but not entirely forgotten. Watch for an upcoming issue of *The Observer*, which will have an article about the production, its high points and lows, and maybe what it was like to have been in a front row seat.

James Morrison

The Life of an Actor

By Donaree Brannon

Born April 21, 1954, in Bountiful, Utah, James Paige Morrison moved to Alaska in 1963. One in a family of six children, Morrison remembers only rare fishing trips with a father whose road construction job kept him away from his family much of the time. His father was an office manager in Anchorage, Alaska, and from the time James was 14 he was always given jobs as a laborer on the road crews building the highways through Alaska. It was hard work, but James appreciates his father for doing this for him because from it James developed a strong and valuable work ethic.

Dreams of acting came early, "I remember seeing movies when I was a kid and acting out every part on the way home. I remember acting like a goon around people I really, really respected in order to get their attention and they would invariably say, 'What's wrong with this boy?'"

A loner as a teenager, with disdain for authority, Morrison soon discovered theatre at West High and found like souls with a similar bend for pretend. Morrison's mother convinced him to try out for a play at the Anchorage Community Theatre. He auditioned and won a part, finally finding a place he felt he could belong. Morrison's first role was Pope in *A Cry of Players*. Then Morrison made an unusual move, he quit the high school football team to don a toga, and he dyed his naturally blonde hair even blonder to portray Hero, the romantic lead in the play *A Funny Thing Happened on the Way to the Forum*. He also played Troilus in *A Tiger at the Gates* while still in high school. Midway through his senior year, he quit high school altogether, took the tests to earn his diploma and signed up for drama classes at Anchorage Community College.

During the early 1970's, Morrison made a name for himself in local theatre productions, including playing the lead, Jesus Christ, in a production of *Godspell*. "I embraced the theatre community and the family it offered. It was a different group of creative personalities. It really does have a lot to do with searching for an alternative reality." Buoyed by his success there, at 21, Morrison packed his bags and for the next few years traveled around in the southern United States. He visited New York with an eye on enrolling in a serious drama school. He appeared there as Jack in Direct Theatre's production of *Jack or The Submission*.

He would also journey twice to the Salt Lake City area working in the "alternative" Theatre 138 and the

fledgling Salt Lake City Acting Company. But when nothing panned out, he returned to his native Alaska in 1978 where he met Robert Farley, co-founder and former artistic director of the Alaska Repertory Theatre Company. Farley asked Morrison to join the Rep's apprenticeship program. For two seasons Morrison worked both the technical and the creative side of the theatre, building sets and, at the same time, starring in a number of early Rep productions including *Diamond Studs*, *A Christmas Carol*, and *The Taming of the Shrew*.



Morrison as Joe Deever in "Hurricane"
Screen Capture by Billie Mason

After graduating from the Alaska Repertory Theatre's Professional Training Program, he would return to Utah, to Salt Lake City. Directing is something Morrison reserves for Utah. His first effort, *The Holy Ghostly*, was presented in 1977. He returned in 1981 for *Wolves*, in 1987 for *The Foreigner*, in 1992 for *Abundance* and again in 1993 for *Greater Tuna*. But it was his second effort, *Wolves*, which has particular meaning for him. Shortly after Morrison began rehearsals, he received word that his father had suddenly died. He left the night after the opening to be with his family. "This play is a release for me... an expression of my anger and my resentment at death and yes, it is also a play which is life... it is living. There are those moments that make you aware of your vulnerability, and that is important to me."

In 1982 he decided to make his living as an actor and made the fateful move to Los Angeles. He spent two years as an understudy and in supporting roles before landing his first starring role in Tennessee Williams' Pulitzer Prize winning masterpiece, *Cat on a Hot Tin Roof*. Directed by Jose Quintero at the Mark Taper Forum,

Morrison won his first Drama-Logue Award. Besides several television roles including *Automan*, *Houston Knights*, *Once a Hero*, *North and South Book II*, *Werewolf* and *Jesse Hawkes*, Morrison would travel for the next 5 years from Minneapolis to Florida to Alaska to England playing regional theatres. In San Diego he appeared at the Old Globe Theatre in productions of *Julius Caesar* and *Richard II*.

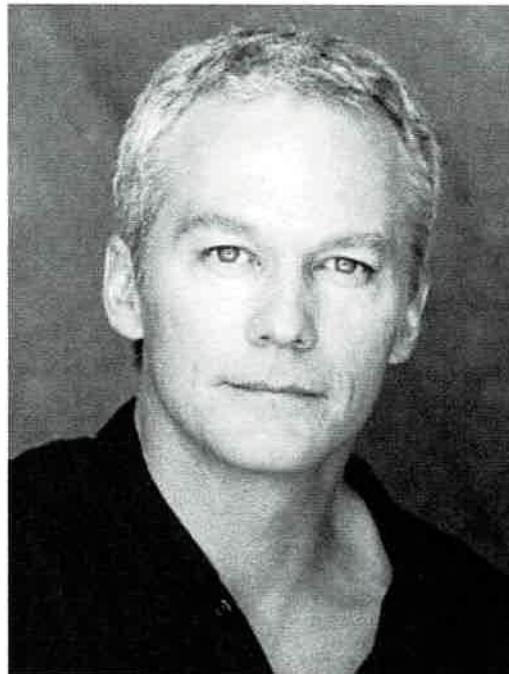
In the late '80's, Morrison won several awards for dramatic roles. In Lee Blessing's *Down the Road*, as an arrogant serial killer, Morrison won another Drama-Logue award and was nominated for a San Diego Critics Circle award. In Rafael Lima's *El Salvador* -- in which he played a nihilistic photo-journalist -- not only did Morrison win praise for his work at the 20th Annual Los Angeles Drama Critics Circle Awards, but Lima won for writing and Jeff Seymour for direction. Morrison also picked up yet another Drama-Logue award. Not only winning two awards for his performance, James also won the heart of his future wife, Riad Galayini, who played a prostitute in the play.

It was in 1989 that Randy Stone, now 20th Century-Fox Television's senior vice-president of talent and casting, first spotted Morrison playing "an ugly American type" in *El Salvador*. Morrison discovered that he had gained another friend and supporter in Stone. "He saw the play, I think his estimate is 35 times, something like that," says the actor. "Since then he's been a supporter of mine and would bring me in to audition for things whenever he could. He happened to be casting *Space: Above and Beyond* and called me in. I met with Glen Morgan and James Wong and then had to read for the network.

"In the show's pilot my character has a monologue he delivers to the troops in the last third of the script. That was my audition piece. When I read for the network it was in a room filled with around 20-25 people. I delivered the orders directly into their eyes, as it were; it sort of gave me an advantage. I think it actually put me in a position of power because it was as if I really were their commanding officer." The network was sufficiently impressed with Morrison's commanding presence, and the actor was offered the role of McQueen that night.

When *Space: Above and Beyond* first began, McQueen was a bit of an unknown quantity. Although audiences eventually got the opportunity to look behind the character's steely gaze and find out more about him, it was this sense of mystery, which first attracted Morrison to the role. "He's the enigmatic bad-ass, if you will, who emerges from the fog, shakes things up and then splits," chuckles the actor. "This type of character has appeared throughout history, certainly in more recent genres like westerns. I've always been fascinated by the guy who comes down from the mountain, saves the town and then

goes back up the mountain and no one ever hears from him again. He's the archetypal quiet stranger of few words. That's what appeals to me about McQueen, and that's what I saw first.



"When I was in my early twenties I decided to become an actor and since then I've held all sorts of jobs as most actors do -- truck driver, waiter, furniture stripper, landscaper (he was also an aerobics teacher and a busboy) -- all that stuff. I haven't had to work a civilian job like that for a while. I've been lucky enough for the past 10 years or so to be making my living as an actor but with varying degrees of success. For me *Space: Above and Beyond* was by far the most lucrative opportunity I'd had."

Morrison made many notable television guest appearances in the early '90's including such shows as *Quantum Leap*, *L.A. Law*, and *Frasier*. "I've been acting a long time. I have been working with the finest writers, directors and actors in the business for a long time -- and I am now. So it is no different than it ever was. I am making more money than I was. That's a reward and I am grateful for it, but that's not what it's about. I am from the theatre. It is not about money. It never has been."

The time constraint of television work is yet another challenging aspect of acting. "It's tough to do it all in 46 minutes. Like any ambitious TV project, you're lucky if, out of whatever you do, you feel you've fully realized a mere fraction of what is required of you. And I'm strictly speaking for myself here. (Choreographer) Martha Graham said in a letter to (choreographer) Agnes De Mille, 'You don't have to believe in yourself or your work. You have only to be open. There is no satisfaction

whatever at anytime. There's only a queer, divine dissatisfaction.' I agree with that. Getting beyond thinking about the concepts of 'good' and 'bad' is the most challenging aspect of any work considered meaningful."

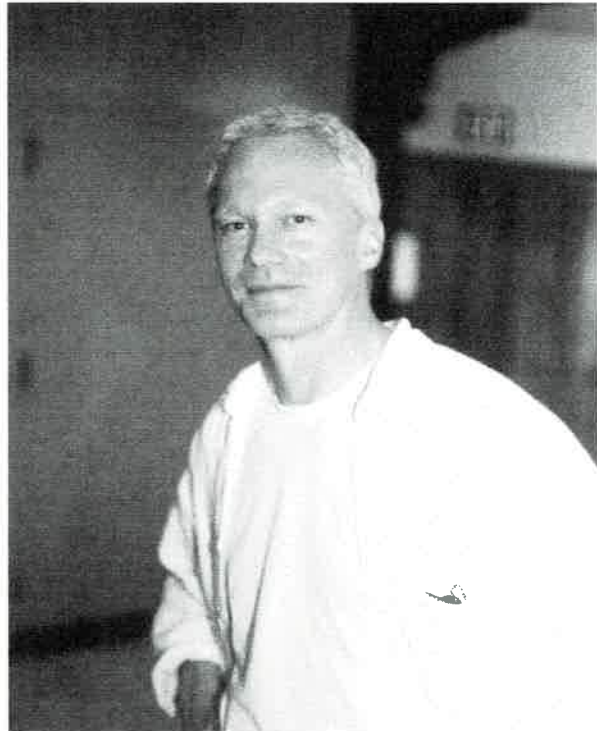
In February 1996, the Road Theatre Company produced his first original play, *Idle Wheels*, in North Hollywood. (It was first done by the Salt Lake Acting Company in 1986.) Morrison says the play pays homage to his home state of Alaska. Central to his characters' experiences is "the enormity of the place, the mysticism of the physical environment." Originally written in 1984, it has changed four times since then. The play came about during Morrison's tenure at Robert Redford's Sundance Ranch where he worked as an actor developing new plays. "After working a few years at Sundance I decided to write about people I knew and a place I knew. And, at the time, I was discovering a new spiritual foundation that I had discovered was missing from my life."

Idle Wheels made its way to the Road Theatre Company via Morrison's association with Richard Herd, who he met when they worked together at the Classical Theatre Lab in L.A. Originally Morrison wanted Herd to perform in the play, but Herd saw something else. Although it had been 25 years since he had last directed, Herd told Morrison he really wanted to direct the production. Morrison was satisfied with that choice. "I knew he identified very strongly with the piece on several levels. Nothing beats that kind of enthusiasm."

Morrison gave *Idle Wheels* its life, but now it was on its own. After all, he was busy enough filming *Space: Above and Beyond*. During one of the later episodes of *Space*, Morrison injured himself on the set. In back to back episodes, first he tore a ligament while dismounting the tank in "Pearly," then, as his leg failed him in an attempt to stand in "R&R," he cracked a rib. This event influenced his options after *Space* ended. "For the first three months after we wrapped the series (*Space*), I was in recovery from knee surgery. The *Millennium* episode was the first job I'd done since then. I just took it easy rehabbing for about two and a half months."

Shortly after finishing his *Millennium* episode, Morrison traveled to Princeton, New Jersey, to perform on stage in a contemporary tragedy, *The Mai*. Twice before Morrison has ventured there to appear in other McCarter Theatre productions, including *Cat on a Hot Tin Roof* in 1992 and a short plays festival, *Winter's Tales '94*. Emily Mann directed all three productions. "I always wanted to come back and work with Emily again," said Morrison. "I also did *Still Life* (which she wrote) with her in London 10 years ago. Plus, I think we knew each other in a another life."

In Morrison's lifelong quest for truth, he delivers. "Over the years I think I've written 5 full length plays and 9 short plays." Two of these short plays have been made into short films. *Parking* was Morrison's first film. "*Parking* started from a short play that I wrote when I was a member of the Los Angeles Playwright's Group. It's based on an experience my wife and I had in a crowded parking garage where someone parked behind us and trapped us in our space. After 35 minutes the person finally showed up and I launched into a 20 (minute) monologue."



