

THE OBSERVER

FROM THE FILES OF PROJECT QUANTUM LEAP



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Personal Announcement

By Karen Funk Blocher

For various reasons (financial, lack of usage, and the fact that I've lived 30 minutes away or farther for 6 years) I have allowed the old Tucson PO Box for Project Quantum Leap to lapse. My apologies if you've mailed something there recently. If you need to reach me personally, particularly with info for my music articles or episode guide, you may still email me at kfbopfql@aol.com. This does NOT affect any other PQL addresses, just the Tucson one. Thanks!—KFB

New Expectations

New features are cropping up all over *The Observer* nowadays. "Catching Up With"—first seen in issue #21—spotlights a *Quantum Leap* guest star who has previously appeared within our pages, and who we have come to know and love. This time we present an interview with Willie Garson.

And in this issue "What They're Doing Now" surfaces: A brief look at one of the many younger guest stars of *QL* and what he or she hopes the future holds. To start this off, Michael Bellisario (The Camikazi Kid, Tale of Two Sweeties, and Mirror Image) tells us what he's been up to lately.

But never fear. Karen Blocher will still be providing the *QL* backbone to the issues ahead. Our next issue, January 2001, represents the tenth anniversary of *The Observer*, and we have a very special issue planned. So stick around, and if you have comments, suggestions, or submissions we'd love to hear from you. You're the reason we are still here.—SAM

New Adventures

Trudy Costagliola, LPO for Australia and part of the PQL transcription team, assures us that she is not abandoning Project Quantum Leap. Rather she and May Ling Ong have now taken on the responsibility for The Quantum Leap, Scott and Dean Fan Club for Australia (which once published *Leaping Around Australia*) and have renamed the club **Leapers Unlimited**. Plans for a regular publication called *Leaper's Gazette* are underway. Check out the Other Voices column in this issue (found at the end of the issue) for complete information. We wish Trudy and May Ling every success in the exciting, creative challenges ahead.

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WILLIE GARSON Q & A ~ Quantum Con '94
Pasadena, California February 16, 1994
Transcribed by Trudy Costagliola
Screen captures by Billie Mason

Ed. note: Issue #12 of *The Observer* presented an interview that Willie Garson gave PQL at Quantum Con '94. Although I was not present for that interview, I was fortunate to be in the audience for the following Q&A. I was so captivated by Willie's charm and infectious laugh (and still am), that it makes me smile every time I spot him on television. I thought you would enjoy getting to know him too.—SAM.

This transcript features Willie Garson's remarks from a guest star panel that also included John D'Aquino, Brad Silverman and Rich Whiteside.

About getting the role of Oswald in *Quantum Leap*:

It actually worked out in kind of a weird way. I had done a movie (*Ruby*) playing Lee Harvey Oswald and I really didn't want to play Lee Harvey Oswald ever again for the rest of my life (laughing). But since we really had a good time in the first episode ("Play It Again, Seymour"), I got a call from Don Bellisario, who loved my portrayal of Oswald in the movie. He asked me if I would do it again...and then they offered me some money (laughing) so...

It actually turned out to be really fun. It was great to be back with those guys. You guys are all big fans of the show, so you probably feel the same way I do. They're all just really great people to work with, especially Scott and Dean.

It's amazing to me. I do a lot of TV shows and I often get asked back to do shows, but it was amazing—five years later—how Scott and Dean were. It was as if I'd left the set the day before. They were just really great.

Shooting the show was also quite different after five years, or actually four years later I guess. It was a whole different thing. The first season was so unorganized. (laughing) We shot for a really long time, just to make a one-hour episode. Then when I went back four years later to do "Lee Harvey Oswald," it was totally streamlined. Everyone knew

exactly what they were doing every second. It was much cleaner. I kind of enjoyed doing the first one more; it was more rough and tumble.

About playing Oswald in the movie and being on location:

It was really strange. On *Quantum Leap*, it wasn't as strange because we shot it here (California). There is a thing that happens; people don't talk to you as much on the set; people look at you strangely. I shot the movie in Dallas and that was really weird because people on the street treat you really strangely, but here it was okay.

Don Bellisario had actually once met Lee Harvey Oswald. There's a scene in the episode where the soldier comes up and says, "What are you reading?" And Oswald replies, "*The Daily Worker*." If you look closely at the soldier, it says 'Bellisario' on his shirt. (laughing) Don had very specific ideas about what Oswald was like. And it seems in all of the research I did, that Oswald was a very unpleasant man. (laughing) No one really liked him. I think Don captured some interesting stuff in that episode.



Don Bellisario meets Lee Harvey Oswald

About funny stories while working the set:

When I did the first episode, Seymour was a lot younger than I was, and I had a lot less hair than that character would have had. (laughing) So Don brought me this cap from home and said, "This is a

cap and you've got to wear this." It became a running joke because in every scene I kept trying to find a way to take the cap off. Don came in to see me and said, "You keep that god-damned cap on!" <laughter> It was actually okay later on because Oswald had my kind of hair. (laughing)



Willie with cap on in *Play it again, Seymour*

About getting started:

I did a play at school and someone saw it and said, "Look, I work at a theater in New York City, called The Roundabout Theater. It's an off-Broadway Theater. They're casting, and I want to bring you into New York." I asked my Mom and she said, "Yeah, great."

We lived in New Jersey, so I went into New York and I got it. I was twelve. It was an off-Broadway play called *The Winslow Boy*—where I played...the Winslow Boy <laughter>—which sounds a lot better than it was. He doesn't have too much to do in the play. (Laughing) He's asleep on the couch through the whole thing.

I didn't really do much after that. Being a kid actor in New York was very different. There are a lot of kid actors in New York and some really scary stage mothers. My mother was completely the opposite. I don't think she once went to an audition with me. From that play, I did get an agent, but it was really tough because I was living in New Jersey and I always had to come into New York for my auditions, so I didn't go to that many.

Later I went to college in Connecticut, so I still wasn't living in New York. In college, I majored in

Psychology, but I got a degree in Theater as well because I had taken all the classes.

Right after college I moved here. I didn't know anything about television or film acting. I had a meeting with an agent and he said to me, "I don't know if you can act on TV. It's really a whole different thing."

So first he said, "Go to this class." I was a little depressed. But he called me the next day and said, "Look, I don't really know, but there's something about you that I find a little interesting. I have an audition for you for today. It's for one line on a situation comedy. I'm gonna send you in and we'll see what happens. Then I'll decide if I want to work with you or not."

I showed up, and literally, it was a blank piece of paper with one line typed in the middle of it. <laughter> I couldn't believe it. I thought, "Can you believe this?" <laughter> The woman who was there said, "Okay." I said, "What? What do you want me to do?" And she said, "Well, do the line!" I said "Like what? Read it?" <laughter> So I read it. I was a guy who was looking at a video tape that someone else has, and the line was: Wanda Whips Washington, Wow! <laughter and applause> So I did the line and I got it—I got the job! The agent signed me and that was it! He started sending me out for episodes and in my first year, I'd say I probably did 20 episodes for different sitcoms. I became a sit-com man. That landed me in *Mr. Belvedere*, as a recurring character, which I stayed on for four years.

Quantum Leap was probably my first hour-long experience. I had done others, but it was the first hour-long that was particularly—like Wow! This was like making a movie. That's what it felt like, as if I was working on a major, major film. Also "Seymour" was a period piece. I think the year was 1953. So it even felt more like we were making a movie because everything was so detailed. The things on my newsstand, that no one would ever see: the papers and the dates of the papers were 1953; the mints, the scattered mints, the little wrappers were from 1953; things that you know would never have shown up on camera. It was amazing.

About the building used in "Seymour":

Yes, that was the Bradbury Building, which is in downtown L.A.; what a beautiful location.

About the role on *Mr. Belvedere* as the daughter's boyfriend:

Actually (the boyfriend aspect) came later. I was just basically Rob's best friend, the eldest son, but they were always trying to make it so that I was going to go out with the daughter. By the last season, I mean honestly, I looked about 35 (laughing), because I had the same hair back then, and she looked about 16. I thought, they're really on the cutting-edge of good taste here. <laughter> As that show went on, we were supposed to be in college. They had to put in extras that were starting to look like forty years old, just to make us look younger. <laughter>

About what Willie would like to do in the future:

I'd like to work! (laughing) That's pretty much my biggest plan—to try and work. Actually the science fiction shows have always really intrigued me. Right now I'm talking to John's (D'Aquino) producers. They have a show coming out next year called *Earth 2*. It's about colonizing a new planet, which has the same properties as earth, and it's a very interesting project. NBC has just bought 22 episodes, as they did with *SeaQuest*. So my friends are making that show and I'm talking to them, and hopefully that's where I'll be heading next year—off the streets. (laughing) NBC bought it already and they just hired the director, actually yesterday! I haven't been cast yet, but we've already talked to the network.

John interjects and asked, "Who can they (the audience) call?"

His name is Warren Littlefield (NBC programming executive since the *QL* years). <groans> Now, I know he's probably heard from a few of you, <laughter> but I'm sure he likes to hear from his old friends. It's NBC and Universal.

I just found out ABC is going to show my episode of *Moon Over Miami* which I did in November. It was cancelled and yet they were still filming. It was really weird shooting it; everyone knew it had been cancelled. But at least it's going to air.

About working with Dean in the Waiting Room scene in "Lee Harvey Oswald":

To be honest it was really strange because I knew Dean as a really gentle kind of guy. But I was playing this really obnoxious guy, and we had to really go at it against each other. It was hard. Because I know him, he also had a habit of trying to

make me laugh. But he's such a professional that I could work with him forever. That would be my dream. It was an honor to work with him.

I met Dean when I did "Seymour." We talked a lot. Dean just had a real special place for me. I started acting when I was a kid, so for me, I look towards Dean. This guy, I mean he's been around for fifty years! I just respect him so much; he's just been doing it forever.

About doing a scene with Dean, but not reacting to Al:

It was actually the first time I ever thought about it. In the first episode ("Seymour"), I didn't have to deal with it at all, so it wasn't an issue. But in the Oswald episode—especially the part when I'm in the window, shooting with the rifle—that was the first time I had to deal with the blue screen, with Dean right in my face when there should be nothing there. It's hard. It really is hard. You just glaze over and pretend he isn't there.