The play was very well received, and Morrison knew it must have a continued life. Morrison directed, and his wife produced *Parking* as a short film, which has been screened at more than 20 film festivals worldwide. "The film is an examination of urban etiquette and the cement-and-steel belligerence of humiliated testosterone in an urban parking structure -- all in 10 minutes and 36 seconds." Screenings included the New Directors/New Films at the Museum of Modern Art, Austin's South by Southwest Festival, Taos Talking Picture Festival, the Montreal World Festival, the Cork International Film Festival, the Los Angeles Independent Film Festival and the Palm Springs International Film Festival. Finally, at Sundance's new fringe festival Slam Dance, it received the Audience Choice Award for best short film. Ultimately Sundance could no longer ignore *Parking*. Morrison, a veteran of the Acting Company at the Sundance Institute's Playwrights Lab since its inception in 1980, finally saw his work shown on the Sundance Channel in 1997.

Filmed in late 1997, Morrison completed his second short film, *Nude Descending*, in early 1998. This film is about a generous friend who agrees to fill-in as a model in a life studies art class. The panic-laden thoughts while posing nude are the subject of the film. This time writing, his wife, Riad Galayini, directing and producing, Morrison makes only a brief appearance in the film. In April of 1998, at the Taos Talking Picture Festival, *Nude Descending* brought Riad the George Melies Award for overall look and style, based on her directing and producing vision.

Most recently Morrison has performed in a wide variety of projects. In 1998 Morrison made guest appearances on such TV series as *Beyond Belief*, *Prey*, *Diagnosis Murder*, *Profiler*, and *Seven Days*. He had a part in the movie, *Abilene*, with Ernest Borgnine and Kim Hunter. On stage, he played the part of Captain Queeg in the production of *The Caine Mutiny Court-martial* at the Tamarind Theatre in L.A.

1999 began with the HBO showing of a movie Morrison filmed in 1997 titled *Shadow of Doubt*. He appeared with such actors as Melanie Griffith and Tom Berenger. There was a voice-over for an episode of Ted Danson's *Becker*, and on March 26th, Morrison appeared in an episode of *Nash Bridges*.

In early March, teaming up once again with Morgan and Wong, Morrison was off to Vancouver to film a pilot called *The Wonder Cabinet*. At the same time, on March 18, at 9:03 PM to be exact, James and Riad greeted the newest member to their family, Seamus (pronounced "Shamus", which is Gaelic for James) Morrison. The healthy baby boy weighed in at 6 pounds 12 ounces. FOX decided to pass on the series, but for the time being, James seems quite content helping Riad with diaper duty.

If you would like to write to James Morrison you can reach him at the following address.

James Morrison
PO Box 36D85 (yes, that's a D)
Los Angeles, CA 90036-1315

If you have access to the Internet you will find information on James Morrison's career at:

www.lifeofanactor.com

Editor's note: While working on this biography, Donaree Brannon was kind enough to pass a few questions on to James Morrison for PQL. In very short order I received the following:

PQL: As a fan of *Quantum Leap*, some of us first became acquainted with your work when we watched the

QL episode, "Hurricane." Was that the first role on *QL* that you had auditioned for?

JM: As near as I can remember, it was the first time I'd auditioned for the show. I remember meeting the director, Michael Watkins, in the reading and had a great feeling from him. He's a very down to earth and accessible man, and I've run into him since on *Brooklyn South*.

PQL: Any tales or amusing stories to tell from the set and/or working with Scott or Dean?

JM: It's been a long time and I'm afraid all I really remember is how warmly Scott and Dean welcomed me to their set and how pleasant they were. That's the exception to the rule in the episodic television world and that impressed me. The difference between an advanced actor and the less accomplished one is that the advanced actor works without stress, fear and anxiety. That goes for human beings too. I remember them being advanced. It was a nice week. Since I usually allow my character to dictate how close I get to the other actors on the set, I didn't really have much interaction with them. (I was playing the resentful outsider yet again.) I wish I smoked cigars then, though. I recall that Dean was smoking a nice Churchill.

PQL: As in *QL* and *Space: Above and Beyond*, your characters seem to have an enigmatic quality. Is this complexity of character something you seek when choosing a role, or would you say that this is something you bring to a role? If the latter, is this something you think you are able to convey in an audition, or does it develop as you work with the part?

JM: Generally speaking, when you're just a working stiff, you take what you can get. Certainly you can choose what roles you take - and you should - but the choices are not as great as you'd think until you reach a certain - how shall I put it? - a certain "plateau". I imagine I bring an enigmatic quality to the role more times than not. But I'm sure it has a great deal to do with the fact that it's usually very quick when the camera rolls and you have to be ready with something. And for the most part, the writing for television is so poor that you're completely mystified most of time and that reads as enigmatic. :) Also, I think people see my audition and say, "We have no idea what he's doing. Let's cast him as the enigmatic guy." Seriously, though, I enjoy the ambiguities of life and those things that perplex us. I probably have an unconscious tendency to push myself into the obscure places to see if there are any interesting answers to be found.

Thanks for asking.
Warm regards,
James Morrison

While preparing this transcript for publication, I wrote to Richard Herd asking for his help in fact-checking a few names. He graciously responded with a telephone call, not only providing clarification on several points, but also giving us an update on his career. The conversation about his current projects appears at the end, while information relevant to the Q&A appears in { } within the transcript.--SAM.

Q&A: RICHARD HERD

Gallifrey One, Los Angeles, February 15, 1997

Transcribed by Marcia Mahan & Karen Funk Blocher

RICHARD HERD: I did a picture years ago with Klaus Kinski who I consider to be a very fine actor. Klaus and I spent three days in the L.A. County Morgue, and that was a neat show.



I just got back from Puerto Rico. I was down there for 5-6 weeks. There was a film made here--*Charlton Force* with Richard Moll--I think it was released as *Galaxis*, or something on HBO. Well, Richard

Moll and I just did *Terminal Force II, 2112*. {retitled *The Survivor*. It opened with a big premiere in Puerto Rico, and was released direct-to-video in November 1998 here in the U.S.}

I'm also going into my third season (on *Seinfeld*), which is wonderful for me because I've played so many bad guys. I play George's boss. That's been pretty neat. We also had *V*. It was on the Sci-Fi Channel recently. I ran into Bruce Cagney in a restaurant the other evening--he and Kenneth Johnson wrote *V*--Bruce is now working with Stephen King. They're doing something on--I really don't know --something about trucks or something. Yeah, Bruce Cagney. That was a few years ago. Any questions you might have, I'd be happy to answer. No questions? <laughter> Invent one! Yes, the camera man in the back?

QUESTION: How did you get started in acting?

RICHARD: In high school up in Boston, I was a musician. I started taking drum lessons in about 5th or 6th grade at grade school, in the Fife and Drum Corps, and I became pretty proficient at it. I studied with some very fine drummers in the Boston area and working with some teachers who taught privately at a drum shop. I was able to earn a living at it, especially in high school. I played a lot of weddings, I played a lot of political rallies, and stuff like that. We played at various

proms and so forth. There were some actors from Harvard, Boston University--they had been using the rehearsal facilities that we were using at Boston High School, and they invited me to audition for a radio show they did every Saturday called, *Fiction Fare*, which came out of WJBA in Quincy, Massachusetts. The radio station was right across from Lee Remick's dad's jewelry store, a place called Remick's. Bless her heart, she's gone now. A wonderful woman.

So, they asked me to audition for *A Tale of Two Cities* for Rimbaud, the jail keeper. That was my very first role. That was on radio. I got it and from there on in, I worked every Saturday morning at WJBA, for which I got paid--I got my car fare back and forth from Boston to Quincy and I got \$3.00 doing the radio show. I also sang with the band. This same group of people was doing a musical called *Sing Out Sweet Land*. {The book for the musical was written by Walter Kerr, who was a professor there, and who later went on to become a playwright and a drama critic for *The New York Times*.} After I did that, I just started meeting a lot of people and I began to do more acting and musical work. I got into the Boston Summer Theater with somebody--a wonderful guy, as a matter of fact--Pete Falk. He and Al Capp ran the Boston Summer Theater, so I auditioned there in my sophomore summer of high school and then, between my junior and senior year of high school, I did a second summer apprenticeship, and at the end of that season I got my actor's equity card and became a professional actor--43 years ago! That's when they had junior equity and you had to do an apprenticeship. You didn't just automatically become an actor unless you were trained as an actor. Then I got a scholarship at Boston University, which wasn't the kind of university it is now. You know, today Boston University is just a huge place. They acquired the Esquire Theater and all, but at that time they had a little school called The School of Public Relations and Communications, which was really more radio and television at that time. Television at that time was live. I lasted less than a semester because I just had the itch and I went down to New York. Three weeks later, I had

a job. I was on the road with a play, and I was out in that play for 3-4 months. Then Uncle Sam called me and I went into the Korean Conflict on January 7, 1953. When I got out, I went back to New York and starved for 3-4 years and finally ended up playing over 200 plays, 30-40 films, 4-5 series, sending my kids through school, paying my mortgage--a journeyman actor. Long answer to your question.

QUESTION: What was that play before?

RICHARD: Which one?

QUESTION: The one before you went into the war?

RICHARD: Oh, yeah! It's a wonderful thing. There was a woman. As a matter of fact, I had an opportunity which I wish had taken after I had come out of the service. There was a woman, Clare Tree Major, who had a children's theater that toured all over America. Her father was Sir Beerbohm Tree, a very famous English manager. We were on the road. We played grade schools and high schools. We did a production of *Robin Hood* and *Penrod* on the road. In *Penrod*, I think I played 3-4 parts, and in *Robin Hood* I played 2-3 parts, but I wasn't Robin Hood. We drove around; we had a truck and a car. We got \$45 a week, and we traveled all over America. Drove everywhere. Played all over the place, I think mainly east of the Mississippi. If you drove, you got \$5 extra. Hotel rooms back then were a couple bucks a night, maybe \$2 a night, and one of us would go register and the other would sneak in, so it only cost us a buck apiece a night. You could get a breakfast then--my God, you could get a breakfast then for like 50, 60 or 70 cents. Gas was, what, 29 cents a gallon? Whatever.

So, I did that and, when I got my notification that I had to go into the service, I was in Buffalo, a very smelly Buffalo. They were replacing two people in the company and Clare asked me to direct the play before I left, to re-direct the play. I don't know, having left school and all--I was about 19--I remember I said, "I won't direct unless you give me \$100." I had her over a barrel because she was all the way over in Pleasantville, NY and I was in Buffalo, so I got \$100 for directing that play. That was a big amount of money back then. She said, "By the way, when you get out of the service, I've been almost assured you could get a scholarship with the Royal Academy of Dramatic Arts. You'll have to pay your own way over, you have to pay your own food, get a place to live", and so forth and so on. That is one of the regrets of my life. Not that I wouldn't have done Shakespearean acting or anything. I did do a lot of Shakespeare early in my career, but it would have given me what several of my friends have, that went there -- American actor friends of mine. It gives you a very good grounding in the classics, and the English training, at that time, was much better than ours--your body, your

voice, enunciation, breathing, Shakespeare! It was fabulous. When I got out, I guess I would have been in the bunch with Richard Harris and Albert Finney--they were all there at that time, in the mid 50s. So that's one of the trips I used to take back in my mind, you know these trips you take back when you feel bad. I try to stay right in the Now, but that was a wonderful time. When I came back, I got out of the service and went into summer stock. I went down to New York and did an off-Broadway production by Terrance Rattigan called *Harlequinade*, {directed by Philip Burton, who was Richard Burton's foster father.} Yes?

QUESTION: Why don't you talk about your *SeaQuest* experience?

RICHARD: Oh, it was wonderful! I had an offer from Spielberg pictures a few years ago that didn't work out. They kind of wanted a tape and I got a call, went in and auditioned on tape. Irving Kirsch called and Spielberg approved all the roles, including Roy Scheider, so I became more or less his boss, Admiral William Noyce on the show. {Patricia Herd, Richard's wife, played the role of Admiral Noyce's wife, Janet.} It was a wonderful experience and I really liked working with him as he's such a good actor. When the pilot for that show went on, it had huge numbers. It was just huge! But they didn't know if they were fish or fowl. They were in the year, I think the year 2020. The reason it was 2020, and I think our hat said it--the number on our hats, I found out the number on the hat was Spielberg's extension handle at that time--it was on the hat. We had huge numbers, but we didn't know whether there were warring factions, or monsters of the deep, or alien forces. It was a show kind of adrift without a keel or a rudder. Toward the end, it kind of steadied out and it was very well done.

However, at the end of the first season, they got a little panicked and they got rid of everybody over 40. Everybody over 40 went--vroom, out you go! And then they hired lots of young kids, God bless them, we used to call it SeaHunk. <laughter> I came back the second season. They brought me down to Florida three times and did three shows in Florida. The first year I did most all of the shows. They let me go and two of the gals and a wonderful guy, Royce Applegate [who played Sheriff Blount in "The Color of Truth" and the sportscaster in "Play Ball"-KFB], who was really, really a strong character. He was the chief and a hellava good actor.

Another guy--we did *Quantum Leap* together when I did Captain Galaxy--John D'Aquino was marvelous on that show. He was just wonderful! When I did *Quantum Leap*, Don Bellisario called me in the room and said, "I want you in the very last episode", which was "Mirror Image." I went on and did the

Slavic coal miner who, when Scott's character looked at me, kept seeing Captain Galaxy. That was a fabulous show, too, *Quantum Leap*. I used to always hang out when I was working over there. I would always go over and just hang out on that set since it had such a nice feeling to it--the same kind of feeling that *Seinfeld* has. *MASH* had that feeling when I used to do it, or working with Jimmy Garner. You know, with some people it's not even like a job. There's no sweat, no stress. It's a very nice feeling.

I keep wondering why they never did a movie of *V*. You know, we're talking what, 15 years ago? That original *V* on NBC got the biggest numbers they ever got and they were kind of between a rock and a hard place, saying "Gee, we got these numbers, let's do a series," whereas what they should have done was a miniseries. They kept threatening to make a film. They called us several times, Mark Singer and myself, about our availability, but the picture was never made. Then along comes *Independence Day*, which is more or less the same thing.

Also, you've got to realize that at the time *Star Trek* was first done, or any of those shows--they were either all character-driven shows, or they were the monster-of-the-week. Million dollar budgets were unheard of then. What's happened, you see, the actors would work the special effects. Now it's the effects accompanied by actors. The effects have taken over the films. They have taken over most of the television episodes. When they don't have any money to spend, then they just have to have more character-driven plots. You'll notice this year that 80% of the Academy Awards (nominations) went to independent films that have character-driven plots with people that you could relate to, people that have problems like most of us. You know, not these "Can you imagine?" The National Endowment of the Arts, which had \$200,000,000--and this is ridiculous--they've cut it by \$40,000,000. Now that's only \$4,000,000 per state. *Waterworld* cost over \$200,000,000! One wheel on the Stealth bomber is \$200,000,000 and they don't have \$200,000,000 in the National Endowment of the Arts. I don't understand it. When I was a young man, I was writing something in New York. I got a modest \$500 payment from the National Endowment of the Arts. \$500 at that time--I had a \$45 a month apartment--meant I had three month's rent sitting right (in front of me) and I didn't have to worry about trying to scramble for some kind of a part-time job to support myself as a student and beginning actor. So, they have one or two problems and a bunch of people get together and decide America doesn't need culture. Well, it's not culture! It's just a bunch of people out there that can't put two dimes together who might want to write a play, do a painting, compose an opera. They're very young and they just

don't have the money. It's so difficult to pay for tuition these days. I don't know where people get the money to send their kids to school. It's just impossible.

You know, directing a film should be easy. I mean, directing a film is a hard task, but not for anybody that's been in films for 20-30 years who's got any sense at all and is a decent actor, with any kind of a theater or directing background. You know, most of the directors in films won't even direct. They're all in a technical situation, which is very important, but also what you're shooting is important, too, to get something out of the actors. But in a play, you're not only dealing with the actors, you're dealing with their problems, you've got to choose their wardrobe; you're in charge, working with the lighting person, the costume person, the wardrobe person, the set construction, the designers, the publicity, the box office. You've got to make yourself available for all of those things. In a film, they hire department heads, but naturally as a director you should have an overview of what you're doing. You should have a strong concept so that you can communicate and relate, and make absolutely certain that your artistic vision is fulfilled and not compromised. Believe me, ladies and gentleman, it's not an easy thing to do. In the big time things, you're dealing with a lot of very, very strong egos that carry a lot of Academy Awards along with them. Some people you just can't communicate with. It's absolutely impossible, and if you try it, they get you fired. They do what they do, God bless them. That's why, with these independent films, I can tell you, I'm so delighted to see some of the people getting the opportunities as directors and actors and writers. It's more of a maverick situation. They don't have all of that studio control and mogul control. It's better to operate not knowing where your next meal is coming from (and) go to the edge. Also, I think the philosophy of it's good, because if you're afraid then you know you're alive.

You know, I was talking with someone a couple of years ago about goals in your life. A goal is just a wish unless you act upon it. People say, "Well, I've set my goals," but they do nothing about it. But if you scatter your shot and you choose one or two things that might be priorities in your life, and every single day do something to make that happen, by gosh it will happen! If you work at it, it will happen. Yes? Thank you. Yes?

QUESTION: You've done a lot of dramatic roles. You're doing *Seinfeld*, and that's essentially a comic role, and you've had basically a comic role on the drama *Quantum Leap*. Do you approach acting differently when you're doing comedic characters?

RICHARD: First of all, I only approach the character. I try to find the circumstances in which he relates to others, where he is, his vocation, what he wears,

dresses, what he eats. Years ago in New York in the theater, I had what is known as boyish charm. That was my thing. I was charming on stage. I was always the sympathetic character, and I did very well. In films early on and in commercials as well--which I haven't done in years, but I did all that when I first came out here to Hollywood 18 years ago--I came back and forth. When I did *T. J. Hooker* with Shatner, I came out here, and up until *Hooker* I was doing light stuff, family stuff. Once I did *China Syndrome* and played a heavy, after that--that was it. Then I started playing psychopathic killers. I played a thing for the armored guard where I fired every weapon known to man, and I started playing all these leaders and hard guys. Quite recently it was fun though when I did General Tennyson in a recent movie, *Sergeant Bilko*. Then I worked with John Candy in *Summer Rental* playing a Scot with long red hair and a mustache. I started doing more what I consider human beings. The other guys are human beings too. One thing when I approach a character, I never think of a villain as a villain, or a funny guy as the funny guy. I just think the villain is just doing what he believes in. Like in *China Syndrome*, I never raised my voice because I figured he had the power of money and I figured he had kids at home, this and that. He was just doing his job. In *Quantum Leap*, to me, the guy, because of his beliefs (was doing) what he wanted to do. That was a strange episode because it's about an actor who achieved an enormous amount of success and then ends up doing a kid show, which is fine. There was a guy like that years ago in New York called Captain Video. He became a very well known actor. (Similarly) this character in the *Quantum Leap* episode played all the great classics. He got fabulous reviews and went on to be a huge success, but in doing so he lost his wife. She took his daughter, and he never had a family. He had huge success and no family. So towards the end of his career, towards the end of his life, he is going into the basement and he's building a time machine. After work, where he plays the Captain Galaxy character in a silver suit and helmet, he goes home with his books and everything, and he's building a time machine. The reason he's building a time machine in the basement is that he wants to go back into time--prior to the opening of the show in which he had his great success--so that he could do it terrible, so he could be awful, so that he would fail, so that he would've kept his wife and his daughter. The guy that wrote this was Tommy Thompson. Fabulous!

Tommy, by the way, also had a lot to do with my getting the *SeaQuest* role because Tommy was the executive producer of *SeaQuest*. At the beginning of all these shows, there are all these nice people, and about the fourth or fifth week, it changes. There is a purge,

and some of the characters that you would want in there, they would go, too. It's difficult to survive these shows, believe me. Yes?



Q: Can you tell us something about the play you directed last year, and who wrote it?

RICHARD: Jim Morrison, *Idle Wheels*. Jim is from outside of Anchorage, Alaska. He grew up in a trailer court, and the entire play, believe me, was difficult to do with five or six actors. It took place (in a trailer), and because it had to be a trailer, we mounted it in a theater. It had to be the right dimensions, and it wasn't much bigger than this--maybe another six feet. In other words, it was about that wide and that long, but another six feet that way, but you had an exit out here going to the bedroom and then you had your entrance here from outdoors in Alaska. Now, just think about being brought up in a trailer in Alaska outside of Anchorage, with all this energy, real pressure and problems. It was a very high problem play in which a young man kills his stepfather. We had an area in front of the trailer in which Inuit spirits were called down from the sky. Otherwise, it was a realistic play. This kid, to escape the problems within the place, created his own fantasy life outside of where he lived. After awhile, the fantasy life shared half of his life. The fantasy life then engorged all of him, so all he had was the fantasy life,

to escape the madness from the trailer. The only way he could purify himself was to kill his stepfather. Heavy stuff, and the actors had to go places they'd never want to go, so it was terrible. The actors were always suffering.

QUESTION: Did the success of *Independence Day* last year help to get *V* onto the Sci-Fi Channel?

RICHARD: No one ever called me. I don't know anything about it. I can't even get it. I tried to get TLC, TIL, whatever it is. You can't get the Sci-Fi Channel from my cable people, so anyway I haven't seen it. No, they never call us. You know, the Sci-Fi Channel--we would probably make about \$17.84--they're making money on those things. I'll tell you, for instance, they took my 10-hour mini-series and they had the one season of the series. They cut those 22 one-hour episodes into half-hours; that gave them 44. Then they took the 10-hour (mini-series) and they cut those into half-hours which gave them 64 half-hour episodes. The magic number is 100. Well they had 64, and they strung them together with narration so they made sense. They became huge in Italy, in New Zealand, in Korea.

Well, I found out about this and I still have a case on them. I had only signed for the mini-series, and I got my money for the mini-series. When it plays in Europe--which is another weird thing--(there's) a particular thing that's been on the books at SAG for 40 years and has never changed. They pay you three times, and it's not an enormous amount of money. You get paid for three reruns. After the three reruns, the producers own that show. You never see another penny. So, any of these shows that are run, they can run 10, 20, 30 years. What they did was, they took a mini-series contract that I had signed, took my 10 hours, cut them in half, tacked them onto a series--I was not a series regular--and sold it as a series, which is a totally different animal from a mini-series. There are several of us from the mini-series that went back to them saying, "Hey, you owe us money." But that thing has been sold so many times, it's hard to find out where the bodies are. This is now going onto its second year (of us) trying to get some money out of them, and it's not a big amount of money! It's just that, if they don't want to pay you, or if they figure they can get away with it, they will. It's that basic. You oftentimes have to go after your money. A lot of money is made (by others) because of actors who are not going after their money--like when you'd get a check and the overtime won't be on it. People will try to get away with it, and you'll hear, "Oh I didn't realize, I didn't check your sheet." It's that extra couple of pennies at the bank where they float the interest. They take your money, give you four percent, and they make 12. There's a lot of money up there having an out-of-body experience. Well, should we say an out-of-pocket experience? <laughter> Well,

if you've got anymore questions, I've got some things here to sign. I'll be happy to do both.

QUESTION: Who do you pick in the Academy Awards this year?

RICHARD: I am very careful, and I think, as I said, I'm really excited because 80 percent of the things getting nominated are independents. I personally think it's going to be between--my own feeling--is the fellow, Geoffrey Rush from *Shine* and Billy Bob Thornton from *Sling Blade*. That's my feeling. That gal, Brenda Blethyn, the one that played the mother in *Secrets and Lies* was fabulous, and Emily Watson in *Breaking the Waves*. I can tell you the performances are remarkable! I also like Cuba Gooding, Jr. in *Jerry Maguire*. He was so funny! And you know a film that didn't even get a smell that was really so, too funny, it was really very good, was also written by Thornton. [End of tape]



Screen capture by Pat Orth

[TAPE 2]

RICHARD: [talking about being cast on *QL*]: Evidently they had seen every comedian in town. They decided they couldn't use a comedian like all these stand-up guys. They wanted an actor. I walked in. I hadn't had a lot of preparation. Oftentimes you're at your best when you don't have a lot of preparation; you deny a lot of preconceived notions. Sometimes you have too much, and you bring all that in, which is good for later, but it's not good for the audition. You've got to kind of push it. You don't push it, I mean you just beat it. Well, I went in and 15 minutes later I was on my way to wardrobe. I had to be fitted for this nearly skin-tight, all silver costume, tights and top. Scott had hurt his foot in the episode before and he was limping, so we had to do something. At the beginning Sam wakes up as Future Boy, my assistant on the show. As he got out of this kid's spaceship--the fake spaceship that we were in--the director had him trip to establish that he sprained his foot.

But, you know, Dean Stockwell and those people over there, it was easy, it was wonderful. Just as it was when we did "Mirror Image." (Don) brought back three people who did famous episodes of *Quantum Leap*, like Mike Genovese, plus he had (Bruce McGill), who did the first (episode), come back and do the last. It was like this bar in Nowhere--in limbo--where we were passing through.

Star Trek too was fun when I did that two parter. I did "Birthright, Pts I & II." When it was originally written, I was Michael Dorn's father, L'Kor. But they changed that. They made it **maybe** I was his father. I had to learn to sing on this *Star Trek*. But singing, with my background, that was fine. Singing, I didn't have a problem with that, but they said you've got to sing in Klingonese. <laughter>

QUESTION: How about a rendition?