Willie with Dean in *Lee Harvey Oswald*

About getting feedback from fans about Oswald:

It's weird. I did the two things—in *Ruby* and in *Quantum Leap*—which have exact opposite theories. *Ruby* was all about this insane conspiracy—I believe there might have been a conspiracy—but *Ruby* went all the way with it. Then Don wrote it as if Oswald was just some nut with a rifle. Personally, I think the truth is maybe in-between.

There are a lot of people who are pretty obsessed with the assassination. I do get letters from these people and generally all they really do is scare me (laughing). People have a little too much time on their hands. <laughter>

But it is an important issue. I did an unbelievable amount of research on it and I believe that almost everyone who could tell us what actually happened is dead. I don't know if we'll ever actually know. Is Lady Bird Johnson still alive? She might be the only one who knows. I mean, all the FBI guys are gone. We just don't know. We're never gonna know for sure...(laughing) but boy, they play those episodes for you in November! <laughter>

About Willie's marital status:

I'm not married, but I would like to be. It's really hard because I'm talking to you like I'm a normal person, but I'm not. <laughter> I feel that I have to be crazy to do what I do. The problem comes when I read a script with a character that affects me. I go home, and if my girlfriend isn't in that character's mindset, than we fight and whatever. But who knows? The next day I read another script with a different character. I know that I'm a crazy person, so that's my problem. I also just meet crazy actresses. It's like the *Clash of the Titans*. I sound like a great date! <laughter>

About how working on *Quantum Leap* was different:

It's different from a lot of other shows because it's very much actor driven. A lot of shows have a larger cast and more stuff going on. It's amazing that *Quantum Leap*, being a big science fiction show, has only two actors on it. It's not about all sorts of effects and stuff; it's about the caring and the human interaction of only those two characters. So the actors are what really drive that piece. Since there were only two of them, they really had to embrace the guest stars who were coming into that situation. That's why on every episode the guests seemed to be part of that show.

I had a pretty funny experience. When I moved here, I did mostly sitcoms, half-hour TV shows that you tape in front of a live audience. You get what you get, and that's it! They cut it together and that's what goes on the air. I had done some film work but I never had to come and do looping before. Looping is when you re-record dialogue. Something may have happened on location, like the sound wasn't recorded quite right. They show the clip up on the screen and you have a microphone and try to match your lips. I'd never done it before and I had to do it on my first episode of *Quantum Leap*. They called and said, "You have to do some looping." I was a little nervous. It's one of those things where they call you to do looping, and wonder: Where was I

supposed to take that looping class? <laughter> They just assume everyone knows how to do it. I was so nervous. I didn't want anyone to know that I had never looped before. <laughter> I was just sitting there and Dean Stockwell was doing looping at the same time. Dean Stockwell doesn't even have to look at the screen. (Laughing) I've never seen anything like it! <laughter> He's a one-take guy! I'm thinking, "Oh, man. This is going to be embarrassing."

They give you three beeps and you're supposed to start talking where the fourth beep would be. I actually did it. I got away with it. No one knew. Julie Bellisario was in charge, and at the very end I said, "You know, that was my first looping session ever." They said "Oh, you're like an old pro." I couldn't embarrass myself in front of Dean Stockwell! There was no way I was going to embarrass myself, so I learned fast.

Regarding casting agents:

I think it's a misconception among a lot of people that agents get you work. That doesn't happen. (laughing) You get your work; it's the agent who creates the opportunity for you to get work by getting you appointments. Their job is to know what's going on around town and then hopefully...(laughing) I have an agent here in the room so I don't like to be totally...<laughter>. I told the story earlier. I met with an agent. He sent me in for something—one line—just to check me out and I got it. So that's how I got the agent. He thought, "Okay, I can make money out of this kid."

About voice-overs and commercials:

I just did the voice for a pilot for an animated series. I would really like to do that. It seems like it's fun and those people make a ton of money! It's really easy work. I would love to do that.

I do TV commercials quite a bit. It can be fun. I do Budweiser and soda commercials. I do the Eveready Battery boardroom commercials, trying to kill the bunny. <laughter> Those are good. I try not to do too many, but I like to have a few because (laughing) it can really help your year. ☘

CATCHING UP WITH WILLIE GARSON

FEBRUARY 11, 2000

By Sharon Major

Transcribed by Trudy Costagliola

Screen captures by Billie Mason

Willie Garson has been “working rather steadily” since moving out to Los Angeles 14 years ago. He has made innumerable guest appearances in television and movies—both comedy and drama—and an occasional tv commercial, GM On-Star being the most recent. Currently Willie is has a recurring role in the Golden Globe-winning, Emmy-nominated HBO series, *Sex and the City*. In a telephone conversation, Willie eagerly provided an extended interview and was as exuberant and delightful as he had been at Quantum Con '94.

SHARON: My daughter was out with her college friends and they went to see *Being John Malkovich*. Of course when she spotted you, she blurted out “Oh, it's Willie Garson!”



Photo courtesy of MSI

WILLIE: It's a great movie.

S: I just want to let you know that among the Leapers, you are not only recognized but we remember you by name as well.

W: Oh gee, that's nice. That's why they're the best fans that exist.

S: I'm sure that's why they're going to love reading about what you're up to now.

W: Oh that's very nice.

S: Tell me about the movie *Being John Malkovich*. I've heard it's pretty unique.

W: Yes, it's a very unique movie. I've done commercials and at one time a video for this director (Spike Jonze), a very young edgy kind of director. A lot of people were waiting for him to make a movie. He found this very bizarre script and he told all the studios that this was the movie he wanted to make, but he met with a lot of resistance. Finally they got the money together so they could make the movie. He called and asked me to come do this part. It's mostly just John Malkovich and a few other characters, with quite a number of very small cameos that are all really funny. I was asked to do one that ended up being very funny. It's great; the movie is kind of a big independent hit.

S: Right. It's had good reviews and good audiences.

W: Great reviews, and it's getting a lot of nominations. I love it when that happens, because sometimes you work very hard at something and then it's (just) over. [laughs]

S: It's been rather a unique year for nominations, I think.

W: Yeah, it really has been. There have been very interesting movies out this year, which is good. These movies are great when people respond to them and they're not, when they don't. [laughs]

S: Well, I think more independent movies are getting a chance out there.

W: Yeah, it makes a difference and I think the audience is more open to it now. It used to be just the sure-fire, big-stars, big-script, big-budget movies. That was the only way something would be seen. But now audiences are more sophisticated and

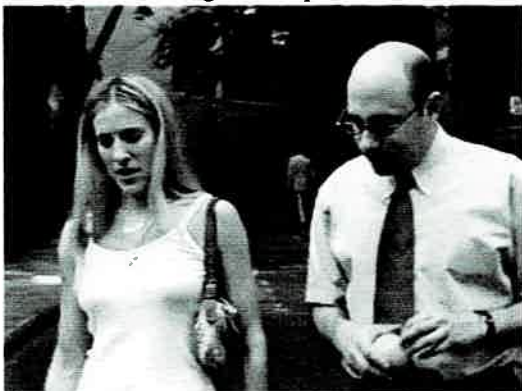
willing to take a chance on a movie that seems a little different. That's great for us because we get to make things that are more interesting for us rather than just making the same movie, over and over.

S: *There's Something About Mary* also did very well.

W: That was another one. I know the Farrelly Brothers very well. I did a movie for them called *Kingpin* that was really funny but it didn't get the audience they were hoping for. *There's Something About Mary* was not made with a massive budget, and when we were making it—just like when we were making *Kingpin*—we thought it was funny, but we really had no idea. Then it just became a phenomenon and wildly successful. No one thought for a second that it would happen, but it certainly did. And that was the year of the *Titanic*! [laughs] They would have thought that (another *Titanic*) was what people were looking for. The cast gave great performances; everyone was really great in that film.

S: It did seem to be a lot of fun.

W: Exactly. [laughing] Even my mother liked it. She's always my gauge. [laughing] If she likes it, then I know we're in good shape.



Willie as Stanford Blanche in *Sex and the City*
Shown here with series star Sarah Jessica Parker

S: Has appearing in the higher-profile movies had an impact on your career, like increasing the recognition you get everyday?

W: Yes, absolutely. That's been great, too. It's amazing because television actually fuels recognition more than movies. If a movie is a massive hit, then that means twenty million people will have seen it. With an episode of even a mid-range hit television show, it can mean twenty million people in their

living room. So television definitely gives me a lot more recognition. Certainly *NYPD Blue* gave me a lot of profile and now my current show, *Sex and the City*, gives me a lot of recognition.

S [teasingly]: Now, what does your mother think of that show? (*Sex and the City*)

W: [laughs] My mother doesn't watch it. We shoot in New York where my mother lives, so she actually comes quite a bit to the set, but she doesn't watch it. Although in New York it's wildly popular, so she certainly hears about it all the time [laughing] and she's happy about that.

S: That's good. Then you're back home for a while.

W: Yeah, that's what's been great about the show. We're going into our third season. My whole family is in New York and New Jersey so I get to go back about once every two weeks for about five months out of the year. That's fantastic because I get to see my family and my nephews all the time. That's the best part!

S: Do you live in Los Angeles then, where most of the work is?

W: Exactly. It's where I bought my house. It's nice weather and I like it here. Most people like to say that they hate it here, but I actually like it here.

S: You have also appeared in a couple of *X-Files* episodes. Was that just in recent seasons?

W: I did one episode about five years ago. They have a new writer, Jeffrey Bell, on the show. He went to Chris Carter and said "I actually wrote this episode for an actor that I'm a big fan of—Willie Garson." Chris Carter said, "Well, we've used him before." They don't like to do that on the show, much like they didn't like to do it on *Quantum Leap*. But they decided enough time had passed and that it was okay. So I just did that episode ("The Goldberg Variation") this season.

It was really flattering because it was such a good episode and I was really happy with it. I played the luckiest man alive which was just fantastic. The "X-File" part of the episode was that I'm lucky about everything, but because the universe is in balance, whenever something good happens to me, something awful happens to someone else. So I end up being

like a hermit just staying in my house [laughing] because I don't want bad things to happen to people.