RICHARD: Oh boy, I'll tell you, they sent me the music and the lyrics. It was tough, because it was done in three different ways. You've got to remember, in that episode--was it the Romulans?--we intermarried. This was the episode in which there was a gal who was half-Klingon and half-Romulan. Well, when you first see her, the song that I sang was a war chant. But you have to remember we were captured and drugged and this and that. We lost our dignity because Klingons don't get captured. We fight until we die, (otherwise) you're not supposed to exist or it's a dishonor, and blah blah. That's why he never told anybody when he left the prison place--because of the dishonor. We were no longer in prisons; we were co-existing with the Romulans. She then sang it as a child's lullaby, which was very sweet. I sang it again with a group of older Klingons, and then we started telling the younger ones. When he came, he started educating them to their history. They didn't know who the hell they were. These kids--the Klingons--had grown up on this planet, but had no sense of their history, their warrior background. When they kind of turned against the adults, the young Klingon--who was a very good young actor, too--sang it as the war chant. So, you had three renditions of this. What they would do to help you, was to have a playback of the music. You'd have a playback of the music for the rehearsal, so that you could do it. Then when they shot it, naturally there was no playback. So, you really had to know you were speaking Klingon. You have to know and hear what you're saying so it makes sense.

I did the same thing when I was in *Summer Rental* with John Candy, because I played a Scot that nobody understood. I asked the writers, and it was gibberish. Half of what I said was gibberish. Half of it was difficult to understand even when I was saying words that you might understand. The other stuff was

kind of made-up. The made-up stuff I had to write down for myself and what it meant, so that when I said it, I would make sense and I would have a sense of conviction. There is an actor's exercise like that, too. It's called Gibberish. You see, improvisation is not true improvisation, because if you go into improvisation and somebody tells you what's happening, you have expectations. I'll tell you what, you two guys: Say this guy is trying to steal something from you. When you turn your back, he's going to do it. Now, your object is, when you see him do it, don't tell him but get him outside. I've already told you both what you're going to do. If I say to you now, I don't want you to think of any words or anything, put it in gibberish like, "Oobadakt igada hoo bala," [he says this loudly and forcefully] or something like that, or [another voice and fake language, slow and soft and Ewok-like], or whatever. When you do this, you've gotta have behind this not just gibberish, but like, "I love you." You've got to think "I love you" and say that, but you don't have any opportunity to think about it. It comes out natural. That's gibberish, so you get a sense of honesty. That's the difference between improv, which is in the head, and being in the Now--which is now, right now! That's the difference, and that's a good place to be in life--in the Now. Because we all have those things where we drift back, what I call the "coulda, woulda, shoulda", and believe me, I've been back there on the "coulda, woulda, shoulda." We all have a lot of regrets, or things that we wanted to do, and we've got to let them go, because you truly can move on.

The point is, like a lot of people in my profession, people want things today instantaneously. They don't want to work for them. What I do is a craft; it's a skill and it takes years to learn it. You know, I've worked with quarterbacks, I've worked with huge celebrities from all other areas, and they're all movie stars. They've got no background, none whatsoever. But that's fine, too, because they make the movie happen. They're bankable, which is great. But I can't say "Monday I'm going to be a quarterback," but a quarterback can say Friday, "On Monday, I'm going to be an actor. I'm gonna start acting. I'm going into acting." That's fine, but a lot of them don't even want to go to bloody class. They don't want to study. They don't want to know this; they don't want to know that. So the tragedy that happens out here is, every good looking young person in the world at this time of year, comes to get a pilot to become a big star on television. I can tell you, they come from every major city in America, they come from all over the world, and they're like the best-looking people you'll ever see. God bless them, some of them get very lucky and they get a series. Sometimes it stays on and they become

actors. A lot of times they lose and in one season, boom, they're spit out. They haven't studied, so they're victims of the business. They've made a lot of money, they lose the money, they fall into drugs because they've got no safety net to jump into, and the safety net for anybody is to gain a skill. Carpenter, actor, CEO--you've got to gain certain basic skills to do anything in life. You just can't sit around fantasizing and wishing. You can't do it, especially in my business. It's a tough business and I would never recommend, or suggest it to any of you. Any young actor I've ever met who asks me, I tell them to go to New York.



Richard Herd

Now, it's time for me to get off. I'm ready. I've had my hour. I want you to know it's such a pleasure being here, having the chance to see you out there, and I wish you all the best and I hope you're continuing to have a remarkable Valentine's weekend. A pleasure. <applause>

Telephone Conversation with Richard Herd June 9, 1999

by Sharon Major

Performing under the name Patricia Herd, Richard's wife recently appeared in the television production of *A Streetcar Named Desire* with Jessica Lange. Herd continues:

Pat and I have done a couple of plays together. A couple of seasons ago we did *Death of a Salesman*. We played Willie and Linda in the West Coast production of *Death of a Salesman*. Pat and I try to work together as often as we can.

As far as James (Morrison) is concerned, there was a time there that we really tried diligently--James and myself--to try to do a production of Eugene O'Neill's *A Moon for the Misbegotten*. We tried to get it down at the Old Globe (in San Diego). Years later they did it, and we tried around here in the Los Angeles area. You know he's a father now! Seamus--what a good name that is! *Idle Wheels* has now been published in play form. We keep in touch on the phone. We don't see each other as often as we'd like, but he's been very productive, he and his wife, Riad. We saw her film, *Nude Descending*.

Presently I'm doing the first Mobil Masterpiece Theater to be filmed in America, with Maximillian Schell, Tony Goldwyn, and Alison Elliott. It's based on a Willa Cather novel called *Song of the Lark*. It will probably be a 2 or 4 hour production, airing possibly next January on PBS. I'm very proud to be a part of such a distinguished project.

Pat and I are presently in rehearsal for a musical production of Balzac's *Pere Goriot*, called simply *Goriot*. We're doing four performances of it to try to raise some money to put it in a regular theater. We're enjoying doing that. So everything is well here with us.

I wish all the Leapers the very best because as you know Mo Stein/Captain Galaxy was my favorite role of all time. I had so much fun. At these conventions I have tremendous numbers of people who say it's also their favorite.

Richard says he is always happy to receive and respond to fan mail. Address your letters to:

Richard Herd
P.O. Box 56297
Sherman Oaks, CA 91413

Peter Noone - The Artist Formerly Known as Herman



Peter Noone
Real name: Peter Blair
Denis Bernard Noone
Born: 5 November 1947
Married: Mirelle Strasser

Bio Taken from the Peter Noone Fan Club website

Peter Noone is a multi-talented performer who has been delighting audiences nearly all his life. At 15, he achieved international fame as Herman, lead singer of the phenomenally successful British rock band Herman's Hermits.

With Herman's Hermits, Peter became one of the top selling artists in the history of pop music. Such songs as "Mrs Brown You've Got a Lovely Daughter", "Henry the VIII", "There's a Kind of Hush", "Can't You Hear My Heartbeat", "I'm into Something Good", "Listen People", "No Milk Today", "A Must to Avoid", and countless others translated into 14 Gold records, 7 Gold albums, and over 23 best-selling recordings; in total 51 million recordings sold. (*Cashbox Magazine* states that in 1965, Herman's Hermits sold more records than the Beatles.) Their live concert tours played to millions of devoted fans and, in the United States, where their popularity was unprecedented, acts like The Rolling Stones, and The Who opened shows for them.

After the Hermits, Peter continued to write and perform in the groups The Glory Boys and The Tremblers. He hosted the rock retrospective program *My Generation*. The half-hour show was created by Noone and producers at VH1's music channel. Noone has appeared on top rated television variety programs, including *The Tonight Show*, *The Jackie Gleason Show*, *Danny Kaye*, *Dean Martin*, *Oprah*, *Regis and Kathi Lee*, *Don Kirshner's Rock Concert*, and *The Midnight*

Special. He starred in 2 feature films for MGM (*Hold On* and *Mrs Brown You've Got a Lovely Daughter*) and 2 TV specials (ABC - TV's *The Canterville Ghost* and NBC - TV's production of *Pinocchio*). NBC-TV even produced a half-hour documentary dealing with Peter (and Herman's Hermits) on tour.

He starred on Broadway, in London and on tour in the musical hit *The Pirates of Penzance* playing the lead role of Frederic. In the Los Angeles Actors Theatre's production of *Topokana Martyr's Day* he brilliantly played the dramatic role of an African relief worker. He has also been seen on television in guest roles on *Easy Street*, *Laverne and Shirley*, and *Married with Children*.

In 1989, Noone's remake of the hit song "I'm into Something Good" was used in Paramount Pictures comedy *The Naked Gun*. Peter contributed (Co-chairman and Producer) to the Christmas Unity project; a Christmas album from which proceeds go to help the homeless in Santa Barbara.

His latest release "On the Road" is a compilation of greatest hits recorded live around the world. It includes new material and a guest vocal appearance from daughter Natalie. Peter is currently touring the United States, Canada, and Great Britain. He continues to delight fans with his vocal abilities, wit, and charm.

An Interview with Peter arranged by Judith Gooding

PQL: You appeared at the Orchard Theater in March, and Judith writes, "on the adverts for the show, it mentioned it was the 14th year. Have you done all of them?" For our readers, please explain the show in which you were appearing.

Peter: It was actually the 14th Solid Silver 60's tour and my 3rd in 4 years. It starred Billy J. Kramer, Freddie and the Dreamers and myself.

PQL: Judith also stated that on this tour you will have done 68 shows in 56 towns. Do you find yourself asking what town you are in, like one of the characters in "Glitter Rock," the *Quantum Leap* episode in which you guest starred?

Peter: It was a tour of the United Kingdom--England, N. Ireland, Wales and Scotland. I always know where I am. In *QL* it was a reference to the movie/band *Spinal Tap*, where lots of the band's stuff was lifted, in the nicest possible tongue-in-cheek way.

PQL: Did the character you portrayed in "Glitter Rock," (Dwayne, the sleazy and unethical business manager) resemble anyone you might have come across in your career?

Peter: I have never met a cross-dressing, embezzling, murderer yet, but I have met a few who would like to be.

PQL: How did you get the role on *Quantum Leap*? Even if you were sought after for the part, did you still have to audition or present a tape?

Peter: I was asked to audition for the role of one of the band members, and the director asked me to audition for the manager part. When I got the band member part I then declined the job. The director was a very clever young mind, and it was a much better idea for me to be the manager, as no one would ever suspect me, with my schoolboy style. [ed. note: Andy Cadiff directed "Glitter Rock"]

PQL: Were the band members played by American actors, or were they actual rock musicians? Did Ray Bunch (music creator and coordinator for *QL*) lay down the back-up music in the studio beforehand?

Peter: I have no idea. I was not consulted on the music as I was "only" the band manager. They did sneak a snippet of "Mrs. Brown You've Got a

Lovely Daughter" in behind one of my scenes, hehehe.

PQL: Two questions that always are of interest at *QL* conventions are: What was it like working with Scott and Dean, and did anything silly or strange happen on the set?

Peter: I was a fan of Scott's after seeing him in *Romance, Romance*, and then replacing him in the show and finding out how difficult it was to do the role. During the shooting of my most difficult scene, the studio was brought to a standstill as U.S. planes began to bomb Baghdad, making for a very long and unusual evening. We were shooting a scene for a play, while bombs were being dropped and the world had declared war.

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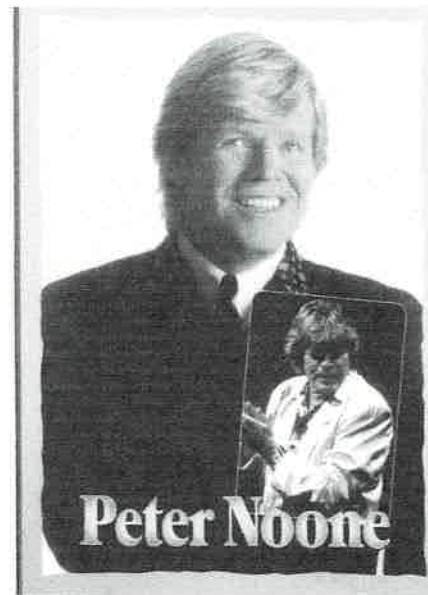
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Q&A: Beverly Leech, Natasha Pavlovich & John D'Aquino
KC Leap, Sunday, July 19, 1998
 Transcribed by Marcia Mahan



Photo by Sharon Major

[John seats himself between Natasha and Beverly for Sunday afternoon's final Q&A.]

John: We're trying to figure out what we're going to say at this new session. It can't be a Q&A. We just thought we'd start asking you guys questions. <laughter> Is that all right?

Audience: That's fine!

John: Oh, thank goodness! <laughter> What's with the hand in the air? <laughter> Don't you know the rules?

Audience: I want to put you on the spot, all three of you at the same time. I was wondering, it would be a special treat for us to see you three together in some kind of improv. It seems to me <laughter> - you'd have to use the props: a chair, her camera, and John's shirt. <laughter and applause>

Beverly: That is so transparent! <much laughter>

John: Why don't we just provide you all with a video of last night? <laughter>

Natasha (to John): I already got an idea for the shirt and the chair. You can tie me in with your own shirt on the chair <laughter> and take pictures with the camera! <laughter>

Beverly: I love this woman!

John: This shirt is staying on this body! <laughter> Now, the pants I don't care about. <laughter> Do we really have to do that?

Audience (sympathetically): No, no.

John: You know what the other part of it is? We are so tired! There is like nothing interesting going through our ears.

Beverly: We're approaching coma right about now.

John: We decided to watch a movie last night, and we didn't know the movie was three hours long.

Audience: What movie was it?

Natasha: It was *Boogie Nights*.

John: (begins singing) "Boogie Nights." But boy, you should've seen us dancing this morning! <laughter>

Natasha: Beverly and I were watching the movie, and John was there. Every now and then during a scene, Beverly and I would look at each other like that, and then we'd go back to the TV, and then, in the final shot of the movie...

Beverly (covers her eyes): Omigod!! <laughter>

Natasha: We looked at each other slowly, and then we both looked at John. <laughter>

Beverly: ...we both looked at John and then I went [as if checking her wristwatch] "Oh look at the time, gotta go!" <laughter> "It's really late, gotta get home."

Natasha: But we all slept better last night! <laughter>

John: I had a cigarette after. <laughter>

Natasha: We liked the movie. We thought it was good (giggling), for your information.

John: Not for everybody.

Beverly: Not for everybody.

John: Especially...where's Tiffany? Is she here?

Audience: She just stopped in, and she said to say thank you to all of you. She had a wonderful, wonderful time.

John: Ahhh. That's great.

Natasha: Well, the movie's not for her. <laughter>

John: She was the youngest of us here, right?

Audience: Yes, she was.

John: Where's Vicki from my table? Now, Vicki is under 20 and I was polite and didn't go any further with that question. Seventeen.

Beverly: Okay, well you might want to reserve that for...

John: You have to go with your parents.

Beverly: Oh my! Oh my! <laughter> But Burt Reynolds was terrific!

John: Yeah, Burt was wonderful in it. He really was wonderful.

Beverly: He was good.

John: All right. I tell you what. That improv - why don't we do it this way, all to be fair. Let us do something in advance maybe for next time. As you know, Bev is a great singer and Natasha, she's a yodeler. <laughter> Let's just get a little...[John extends microphone toward Natasha.]

Natasha: Oh, I can't (attempts yodeling).

Beverly: Boy, we are tired!

Natasha: I can't sing, so I might as well try yodeling. Penny knows I can't sing. She tried me at brunch.

John: Remember when you won Miss Yugoslavia? Why don't you do a little runway?

Beverly: What was your talent?

Natasha: We had no talent in Miss Universe. <much laughter> There's two systems. There's Miss America and there's Miss USA. Part of the Miss USA system, you just do bathing suit, interview, and evening gown, and Miss America is more scholarship-oriented, so it's your IQ, your SAT scores, whatever, and you get a scholarship. But I was part of the Miss Universe system. But if they had asked me, I would have belly danced.

Beverly: I think you might have won.



Photo by Jo Fox

John: Where did you learn belly dancing?

Natasha: Well, I started folk dancing, you know, being from Yugoslavia, and I once was at a party and my uncle had invited a couple of belly dancers to a family party. We have huge parties when we get together because my family is so big, and I was really fascinated by the movements of the belly dancers, the way they rolled their stomach. I can do that. <much laughter and applause>

[John waves her to stand up.]

Natasha: Wanna see? Okay. [Natasha hands her camera to John as she stands up] You can take a picture. This is part of our routine. I'll do a profile. [Natasha rolls her stomach while John snaps close-ups one after another.]

John: Oh, baby! <laughter and applause>

Natasha: Well anyway.

Beverly: They captured it on video. I'm sure we'll end up on E!

Natasha: Who would ever think that it would come in handy later! I was fascinated by it. So when I went to Los Angeles, I met a belly dancer and I wanted lessons, and she was teaching. I thought it was good exercise, too, and it was just something new to learn. It's very hard. You sweat a lot. [much laughter as John tries to belly dance, not very successfully, then stands up on his chair. Beverly covers her eyes and shakes her head]

John (to Bev): Oh, I've danced for you before!

Beverly: [an impassioned outcry] That was for me! That was mine! <laughter>

Natasha: When I was over in casting for *Son of the Pink Panther*, they wanted an actress who could belly dance and who was funny. <laughter>

Beverly: That would be you!

Natasha: There's not a lot! <laughter> So in that movie I'm the belly dancer. It's just fascinating, all the muscle control.

John: I was fascinated. <laughter>

[Natasha gives John's head a little shove.]

John (singing): "I didn't sleep at all last night!" <laughter>

Beverly: I was just the designated driver.



Photo by Sharon Major

John: Now you all know that Beverly won *Star Search* like four years running. They couldn't get her off the

air. <laughter> I found out that Natasha was on *Star Search*.

Beverly: You were?

John (to audience): Can you guess which category? Spokesmodel! We've got a winner!

Natasha: Guess what? I lost. (Incredulously) With all of my ability to speak. I mean, I talk a lot. Maybe I'm just a talker. (In a New York accent) "Can we talk?" <laughter>

Natasha: So tell us which scenes you had to perform that you had to keep winning?

Beverly: It was acting.

Natasha: What scene? What was the set up and who was your partner?

Beverly: Oh my. Well, I don't really remember any of the scenes because they weren't written. At that time, they weren't taking cuttings from other plays. They were writing their own material, which they shouldn't have done, but they did it anyway. I had 11 different weeks, so I don't really remember a scene, but I had Mark Temtition (?) and--you know what?--I've never seen any of them since. (To John) Larry Poindexter, your friend, was my coach during that whole time. He coached all of the actors from *Star Search*. I was actually in Fort Worth, TX (at the time). They did not air *Star Search* (in my area). Sam Harris had just made a huge splash on the first year, and they were looking for another Sam Harris, and I had never seen it. I put a monologue down on tape, and a talent scout saw it, and he hired me for the job, and I didn't know what it was. So I had to drive to Dallas to look at the show. I called back and I said, "Look, I'm leaving for New York. I have my tickets bought and my bags packed and my stuff in storage, and I'm leaving for New York in two days, so I can't do your show. I think it's a game show. Thank you very much." And my agent called me back and said, "Are you out of your mind? You're out of your mind! You'll only go to L.A. for one week, then you can come back with a little money and a little tape, some residual work to help you get started in New York while you get going", and I went, "Okay, sounds logical. I guess...okay...all right...I just re-schedule." So, I just re-booked my ticket for two weeks later, and four months later I'm still in Los Angeles and I'm getting agents and representation and people are coming out of the woodwork to be my roommate. I found a place to live right away, and I found representation right

away. Nobody had to hit me over the head with a sober stick to make me wake up and say, "Maybe I ought not go to New York!" I ended up staying in Los Angeles and beat the streets there. It was actually not very beneficial to my career. It was a great jumping off place, but because of the value of *Star Search*, like it was sort of a game/variety show, a lot of people didn't take me seriously as an actress. So it was hurtful in that way, and it took me about a year and a half to two years to start actually getting call-backs for shows, to where people trusted my training and stuff, to get some work. But it was great. I met Rosie O'Donnell. Rosie and I used to hang a lot, and Sinbad is great. He's a really great guy. He's so cool. And what was that other comedian's name? Brad?

Natasha: There's so many from *Star Search*!

Beverly: There's so many from *Star Search*. A lot of comedians and a lot of - don't you think a lot of bands...

Natasha: Yeah.

Beverly: ...did really well.

Natasha: I agree. It didn't really help my acting career, but it was just a nice thing.

Beverly: It was something to do.

Natasha: It didn't help me forward.

Beverly: Right.

John(to Natasha): They'd put the fan up to blow your hair for some of those shots...

Natasha: You know what? They did!

Beverly: Oh yeah! That's right. They did do those photo shoots with you, right?

John: You got to make those faces like [John mimics models' serious/sexy looks.] <laughter>

Natasha: Yeah. I have a hard time being serious because I'm always smiling. It's like, "Now just get real sexy and serious", and I'm like [Natasha gives an impish grin with flirty eyes] <laughter>

Beverly: You look like the Grinch whole stole Christmas! <laughter>

Natasha: That's why I didn't win! <laughter>

Beverly: But you know, I really don't believe that about you. I think you can get down, girl.



Photo by Jo Fox

Margaret Colchin: Beverly, I want to know how you got *Math Net*? [not quite audible to most of the room]

Natasha (to John): Let's ask the question so they can all hear it.

John [with the microphone]: The question was...(in a deep resonant voice) <laughter> "Beverly, how did you get *Math Net*?" The answer will be... <laughter>

Beverly: Okay, it was after a year and a half of beating the streets. If you don't know what *Math Net* is, it's a spoof on *Dragnet* and a show that ran for several years on PBS. I played the female counterpart of Jack Webb, who was on *Dragnet*, except my name was Kate Monday. Instead of Joe Friday, it was Kate Monday. I had my sidekick. We went around solving crimes using our mathematical genius. It was all straight line delivery and no guns and no violence, and it ran for a few years. We had some terrific writers on that show.

Margaret: Rosie watched that regularly.

Beverly: Oh did you, Rosie? I loved that show, too. I was so sad when they stopped shooting that.

Margaret: She learned a lot from it.

Beverly: Yeah, actually we had a huge adult following. When I went on conventions like this, we had more college students and adults stand in line for autographs and come to those things than we did kids. It was geared for 8 to 12-year-olds. <laughter> The college students went crazy for it! They'd go home and they'd watch their soaps and they'd watch *Math Net*, then go to class.

John: Could it be that you had something to do with it?

Beverly: I'm a smartie.

John: You're also a looker!

Audience: There ya go.

John: And a smartie at that.

Beverly: Okay, well they had me in men's pants and a man's jacket; it was sort of hard to get through all of that. But it was fun. (to John, rubbing his shoulder) Thank you John, you're so good to me.



Photo by Sharon Major

John (to audience): Yes, Judith?

Judith Gooding: (I was) watching Natasha looking at herself last night on screen. How do each of you feel when you see yourself on screen?

John: I'd rather look at Natasha. <laughter> Well, let's start with Beverly. (to Bev) We did have a conversation about this, didn't we?

Beverly: I'm very shy about looking at myself. I'm really technical about it. I over-analyze everything. There's only a few shows that I really enjoy watching over and over again, especially if they're particularly silly or campy, or if the work is tremendous, <laughter> but most of the time I'll watch it once and I'll put it in my video closet. Then when I go to edit a demo reel, that's when I look at it again and I go, "Oh yeah, oh yeah". I have difficulty watching it over and over again. I'm just very particular about it. I just get too critical. I look at myself and go, "What was I thinking?" <laughter>

Natasha: How about you, John?

John: I normally don't like anything the first time I watch it. I'm strictly looking at all of the work that I put into it. The second time I relax, and it's better for me. Now, the other night, I phoned my cousin and she (reminded me) that in one of the *SeaQuests*, where I eat the hamburger--the cheeseburger--that was kind of fun. The only time I probably actually look at old footage is when we have to assemble those demo reels.

Natasha: I watch mine all the time. I don't know what he's talking about. <laughter> I'll go, "Oh that's a great show!" I still laugh at the same lines. I laugh at my own lines. <laughter> I do! I have to admit that. Is that bad?

Beverly: No, it's healthy, it's very healthy.

John: No, it's bad. I'm sure of it. <laughter> We've been to her place and there's these murals with her image. <laughter> [nodding his head] It was pleasant. There's a crown and a tiara. <laughter>

Natasha: I have an altar for all of the statues. <laughter>

John(seriously): I thought you were very good.

Beverly: I thought you were too!

Natasha: Well, thanks. But I love watching it. I usually fast-forward everybody else's scene. <laughter and clapping> Because actors are kind of conceited, (incredulously) they say, they said when you're looking through a script, you go, "B.S., B.S., B.S., my scene. B.S., B.S., B.S., my scene." <laughter> That's kind of how I view my tapes. <laughter>

John: I'm really shocked! I have to admit.

Natasha (pointing to Bev and John): But if they're in a scene one day, I'm going to definitely stop the show. <laughter> (to John) I'm going to watch you on *VIP* very carefully.

John: You won't be able to see me. There'll be these big orbs in front of me. <laughter>

Bill Graves: What's it like doing several hours of work and knowing that it's going to the editor's room, and out of that several hours work there might only be three minutes of that it there. You put all of that into it just to get that little tidbit?

Natasha: As long as you get paid for all the time you put in. <laughter>

Beverly: That's basically it; ditto! <laughter>

Natasha: See, Beverly and I pretty much agree.