S: It sounds sort of comical.

W: Yes, absolutely. It was just a great part for me, and it was written for me, which was just great.

S: You've also had roles on other prominent TV shows—*Ally McBeal*, *The Practice*, *Friends*

W: [laughing] Yeah, I do them all.

S: Anything special you want to talk about?

W: This year I did Steven Bochco's new show called *City of Angels*. It was fun; it's nice to work with them again. My character on *NYPD Blue* was tied to Jimmy Smits' character. When Smits left, there hadn't been a lot for me to do there, [laughing] so I've only done one since. It was nice that Bochco called and offered me something on his new show. I played a lawyer.



As Henry Coffield in *NYPD Blue*

What else did I do this season? I did *Early Edition* which is in Chicago. I liked that a lot, having never been to Chicago before. That was great.

S: Well, you get around. For one of the early seasons on *The X-Files*, you must have gone up to Vancouver?

W: Yes, and I just got back from doing something in Vancouver, which is an interesting new show! The E! channel is doing their first new scripted series called *Hollywood Off-Ramp*. I did an episode of that and it was fun.

S: Is that maybe a satire?

W: It kind of is. It's like a throwback kind of show. It's an anthology series, which means there are no regulars on the show. Each episode is its own story, mainly about the underbelly sort of characters around Hollywood. I play a guy who is a Death Tour Guide for Hollywood. He takes people around to places where famous people died, but decides that business isn't going so well [laughing] so he has to kill some more. It's great because each episode is totally its own story and mine was pretty funny.



As Guy Jenkins, a tour guide for Deaths 'R Us in *Hollywood Off-Ramp*

Where else have I been? I was just in San Francisco, where I did a part on *Nash Bridges* that was interesting. What else? I have a movie coming out called *What Planet Are You From?* with Gary Shandling.

S: Oh that should get some good notice.

W: It's a big movie. Mike Nichols directed it so it's a fancy movie. I just saw a commercial for it last night actually so it must be coming very soon. I'm looking for a pilot to do now before we start *Sex and the City*. Since *Sex and the City* shoots during (regular) hiatus time, I can do another TV show. *Sex and the City* shoots from April to September. If I do a pilot now and it gets picked up, then I can start shooting that in September.

S: It's getting close to picking something isn't it? Have you seen anything that you like?

W: Well, this is the time we read the scripts, have all the meetings and see what's up.

S: Anything you might want to talk about?

W: No, I'm not allowed to do that.

S: Oh, okay. I'll just keep my fingers crossed.

W: Yes, exactly. It's hard because they all happen at the same time and you have to decide which ones you want to go after—or not! There are some you think might be good, but then you realize you don't really like it. [Laughing] And what if it gets picked up and you end up doing it forever? As you know the good shows are few. You want to get a good one, that you want to do all the time, and that hopefully people will like and watch.

S: Do you watch TV then to scope out what's out there?

W: I don't watch much regularly, but [laughing] I have to admit I love the game shows! That new show *Twenty-One* is the most fantastic thing ever. Have you seen it?

S: No, I think I passed on that one.

W: Oh, it's so fantastic!

S: Would you want to be a contestant?

W: Well, I don't think we're allowed. The shows I watch regularly would be *NYPD Blue*, and *E.R.* sometimes. At the beginning of the season I try to watch every show once so I'll have knowledge about the show in case they call me to do an episode.

S: You seem to have a lot of exuberance in front of an audience. Have you ever done stand-up or improv?

W: I haven't done stand-up, but my first jobs were in situation comedies. I love that. I love the audience. That's what was so great about *Quantum Leap*, the audience was very much a part of the show. A lot of the time when you're filming something, you really have no idea what the audience is, what they're going to feel about it or anything. With situation comedy, you do it live in front of an audience, so it's fantastic. You know if a joke is working; or if it's an emotional scene, you know if it's working, because the audience is there right in front of you. We were all raised in theater, and a situation comedy is like doing theater. You rehearse all week and then the audience comes in and you do it for them. I love to have an audience right in front of me. It's fantastic.

S: It's just like doing theater. You spend a whole week doing a play.

W: Yes exactly. That's a good way to look at it. It really is. A twenty-two minute play; every week a brand new one.

S: Now you just mentioned "twenty-two minutes." That's one of my pet peeves: they're putting in so many commercials now. Isn't it getting harder to tell a story in just twenty-two minutes?

W: It often can be. That's becoming the bigger challenge for the writers. People say that it's changed, but it actually has always been the same—twenty-two minutes. It's never been more; it's never been less.

S: It seems like it was more.

W: This is just me talking, but it only seems like it was more. I think commercial production has reached such a high level, that maybe the commercials seem longer and are taking up more space. Maybe they're actually just taking up more of your attention.

I wish the shows were longer too, but we all have to realize that TV—other than PBS—unfortunately is not a public service. I try not to think about it too much, but it's basically there to sell soda or whatever. That's why television exists—to sell us products. However if I work in it everyday, I have to think of it as my art. If I wanted to be a salesman, I would have been a salesman. What I do for my life's work is to entertain, enlighten, to make people laugh, cry and learn about themselves. That's what I do it for. I'm not doing it to sell soda. I'll let other people worry about that.