Photo by Jo Fox

Beverly: It's really awesome. I love travelling with her. I sometimes think she's reading my mail <laughter>, or it's like she pierced open my brain. She comes out with the same thing I'm thinking at exactly the same moment. And she gets down with those ribs, let me tell you! <laughter>

Natasha: We shared a cheesecake. <laughter>

Beverly: Oh, yeah we did! I was so relieved to go out with an actress who wasn't on a macrobiotic diet, <laughter> a vegetarian, or checking her face all the time. She was, "Okay, we gotta have the ribs!"

Natasha: Onion rings!

Beverly: "Slab! Let's go for the slab!" And onion rings! <laughter>

John: The last time I saw eating like that was on *Jaws* <laughter> License plates, everything. It was amazing!
 Natasha: I like Kansas cooking and my favorite is barbecue.

John: Hey Amy, how you doing? I see you back there. Good, good, good? Haven't seen you all day. Do you have any questions for us?

Amy: No.

John: You're pretty much ready to have us go, aren't you? <laughter> You guys are off to Nebraska from here?

Amy: No, Texas.

John: Texas? Didn't I hear Nebraska as well?

Amy: Yes.

John: Because Amy is here with her family. Is it work or is it play in Texas?

Amy: Seeing some relatives.

John: Most of my relatives are a lot of work, <laughter> but have a great time. You'll be travelling for awhile. Who gets the award for the farthest travel?

Natasha: France?

John: Oh yeah, that's right. <applause> There's a lovely lady in the middle. She can't understand a damn thing we're saying. <laughter>

French attendee: She does understand. She just can't speak.

John: Oh, you do understand? <laughter>

Natasha (to the audience): Does anybody have any aspirations in the entertainment industry? [No answer] <laughter> Good choice!

John: Where's Debbie Kyzer? There she is. You should have seen Debbie last year with that reading. It was awesome! She kicked some booty. And Penny is a singer. And who else?

Jo Fox: I did some television work. I was on camera for three years on educational television.

John: Oh really? Where?

Jo: In Orlando; Channel 24. I had three series. One was a travelogue of places around Orlando, and the other two were teaching series for history--fourth, fifth and sixth grade. It had a puppet, Benny, the Beagle.

John: Did you operate the puppet?

Jo: I operated the puppet. The funny part about it, The League of Women Voters was doing the puppetry, and the woman that was supposed to show up for this taping didn't make it. So out of desperation my office mate asked me to do it. Nobody in the studio had a clue as to who it was. When the show was over, the people from the back were all coming out to find out who this person was that was operating Bennie. And that was when I kind of came out of my shell. <laughter>

John (to Jo): Sometimes you walk behind me and put your hand on my back, and I go [turning his head like a ventriloquist's dummy]. <laughter> I don't know where it's coming from.

Beverly: You know I accidentally left my *Quantum Leap* booklet -- *The Observer* -- that I'd defaced. <laughter> I was looking for it this morning.

Margaret: Do they have it? If not, I'll get you another. Oh, you want the defaced copy?

Beverly: I don't care if it's defaced or not. I just want to read it.

Margaret: Well, we do! We could auction it next year. <laughter>

Sharon Major: I've talked with Beverly and John before, and Natasha I'm just getting acquainted with. Now, Beverly and John, at least both of you seem very analytical. When you approach a role, are you analytical, or do you just kind of go with your gut feeling because you don't have enough time to be analytical?

John (to Bev): You want to start?

Natasha: I'll start! <laughter>

John (shaking his head; to Natasha): Do you want to say something? <laughter>

Natasha (seriously): I think I try to analyze all my roles. I try to do as much research, find out the financial, intellectual, physical, emotional background of the character and adapt it to myself. Make out different

beats--we call them beats, units, whatever -- half the failures and successes. I mean, the stuff that I've learned, the technicalities of it, really helped me organize my thought track, within good, well-written scenes.

Beverly: I do the same. It's sort of like, most actors have the same basic knowledge from acting school and training and stuff, so we generally approach a script in the same way. I was taught script analysis by a particular teacher and other people have a different approach, but we all end up with the same result. I also ditto on everything she said, but I also love to read the in-between scenes to see what other people say about me. In terms of their points of view, because even if it's a lie, even if it comes from a place of resentment and it's a misperception of my character, there's an element of truth. There was a history there that I know I have affected that person in such a way that they would call me that name, or have that opinion about me. There's a grain of truth in that. I try to implement that as well, so that the other scenes and the other parts of the script hold weight. So when people say, "Where'd that come from? She's so sweet. Why'd she call her that terrible name?" But in television, it's basically about getting to our scenes. It's basically about that. Just get to the scenes, make it fast, make it funny, and be flexible all the time. So I analyze it on the page and then I throw it away in my head before I arrive on the set. Because on a television set things change hour to hour, day to day. You could end up with a new script the next day, so I can't afford to be overly analytical, otherwise I'd get constipated. <laughter> I'd get really stuck.

Natasha: I agree with that. You do all of your homework, and then you just throw it away and then let it happen. There's so much subtext and everything. It just all happens. The other actor might throw something completely different at you. You have to be prepared to react.

Beverly: It's an emotional craft, so I can't really afford to stay analytical about it.

Beverly (to John): John?...

Natasha (to John): Ditto, right?

John: Well...<laughter>

Beverly(to John): I've always wondered how you approached your roles.

John(to Bev): You've seen my work? <laughter>

Audience: Especially *Pumpkinhead*. How did you approach that?

John: That's the toughest stuff--stuff like *Pumpkinhead*. A lot of things we know inherently from years and years of study and training. Probably a lot of details for our research arrive almost like there's little computers going off and they sort of happen inherently now. I like to read something three, four, five, six times, before I say the words, because I don't want to lock into a reading. There's a couple of games that I like to play as well. Normally I play these very pedantic guest star roles,...*Sliders*. On *VIP*, I ended up having a lot of dialogue. I got to train with Charles Nelson Reilly. (to Natasha) Do you know Charles?

Natasha: Uh-hum. No, not personally, but I know who you're talking about. The guy from *The Match Game*. <laughter>

Audience: *The X-Files*.

John: Wasn't he great on the *X-Files*?

Audience: Yes, he was. Wasn't he on *I Dream of Jeannie* and *The Ghost and Mrs. Muir*?

John: I don't know if he was on *I Dream of Jeannie*. Charles is very animated. [John imitates Charles] <laughter> Everybody who studies with him does their own impersonation of him. Just to graduate, you have to do it. <laughter>

Beverly: Tell us that story.

John: Okay, one of my favorite stories. You'll have to remind me of the point of this story, because I can go on. <laughter> Anyway, Charles has this favorite restaurant in L.A. that recently just turned over, unfortunately, but...

Natasha: Which one?

John: Adriano's, at the top of Beverly Glen in Beverly Hills. The first time I ever met Charles there for lunch, there was literally a cloud. You know how sometimes the fog will set in? There was a cloud on top of us. We were sitting inside this cloud in a restaurant! Anyway, Charles has known the owner for many years. They did shows like *The Dinah Shore Show* together--in fact that's where they'd met--and many cook shows. Charles is such a wonderful personality, that he would join Adriano. So they played this game: Charles would make believe he doesn't like what's arrived at the table.

He gets the same thing every time! And he'll have a couple of glasses of bourbon sitting there, and the food is fabulous at this restaurant. He'll start to make fake complaints. The people around him are the crème de la crème of Beverly Hills, and not even the hip Beverly Hills. We're talking about the old world, so they're not quite as animated as Charles is. He'll always make a complaint. He'll complain about the food and say, [impersonating Charles] "Where's the manager?" and he'll throw the napkin in the air. <laughter> I threw the pillow in the air on the airplane while telling this story, and there was a guy sitting behind me... <laughter>

Beverly: [indicates pillow hit the man on forehead] John goes, "Well, that's what Charles would do! I'm sorry!" <laughter>

John: So for my birthday two years ago....

Natasha: When's your birthday?

John: You know--April 14th. And yours is March 14th.

Natasha: I'm just getting all the tidbits in. <laughter>

John(to Bev): And yours is?

Beverly: May 23rd.

[The three of them proceed with some banter and general horseplay, before John continues with his story which will be continued in our next issue.]



Photo by Jo Fox

Jo Fox's video and photos of KC Leap '98 are still available. Refer to issue #19 of *The Observer* for ordering information.

STRING THEORY REDUX

By Jim Rondeau

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on *Quantum Leap* -- a monumental task.

This project started in *Quantum Quarterly*, with readers supplying credits to add to the list whenever they came across one. The list is now too long to publish as a whole; only the entries that have been updated since their last publication are presented here. The last time the list was published nearly in full was the final issue of *Quantum Quarterly*.

Anyone can help out. Please send any actor/actress credits of guest stars you come across to Jim Rondeau, 1853 Fallbrook Ave, San Jose CA 95130-1727 (where you can also ask for details on back issues of *Quantum Quarterly*). Movies are underlined. TV series are in italic. If not in a regular series, specific episode titles would be helpful. Guests would be listed again in future issues only if their entry is updated.

*denotes updated entry

***Dirk Blocker** (Justice)

Black Sheep Squadron (regular)

CHiPs: The Grudge

Hunter: Dead on Target (parts 1 & 2)

Hunter: The Jade Woman

Hunter: The Thief

MacGyver: Blood Brothers

MASH: Identity Crisis

Murder, She Wrote: Road Kill

Pacific Pallasades: The Bet

Pacific Pallasades: The Other Woman

Salvage-1: Confederate Gold

Starman

21 Jumpstreet: Things We Said Today

***Jerry Hardin** (Roberto!)

AfterMASH: Bladder Day Saints

Baa Baa Black Sheep: Prisoner of War

Bosom Buddies: Kip Off the Old Block

Dr. Quinn, Medicine Woman: (unknown title)

Dr. Quinn, Medicine Woman: Malpractice

The Firm

Gunsmoke: The Foundling

Harry O: Accounts Balanced

Harry O: Forbidden City

JAG: Full Engagement

Lois & Clark: The Green, Green Glow of Home

The Magnificent Seven: One Day Out West

Magnum PI: No More Mr. Nice Guy

Matlock: The Broker

Orleans (semi-regular)

Pandora's Clock

Starman: The Test

Starsky & Hutch: The Set-Up

Star Trek The Next Generation: Time's Arrow

Star Trek The Next Generation: When the Bough Breaks

Star Trek Voyager: Emanations

Time Trax: To Kill a Billionaire

Twilight Zone: Profiles in Silver

WKRP in Cincinnati: Fish story

The X-Files (semi-regular)

***Mimi Kuzyk** (The Leap Back)

Hill Street Blues (regular)

Malicious

My Date with the President's Daughter

The New Outer Limits: Birthright

Poltergeist The Legacy: The New Guard

Prince Street: God Bless America

Remington Steele: Steele Eligible

Starman: The Return

***Melinda McGraw** (A Little Miracle)

Albino Alligator

The Commish (regular)

Cybill (unknown episode)

Double Trouble: Everything's Tootsie

House of Frankenstein 1997 (miniseries)

The Human Factor (regular)

The Larry Sanders Show: Larry's New Love

Living in Captivity (regular)

Mad About You: Good Old Reliable Nathan

Millennium: The Pest House

Night Court: To Sleep No More

Seinfeld (unknown episode)

Soul Man (regular)

Wrongfully Accused

The X-Files (semi-regular: Melissa Scully)

***Sandy McPeak** (Leap of Faith)

The A-Team: Dishpan Man

The A-Team: Trial by Fire

Belle Starr

Blood and Orchids

Blue Thunder (regular)

Born to Ride

Bret Maverick: The Ballad of Bret Maverick

Centennial (miniseries)

Charlie's Angels: Love Boat Angels (parts 1 & 2)

CHiPs: The Hawk and the Hunter

Coopersmith

Days of Our Lives (regular)