S: When you're not working do you have any community activities, hobbies, or current passions?

W: Well I do. I love movies and entertainment. So just for myself, I see every movie [laughing] because I enjoy them. I see a lot of theater.

One day a week I work at a school at the end of my street. Actually it was today; that's where I was all morning. I go there and read to the kids and that's the best. I don't have kids yet, but I want them badly [laughing]. So this is a great thing for me. I get to

spend some time with a lot of kids. They're my kids; I'm in my second year with them. It's great, and I love that.

S: Is this a small classroom?

W: I guess there are about twenty kids in each class, and I have two classes.

S: They're very lucky!

W: Oh thank you. [Laughing] I told them that I lost my hair, and now for the past three weeks they've all been furiously looking for my hair. I like that.

S [jokingly]: I assume these are elementary kids?

W: Yeah, first grade. I live in California, so I do a lot of hiking and outdoor stuff. I love to go to the mountains all the time; I'm going to go skiing next weekend. I go to the gym. I love food; I'm obsessed with food.

S: Cooking or just eating?

W: Eating! Actually when *Quantum Leap* was going on, I owned some coffeeshouses in Los Angeles. Unfortunately we went out of business about five or six years ago.

But I'm a real restaurant guy. I'm always finding the new, great, cool, inexpensive restaurants. That's my specialty. I have to find where can I get the best whatever in town, that not many people know about. I love to do that, and I do that wherever I go on location. I'm definitely the guy to ask where to eat.

S: So you go out on your own and scope them out?

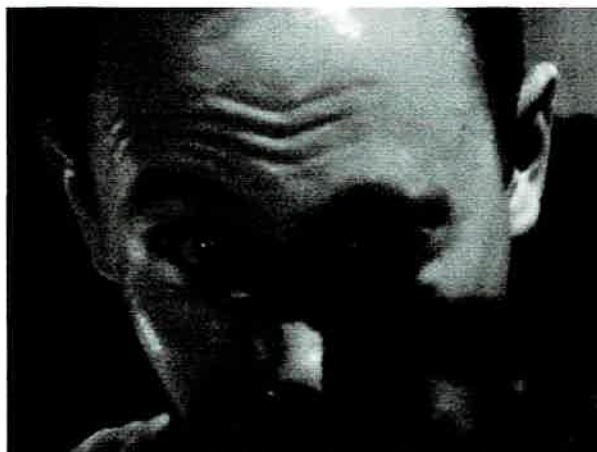
W: Yeah, absolutely! The bigger cities have guide books that tell you where to eat, but I like going to little cities better and finding great local cafés on my own. Who makes the best fried chicken? Who makes the best apple pie?

S: Having a progressive meal, just going from place to place?

W [laughing]: Exactly! You can eat at four places in one night if you do it right! [Laughing] Hopefully as I get older, my metabolism isn't going to change that much or else I'm going to weigh about nine hundred pounds. But so far I'm okay.

S: Well, if you keep moving it shouldn't be a problem.

W: That's true. When I go on location—which I seem to do all the time—I like to walk, especially if it is a new city. I can really get a feel of the city by being physically on the sidewalks, walking around and finding things that way. So I'm really good at that. I'm a real traveler and explorer. That's important to me. I travel whenever I can, to wherever I can. All someone has to do is ask me and I'm there.



Willie as Lee Harvey Oswald

S: Maybe you should get a series on the Travel channel, but of course we probably wouldn't see much of you then, (because not everyone has cable.)

W: That's right, and [laughing] unfortunately they can't afford me.

S: Well that's good!

W: Exactly. A bunch of friends and I have rented a house in Mexico for a few years and that has been really great. Also, last year I made a movie in Europe that was fun. Travel is a real passion of mine.

S: Tell us about the movie you made in Europe.

W: It was a sequel to the movie *Fortress* with Christopher Lambert, called *Fortress 2*. His movies are much more popular overseas than they are in America.

S: It sounds like it might be sci-fi/fantasy?

W: Yes, exactly. I believe it will be out here (in the US) on video; *Fortress* did its business on video. It was a wonderful opportunity just to go travelling around Europe and shooting a movie. [Laughing] I thought, "Who am I, Elizabeth Taylor, going to Europe to shoot a movie?" That was fun. {ed. note: *Fortress 2: Re-Entry* is now available in video stores.}

S: In the Q&A you mentioned that you wanted to get married, but at the time you thought you were too crazy.

W: I was. Now I'm not. Now I'm ready.

S: Have you found somebody?

W: No, I do not have a fiancée. I'm actively looking and dating, but I don't have a fiancée yet. I am working on it.

S: I hope you find somebody soon, maybe just around the corner.

W: Me too.

S: Are you involved in anything in the theater this season?

W: I try to, but it's very hard. *Sex and the City* shoots about fourteen to sixteen hours a day. While they can try to shoot around it, they have asked us to try not to do a play during that time. I was just offered something here, but I can't do it because of the show. A good time for me to do theater would be in October/November. I didn't do any last year, but there is a play that a great writer from Chicago wrote for me. We're trying to find a theater.

S: Interesting. I'm so happy that you were able to get back with me on this.

W: Well thank you. Thank you for asking me. It's totally fine. I loved the article that you wrote on K (K Callan). She's a good friend, and that was good to see.

S: That reminds me of one of my questions. You've worked at so many things now, could there be any actor or director that you haven't worked with yet?

W: No! My friends and even a magazine have joked about it. They call me the Mayor of

Hollywood because I know so many people. [laughing] It's just that I like to work a lot. Since I've been plugging away now in Los Angeles for fourteen years, working rather steadily, straight through, I'm working with new people all the time. After a while you just start to know a lot of people.



As Seymour in *Play it Again, Seymour*

S: Anyone special you want to work with?

W: I've met many people, but I really would like to work with Al Pacino. I have to say that would be a good thing. But not yet! [Laughing] If you could hook that up for me, I'd really appreciate it.

S: I'll put it on the list, with my fingers crossed. I won't take up any more of your time. It's just really sweet that you got back with me.

W: Oh thanks. You guys are the best. You guys have been so great and loyal. It's always great to see *Quantum Leap* on the Sci-Fi Channel and know that people love it.

* * *

We have also featured Willie in this issue's String Theory Redux column on page 24. If you would like to write to Willie, address your letters to Willie Garson, c/o Jamie Goldstein, MSI, 12301 Wilshire Blvd., Suite 402, Los Angeles, CA 90025.

**The Music of Quantum Leap,
Part Two:
It's *Not* Only Rock 'N' Roll
(But I Like It)
by Karen Funk Blocher
Screen captures by Billie Mason**

Let's start this off with (you should pardon the expression) a Pop Quiz:

1. What has just been done to Sam the first time we hear the Buddy Holly song *Oh Boy!*?
2. When Sam says, "Please, God. I'd like to wake up now," what song is playing on the jukebox?
3. What is Al's opinion of Johnny Horton's novelty hits about historic battles?
4. What guitarist's musical style does Sam imitate in "Star Light, Star Bright"?
5. What song did Sam play on WOF that he also performed live in another episode?
6. Who wrote *Somewhere in the Night*?
7. What original cast album did Sam play over and over when building the Imaging Chamber?
8. What is Beth Calavicchi's favorite song?
9. What is Sam Beckett's favorite song?
10. What is the correct title of the song Sam sang at the wedding reception in "Double Identity", and with whom is Frankie's singing of the song compared before Sam makes a mess of it?

The answers are at the end of this article.

I think it's safe to say that most of us Leapers consider ourselves children of the rock and roll era. Yet *Quantum Leap* over the years has exposed us to a large range of musical styles, not all of which can be remotely classified as rock. So for the past year or so, I've set aside my usual diet of rock and roll oldies (the Stones, the Supremes, the Turtles, etc.), to listen to a radio station that plays Frank Sinatra, Pat Boone, Perry Como and Les Baxter—and Buddy Holly and the Beatles as well.

QL isn't the only reason I've done this. It also has to do with the firing of my friend Rich "Brother" Robbin, which took all the joy out of listening to Cool 92.9 FM. My husband also played a role, bringing home a number of the Ultra Lounge compilation CDs.

But it was because of *Quantum Leap* that I specifically sought out songs like *Friendly Persuasion* and *Moonglow/ Theme from Picnic*. And you know what? I like them. Not as much as Sinatra or Como, perhaps, and certainly not as much as the Beatles. But there they are in the mix on KCEE, almost as familiar and evocative as Ray Charles singing *Georgia on My Mind*, which they also play. So I'm grateful to *QL* for helping to reconnect me with the other half of my musical heritage, the songs I absorbed on long summer days when my parents controlled the car radio, or the transistor radio at the beach.

This article (to be continued next issue) is primarily an episode-by-episode listing of published, commercial songs played on *Quantum Leap*. But as we go down the list, I'm going to talk about some of the songs, especially the pop songs with which some of us may be relatively unfamiliar. I'm only covering Season One this time, because even just in those first eight episodes there's a lot to talk about.

Season One:

The Pilot Episode (a.k.a. Genesis:)

The first *QL* episode goes all out on the music:

The first song in the pilot is a jazz piece that Al hears on his car radio. I've never been able to track this down, and I suspect it's by Ray Bunch and/or Mike Post.



The opening credits have incidental soundtrack music rather than the familiar *QL* theme.

Sam awakes to *Que Sera Sera (What Will Be Will Be)* by Doris Day. Peg later reprises this song from her hospital bed. Soon after, Sam finally realizes that he really is in the 1950s when he hears Buffalo Bob and the Peanut Gallery sing *It's Howdy Doody Time*. An eerie minor-key version of the same song continues as Sam steps outside to view the world of 1956.

The unmistakable sound of *Hound Dog* by Elvis Presley plays as Sam and Bird Dog head from the Ranch to the Base in Birdell's Corvette. *Hound Dog* was the flip side of *Don't Be Cruel*. The 45 was the #1 single of 1956 according to *Billboard*, and as of 1995 was the #6 single of all time. So even aside from the identification of *Hound Dog* with Bird Dog, it's very appropriate that the song appears in this 1956-based episode.