Disaster on the Coastliner

ER: Bypass

Eye of the Sparrow

Fame: The Last Dance

Fear Stalk

Fighting BackFinal Chapter - Walking Tall*Hill Street Blues*: Blood Money*Hill Street Blues*: Dr. Hoof and Mouth*Hill Street Blues*: Hearts and Minds*Hill Street Blues*: The Last White Man on East Ferry Ave.*Hill Street Blues*: Of Human Garbage*Hill Street Blues*: The Second Oldest Profession*Hunter*: The Beautiful and the Dead (parts 1 & 2)Incident at Crestridge*The Incredible Hulk*: A Child in Need*The Incredible Hulk*: Bring Me the Head of the HulkIndependenceKentucky Woman*Little House on the Prairie*: Whisper Country*Lou Grant*: Slaughter*MacGyver*: BushmasterMarilyn and MeMy Mother's Secret LifeMysterious Island of Beautiful Women*Nasty Boys* (regular)No Place to HideOde to Billy JoeThe Onion FieldThe Osterman Weekend*Outlaws*: Orleans*St. Elsewhere*: BypassSolar Crisis*Streethawk* (regular)The Taking of Flight 847: The Uli Derickson StoryTarantulas: The Deadly Cargo*Wildside* (regular)*Winnetka Road* (regular)**James Morrison** (Hurricane)Abilene*Automan*: Zippers*Beyond Belief*: The Portrait*Bob*: I'm Getting Remarried in the Morning*Brooklyn South*: Love Hurts*Capital News*: (Reporter Gerald Fitz)Desert Cross*Diagnosis Murder*: Murder at the Finish Line*Doogie Howser, MD*: Doogie Howser has Left the BuildingAn Enemy of the PeopleFalling DownFatal Vision*Frasier*: Adventures in Paradise (part 2)Good Cops, Bad Cops*Houston Knights*: Love Hurts*Jesse Hawkes*: (Deputy Sheriff Kenny Kyle)*L.A. Law*: Beauty and the BreastLast Flight Out*The Marshal*: Hitwoman*Millennium*: Dead Letters*Monsters*: All in a Days Work*Nash Bridges*: BoomtownNorth & South Book II*Once a Hero*: (unknown title)*Prey*: Infiltration*Prey*: Transformations*Prey*: Veil*Profiler*: The Root of All Evil*Seven Days*: Shadow PlayShadow of Doubt*Space: Above and Beyond*: (regular)Unfinished BusinessVoices from Sandover*Walker Texas Ranger*: Mustangs*Werewolf*: World of Difference (parts 1 & 2)Where Are My ChildrenWhite DwarfWithout Warning***Charles Rocket** (A Leap for Lisa; A Little Miracle)Brain Smasher... a Love StoryCalifornia GirlsCarlo's Wake*Cybill*: Cybil in the Morning*Cybill*: Kaboom!Dances with WolvesDelirious*Doctor Doctor*: The TerminatorDown TwistedDumb and DumberEarth Girls Are EasyFather's Day*Flying Blind* (regular)Fraternity VacationHocus Pocus*The Home Court* (regular)Honeymoon AcademyHow I Got into CollegeIt's PatThe Killing Grounds*Max Headroom* (regular)*Miami Vice*: Florence ItalyMiracles*Moonlighting* (semi-regular)Murder at 1600*Murphy's Law* (semi-regular)The Outlaws*Parker Lewis Can't Lose*: Randall Without a Cause*Picket Fences*: Radio Shock Jock*The Pretender*: To Protect and Serve*Remington Steele*: Have I Got a Steele for You*Saturday Night Live* (one-time host)Short CutsSteal Big, Steal Little*Tequila and Bonetti* (regular)Tom and Huck*Touched by an Angel*: My Dinner with AndrewWagon's East*Wild Palms* (miniseries)*Wings*: Call of the Wild

Season Five Quiz (Part Six)

by Betsy Brodie Roberts

Episode #90: Evil Leaper Part 3: Revenge

1. Who and where was Sam?
2. Who killed Carol Benning?
3. What was the name of the Evil Leaper's "Ziggy?"
4. Who sang "A Hologram's Life for Me?"

Answers after the QL episode guide.

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

THE EPISODES:

EPISODE #90: Evil Leaper Part 3: Revenge

ALTERNATE TITLE: Revenge of the Evil Leaper

SCRIPT TITLE: Revenge

PRODUCTION NUMBER: 68125

SAGA CELL: Version 7

FIRST SHOWN: 2/23/93 RESHOWN: no

HAPPENED: 9/16/87, Mallard Women's Correctional Facility for Women, in Mallard, Ohio

WRITER: Deborah Pratt

DIRECTOR: Harvey Laidman

GUEST STARS: Renee Coleman (Alia), Carolyn Seymour (Zoey), Hinton Battle (Thames), Rosana DeSoto (Fedelia "Fiddler" Jimmerson), Katherine Cortez (Sophie), Sam Scarber (Warden Clifton Myers); with Barbara Montgomery (Vivian)

GUEST CAST: Co-starring: Cynthia Steele (as **Elizabeth "Liz" Tate**), Laura O'Loughlin (as **Angela "Angel" Jensen**)

PLOT: Sam and Alia leap together—and find themselves in separate compartments of a confined, dark space. They're "in the box" at Mallard Women's Correctional Facility in Mallard, Ohio. They are let out only to be roughed up by a sadistic prison guard named Sophie, who demands to know which one of them killed Carol Benning. They are then taken to see the Warden. While they are waiting to go in, Sam talks Sophie into letting him talk to Alia alone, ostensibly to find out who killed Carol Benning. What he actually wants to do (on Al's advice) is hypnotize Alia into believing she is Angel Jensen, the young woman she leaped into, and that Sam is the other inmate Liz Tate. In this way, Alia's brainwaves are altered so that

Lothos and Zoey can't get a lock on her. Both Angel and Liz are in the Project's Waiting Room, confirming that this is Sam's leap, not Alia's—and making Lothos' location search for Alia that much harder.

As Warden Myers tells Sophie, "Let's make sure one of them hangs," Sam gets a little lecture in the next room from another, infinitely kinder prison guard named Vivian.

"Why am I here? Sam asks Al. "You're here because you were stupid, Liz," Vivian replies. Liz should not have gotten involved with the Benning situation. Al says that Sam is there to prevent Liz from being executed for the murder of fellow inmate Carol Benning. Alia tells Sam, "Carol told you the truth," but she herself can't remember what it was that Carol said.

Just before Sam and Alia are ushered into Myers' office, Zoey leaps in to replace him. Zoey bluffs her way through by simply asking, "Well?" Alia says that she doesn't remember anything, and Sam calmly and politely asks for more time.



Screen Capture by Billie Mason

Zoey's new Observer, Thames, arrives, singing in his delight at being a hologram. Zoey asks Sam, "Since she's drawn a blank, why don't you tell me why we're all here?" Sam replies that he and Angel didn't kill Carol Benning. Zoey calls in Sophie, who says that Sam's claim of ignorance is a crock. "Fiddler was cleaning the toilets when Liz and Angel dragged Carol in there." Fiddler's half deaf, and so she didn't hear what they were saying, but moments later the pair ran out, leaving Carol "dead on the floor in a pool of blood." The autopsy report in front of Zoey on the desk says that Carol was stabbed, but Sam insists that neither he nor Angel did it.

Zoey agrees with Sophie that the pair should be returned to the isolation cooler until they are more cooperative. Alia, who is suffering from Angel's extreme claustrophobia, begins to panic. Sam wins the chance to return to C-Block and sniff out the truth, on the premise that prisoners will tell each other what they won't tell the warden or a guard, but he's unsuccessful at preventing Alia's return to isolation. Zoey all too obviously relishes sending the claustrophobe back in there.

Sam and Alia are escorted out, leaving Thames and Zoey alone. Zoey is anxious for the chance to rip Alia's head off, and Thames is at a loss to explain how Alia managed to disappear just as Lothos was getting a lock on her brain waves. Al advises Sam to find them before they find him, or more importantly Alia. He also reports that Alia is doing very badly, rocking back and forth and saying, "It wasn't me." Sam says it must be a residual memory from Angel.

Al reports that Ziggy says there's a third leaper present, and Sam immediately guesses it's someone from Alia's Project.



Screen Capture by Billie Mason

Fiddler stops by to ask how Angel's doing, and Sam gets her to recount what she saw the day Carol died. Fiddler says that Liz and Angel came in, fighting about something, and then Carol came in, crying and

upset and bloody and scared. It looked to Fiddler as if Carol was begging Liz to help her. Angel went for some towels. Then Sophie "and her gang" came in, and Carol fell over dead. "She was white as a sheet, and there was blood all over the floor. And I had just finished cleaning."

Sophie breaks up Fiddler's recital to tell Sam that the Warden wants to see him in ten minutes. Sophie's innuendo implies that the meeting is to be sexual in nature. Al reports that history is changing. Originally Liz was executed for Carol's death, but now Angel dies too.



Screen Capture by Billie Mason

Zoey is lighting candles, and doing a slow burn about her "betrayal" by Alia after "all those years." Thames calls Alia a coward. "You yourself said that she didn't have the instinct." Zoey taught her everything she knew, and according to Zoey, "Alia was brilliant." But according to Thames, Lothos considered Alia a "mistake," and regretted ever sending her. "It was my fault," Zoey says. I insisted on it. Let's just say I owed her." This is the woman Zoey now wants to kill, and Thames thinks "she should have been terminated years ago." Thames theorizes that whatever device is cloaking Alia may break down when she falls asleep. As for Zoey, Thames thinks it's her destiny to be a leaper. "You have always been the one he's wanted to carry out his plan."

Meanwhile, Vivian comes to get Sam, because Angel/Alia is totally freaking out and Vivian fears she won't make it through the night. "And she was doing fine!" until they put her "in four point," i.e., chained her to the wall. But when Sam and Vivian arrive, a guard named Masterson won't let them in, even after Vivian offers to take responsibility for the action. Sam eventually has to grab her through the bars to get her to open the door. Vivian takes the keys. Sam unlocks Alia's shackles, and holds and comforts her.

Al interviews Liz, but Liz is somewhat

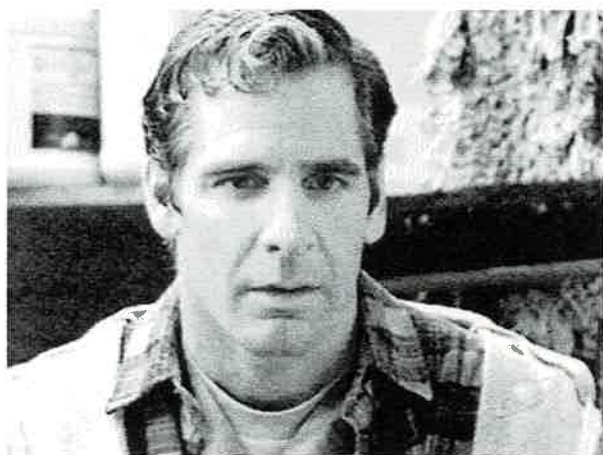
uncooperative—Swiss-cheesed, concerned about the catatonic Angel under the table, and in no hurry to go back to the prison. Liz remembers that Carol was killed, but not much more.

Alia is concerned that she can't remember anything good in her life, and doesn't buy Sam's claim that it's a stress-related memory loss from her confinement. "It's like I'm living someone else's life." But under Sam's gentle prodding, she begins to remember what Carol said before she died—only to be interrupted by Vivian, who is furious that Sam failed to mention that the Warden was expecting Liz. The Warden is now on a rampage about it. The term she uses is "going under," and Masterson says that everyone knows what the term means, i.e., going under Warden Myers. Masterson wants to put Angel/Alia back in the box, but Vivian offers to take her to the old transfer tunnels for safekeeping. Masterson tries to prevent this, but Sam, with a quick apology, slugs her and knocks her out.

As they start to leave, they have to duck into a side tunnel as Zoey and Sophie rush by. After they pass, Vivian continues on with Alia while Sam sets up a subterfuge. Zoey and Sophie arrive at the cell to find Sam outside it, keeping up a running stream of comforting remarks directed through the wall at Angel. "You stood me up," Zoey says.

"Angel needed me," Sam replies.

Al and Thames both arrive at once, each with the news that Lothos is about to get a lock on Alia, whose last known location was on the other side on the cell door. Sam tries to prevent Zoey from opening the door, and as they touch, their identities are revealed to each other. The cell is opened, and Masterson is found unconscious inside. Sam makes a break for it and gets away, for the moment at least. Angel is gone.



Screen Capture by Billie Mason

Now on the lam, with sirens blaring around him, Sam catches his breath, looks for an escape route, and asks Al who that woman was. Ziggy correctly

identifies her as Zoey. Al suggests that Sam find Vivian, who can help him get over the wall, but Sam says he swore to Alia that he would get her out of there. Thames, who is standing right there, finally puts two and two together. If Sam is Liz, then Alia must be... Thames disappears to go confer with Zoey, and Al gives Sam directions to find Vivian and Alia. Sam wonders about Zoey having a hologram of her own, and Al only can say that Ziggy is working on it.

Now that he knows she's Angel, Thames is confident Lothos can trace her, but there seems to be a new problem. "They've done something to jam our locus S&L [search & lock]." Alia can't be found after all.

Sam finds Vivian, who can't see any other option but to take them back. Sam gambles on telling Vivian who they really are. Vivian is incredulous, but not hopelessly so. "If I'm getting ready to step into the Twilight Zone I need a damn minute!" Sam wins her over by asking her whether the Liz she knows would ever make up a story like this. Vivian agrees to help them. Alia, who is always interested in knowing the reasons people do nice things for each other, asks why. Vivian says that just once she wants to do something special, and to be "the good guy."

Sam and Alia crawl to the gate and wait for Vivian to cut the power so they can get out. "I'll be right behind you." Meanwhile, Thames reports to Zoey that Lothos has a theory. "He thinks the power emitted from the electrical fences may have been converted and is being used as a cloaking device. He says if we shut down the power, we can get a lock, and..." then the power goes out, courtesy of Vivian. Thames gets a lock; they're outside the perimeter. Zoey calls for a vehicle and some guns.

Al reports that Alia's people have a lock on her. "The electric fences were your force field. When you blew the power, and left the perimeter, no force field." Sam realizes that there's no point in hiding Alia's identity from her any longer. "Rumplestiltskin." Thames arrives, and Alia sees him.

Alia wants Sam to save himself. "Ain't nobody getting saved tonight!" Thames says. He calls Zoey over. Sam and Alia run, but are soon trapped. "I can't run from myself," Alia says. Still trying to save Sam, she pushes him out of Zoey's line of fire, shouting, "C'mon Zoey, it's you or me!" Zoey's bullet catches Alia square in the chest. Alia leaps out, and Angel falls to the ground, completely uninjured by the now-absent bullet. Lothos has lost Alia. She leaped, but she didn't leap back. "He lost her!" Thames reports. Vivian marvels at Angel's lack of a gunshot wound. Zoey tries to shoot Sam, but Sam grabs a rifle and shoots her first. Thames fades out as Zoey leaps. Myers is also uninjured. At Sam's suggestion, Vivian calls for Liz and Angel to be held in state custody pending an

investigation. Al reports that Ziggy has a bunch of new data from Liz, which Sam passes on to everyone present. Myers got Carol pregnant, and forced her into a botched abortion, from which Carol bled to death. Dr. Paula Garcy has the records. Al reports that Sophie and Myers are convicted, Liz and Angel are paroled, and Vivian ends up running the prison. Al doesn't know where Alia is, "but wherever she is, she's free." Sam tells Vivian she got to be one of the good guys, then he leaps.

KISS WITH HISTORY: Not really a kiss, but a bit of period jargon: when Sam says something about taking "the rap," Zoey says, "How positively Forties of you."

MUSIC NOTES: Ray Bunch music only, and although I didn't pay close attention I don't think I heard anything new.

BIO/AL: Al warms toward Alia considerably, perhaps because Alia is now in an extremely vulnerable position—and unquestionably trying to escape from Lothos' evil Project.

BODY AND SOUL: Al says of Alia, "At best she's only got a little bit of Angel's memory," and it's true that Alia remembers very little of her borrowed identity. However, there is some memory: Alia remembers that "Carol told you the truth," although what that truth was she can't remember. Scott at a Q&A (circa 1990-1, Hitchcock Theatre?) propounded the whole concept of residual memory from the leapee. Don's response: "Works for me!"

She also picks up Angel's claustrophobia. As Sam says, "I've been leaping long enough to know that when you cross minds with a phobic, whatever fears they have now belong to you." Hmm. I may be a little rusty here, but I can't remember another example offhand. Sam has certainly exhibited phobias—acrophobia in "Leaping in Without a Net" and claustrophobia in "The Great Spontini" and "The Wrong Stuff"—but I got the definite impression those were Sam's own fears. Unless the chimp...nah!

This episode finally establishes that if the leaper gets shot and then leaps out, the leapee isn't dead. As for the leaper, well, Sam's leaped out with his share of injuries, including a gunshot wound in "Piano Man" and a sprained ankle in "Future Boy." He's never retained those injuries from one leap to the next. Probably during that period of non-time Sam (or any leaper) spends in transit, all injuries are given a chance to heal. Handy, that. So is Alia dead or alive? Even if she was in the process of leaping as the bullets hit (and she was), somebody had to take the bullets. If it wasn't Angel, it must have been Alia. That's quite an injury to survive, even with G/T/W's help, but I suppose it's possible, given what we know and what we can guess.

THE PROJECT: Project Quantum Leap, and more specifically Ziggy, becomes amazingly adept at blocking the other Project's location searches, and even

manages to identify Zoey on little or no data. How does Ziggy do all this? I have no idea. How exactly does one use an electric fence to prevent a computer in the future from getting a lock on someone's neurons and mesons? I doubt that even Deborah Pratt, who wrote the episode, can satisfactorily explain that one (sorry!).



Screen Capture by Billie Mason

ALIA'S PROJECT: Zoey and Alia use the term "leap," and Thames uses the term "Swiss Cheese" to describe Zoey's memory on her first leap. Zoey says that Alia is "connected to my neurons and my mesons," just as Sam is to Al's. And Thames, who has a handlink, says, "When dealing with quanta, nothing's impossible," and that Zoey is "here until you finish what you're supposed to do." He also mentions scenarios and odds percentages, just as Al does. There's even a reference to a "deep input session" with Lothos. It seems increasingly likely that Lothos' Project is heavily based on the data from Sam's Project Quantum Leap. We still don't know, however, whether Lothos is operating from the same general time frame as Ziggy and Al (using stolen data from only G/T/W knows where) or somewhat later. My guess is a little later, since Alia has claimed in past episodes that Lothos controls her leaps. We do know that it's been going on for some years, just as Sam's Project has.

On the other hand, I'm not sure Lothos really does (or ever did) control Alia's leaps. Lothos has to run a trace to find Alia after each leap, which according to Alia sometimes takes the better part of a day. In the case of this leap, in which Lothos found Alia briefly before losing her again due to the hypnosis, it's understandable that Lothos would have some trouble, because Angel's presence in the Project's Waiting Room indicates that it was Sam's leap, not Alia's. But Zoey says, "I have a 48 hour window after my first leap to get home. After that, with every leap, the percentage drops." If Lothos could control when and where his leaper goes, Zoey would have no need to

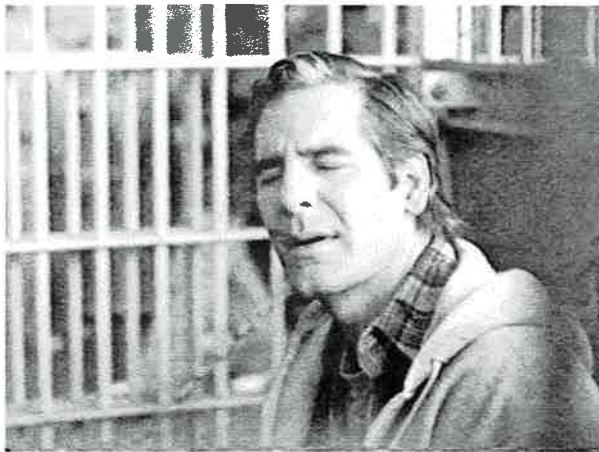
worry about her odds of getting home. Either Lothos would leap her home or he wouldn't. More likely, there is an Unknown Force in control, sort of a D/T/F/W, and Lothos merely takes the credit for his evil "plan."

The differences between Alia's Project and Sam's seem to be those of attitude and purpose. One example is the name of the room in which the leapee is kept. For Project Quantum Leap this is "The Waiting Room." As the name connotes, it's not a place you want to stay longer than you have to, but it's a benign place nonetheless. In the other Project, the room that serves this same function is called "The Holding Chamber." This sounds more like an overnight cell at a prison, a vaguely malevolent place.

We also learn that Zoey was Lothos' original choice to be the leaper.

ZOEY BREAKS COVER: "Stop him!" Zoey cries out as Sam runs away. Him? The pronoun makes no sense to Sophie.

LEAP OUT/LEAP IN: Because the second and third Evil Leaper episodes were shown back to back on the same night, there was only one leap-out from "Return" into "Revenge." The leap-in (from full white to commercial fade-out) was about 1:25.



Screen Capture by Billie Mason

THE NAME GAME: Warden Myers (per *TV Guide*?) is Warden Meyers in the script. Or is Meyers the correct spelling, and Myers a spelling I picked up by accident sometime in the last six years? I'm not sure.

SCRIPT TO SCREEN: In the 1/22/93 FR script, the hypnotized Alia hears Al say "Rumplestiltskin," leading Al to theorize that "Maybe you switched her brain waves close to your own." On screen it's presumably only Sam's repetition of the fairy tale character's name that Alia hears.

Other than that, the screen is remarkably close to what aired until the very end, when Alia sacrifices herself to save Sam. In the script, Sam "yells up at the heavens," shouting, "No! In God's name, don't let this

happen!" On screen he doesn't have time. I think the episode is better without the line, and I guess they did, too.

In the script, when Zoey is shot, Thames shouts, "She's dying! Leap her out! Leap her out!" On screen, we hear no such thing. The question of whether Lothos controls the leaps in and out remains unanswered.

After the leap-out, the NBC airing of this episode was followed by an extended preview of the rest of Season Five—except for "Mirror Image," of course. It was a last ditch effort to save the show with improved ratings, but chances are excellent that Don Ohlmeyer had already decided by then to cancel *Quantum Leap*.

Doesn't it seem strange to you that Vivian would be promoted to Warden after trying to help two prisoners escape? Nevertheless, Deborah Pratt's reluctant foray into the Evil Leaper saga is easily the best of the three Alia episodes.

NEXT ISSUE: SEASON FIVE, PART SEVEN
(more than one episode, I promise!)

Season Five Quiz (Part Six) Answers

Episode #90: Evil Leaper Part 3: Revenge

1. Elizabeth "Liz" Tate at Mallard Correction Facility, Mallard, Ohio
2. Clifton Myers, the warden
3. Lothos
4. Thames, Zoey's Hologram

For more trivia:

<http://www.bcinet.net/paradigm/dev/guests/chatter/trivia/>

FYI

The "mystery musical note" in the lower right corner of last issue's cover is Scott, singing and dancing, in a Canada Dry commercial called "Spring Dance", circa 1985-6.

OTHER VOICES IN QUANTUM LEAP FANDOM
by Karen Funk Blocher and Margaret Colchin

Other Voices in Quantum Leap Fandom is a free listing service, updated according to the most recent information we have been given. 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 www.angelfire.com/ny2/pql.html or just come.to/projectquantumleap.

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, Castelnau-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. 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 now being managed by Jeanne Koenig, and is an on-line Club. For information, e-mail Jeanne at JKoenig317@aol.com

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 last published in May, 1998. Contributions are welcome via either mail or email (barrett@iadfw.net). *The Hologram* is a must-have for anyone interested in buying QL fan fiction. Current rates: \$8.00 for four issues. Make check payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012.

Quantum Quarterly: We are sorry to tell you that, after years of dedication, editor Jim Rondeau has ceased publication of one of the original *Quantum Leap* zines. However, Jim will be contributing to *The Observer* from time to time.

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, is now being managed by Gillian Earthy of the UK. You can e-mail Gillian at BB@aeathy.freemove.co.uk for information or send inquiries to Gillian Earthy; 48 Norwich Road; Lowestoft, Suffolk, NR32 2BW; ENGLAND.

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

The official Project Quantum Leap web site is now: www.angelfire.com/ny2/pql.html or just come.to/projectquantumleap. The site is still under construction, but more features will be available as new web site coordinator Donna Dickenson is able to put them up.

THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE

Major Revision by Karen Funk Blocher and Margaret Colchin

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

QUANTUM LEAP HOME VIDEOS, LASER DISCS AND DVD'S

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. Other possibilities are www.cdnw.com and www.moviesunlimited.com on the Internet

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. "The Pilot Episode" a/k/a "The Premier Episode" is also available on DVD at various places but Ken Crane's price is the lowest at \$17.49 plus \$2.50 S&H (see p. 41).

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 books available, send a SASE to PQL; P.O. Box 30784, Knoxville, TN 37930-0784. The next book (and, regrettably, probably last in the series) is *Balance of Power* by Carol Davis, who wrote the *QL* novel *Obsessions*. Release is tentatively scheduled for February-March, 2000.

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:

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 website address is <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 stayed in the top 20 of KidVid sales for 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. 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, 1998. 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 DVD and 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/.

Another source on the web is 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 a Leaper friend, 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 8, 1995 at Carnegie Hall. The CD contains the entire musical portion of the performance, plus part of the dialogue. Price is \$16.99 plus shipping, and the catalog 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.

The home video of *Major League: Back to the Minors* is now available from both Movies Unlimited and Critics Choice Video. At last check, Movies Unlimited had the video available for \$8.99. You can check their web site at www.moviesunlimited.com or call them at 1-800-4MOVIES.

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! A dealer who specializes in candid photos is Albert Ortega. If you'd like a list of his photos, write to him at P.O. Box 48348, Los Angeles, CA 90048 or e-mail him at OrtegaFOTO@aol.com

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 purchasing paper collectibles where the condition of the item may be a consideration.

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.

NOTE: For a fairly complete listing of CDs, videos, books, etc, send a SASE to PQL, P.O. Box 30784, Knoxville, TN 37930-0784