After Tony LaMott touches ground on a pillow of silk, we hear *Moonglow and Theme from Picnic*, which continues in the roadhouse. This is actually an amalgamation of two songs: *Moonglow*, an almost unrecognizable version of a Duke Ellington song popularized by Benny Goodman, and Morris Stoloff's *Love Theme* from the 1955 William Holden film *Picnic*. A dance band in *Picnic* plays this odd jazzy version of *Moonglow*, which is soon paired with the same *Love Theme* played on its own elsewhere in that film. The result was so successful that for many years thereafter the two songs tended to be recorded only together, not separately. (There was, however, a vocal version of the *Love Theme from Picnic* by the McGuire Sisters.) The original song *Moonglow* was recently revived by Tony Bennett in a duet with k. d. lang. *Picnic* composer Morris Stoloff's version of *Moonglow and Theme from Picnic* was the #13 hit of 1956. For months I assumed that the version heard on *QL* was the Stoloff recording, but a close comparison reveals that it's not. No other version I've heard is a match, either, so I'm leaning toward the theory that this is a Mike Post/Ray Bunch recording made for the pilot, based heavily on the film arrangement. The song reappears prominently in "Good Night, Dear Heart" in Season 2.

Pat Boone's version of *Friendly Persuasion* plays as Sam confronts Al at the jukebox. The song is from a film with the same name, but Boone's recording was not the film version.

"Velton Bunch and the Veltones" play another original piece, this one basically doo-wop, on the car radio as Sam and Peg drive home.

The theme now known as part of *The Leap Home Suite* plays for the first time ever when Sam remembers the farm and his sister (and his dad's death), just before he tries unsuccessfully to call home. It's played again as he stares longingly at the phone the night before his flight, yet again when Sam finally gets to make that phone call to his dad, and one last time as Sam slides home and leaps out. Is it any wonder I called this the "Home Theme" before "The Leap Home" ever aired?

Ooby Dooby, a Roy Orbison song, is played at the Stratton backyard barbecue. The country tune that follows it is almost certainly by Mike Post or Ray Bunch. Yet another original background theme, this one country, plays as Sam offers to help Peg with the salad.

Capt. Birdell sings a little bit of *The Yellow Rose of Texas* in the plane, desisting when Weird Ernie makes a metaphorically biological threat.

I can't name most of the generic baseball game organ music at the Waco Bombers game. *Pop Goes the Weasel* is in there, and that do-do-la-doot-do-dooo! The thing to which you're supposed to respond, "Charge!"

Star-Crossed

In-a-Gadda-Da-Vida by Iron Butterfly plays as Sam enters the blacklight poster-infested Rathskeller. The short version of this song didn't chart very high, but the LP of the same title, which came out in July, 1968, featured the 17:05 minute, side-long track that propelled the album to 140 weeks on the album charts and the RIAA's very first Platinum Album award. If you listen closely during Sam's talk with Donna, you can hear part of the five minute (or thereabouts) drum solo.



American Pie by Don McLean, another historic song of the era, was the #1 single of 1972, even though the single, 8:36 minutes long, filled up both sides of a

45. It was the longest song ever to top the singles charts. The tail end of it plays as Sam, Donna, Jamie-Lee and Oscar drive to Washington, followed by *Betcha by Golly Wow* by the Stylistics, another 1972 hit.

The Right Hand of God

I've listened and listened, but I just don't know what that blues vocal might be when Sam is talking to Dixie (and Roscoe) in the apartment. It sounds like Aretha Franklin, double-tracked, but I can't identify the song at all.

Sam briefly joins in with the echoing vocals of nuns singing the 19th century hymn *Amazing Grace* which is reprised instrumentally just before Sam leaps out at the end. *Takin' Care of Business* by Bachman-Turner Overdrive (1974) is playing at the bar where he enlists Gomez. The *Rocky* fanfare is amalgamated with the main *QL* theme in the training sequence. The next trip to the bar, Jim Croce's *You Don't Mess Around with Jim* plays as Sam stands up to Edwards. *Dancing Machine* by the Jackson 5 (1974) plays as Sam asks Dixie to streak.

How the Tess Was Won

I'm 99% sure that the late Hank Williams Sr. sings *Lovesick Blues* on the jukebox during the poker scene. Another Hank Sr. song, *Cold Cold Heart*, accompanies Sam and Tess's dance together during the storm. But we all know what the real musical moment of the show is: A very young Buddy Holly makes a personal appearance (well, sort of!) in this episode, singing his future hit, *Piggy Sooeey (Peggy Sue)*, along with a lot of less-successful vamping of original songs on the guitar.

Double Identity

Sorry, but I can't identify the instrumental Italian wedding music in the background between Sam's leap-in and his turn at the mike.



Volare (Nel Blu Dipinto Di Blu) is sung by Sam, probably not as well as Domenico Modugno, who had the original all-Italian hit (1958), nor Dean Martin, who had a hit with the bilingual version (also 1958). In a way Sam's performance is closest to Bobby Rydell's virtually all-English version (1960), which is almost as lounge-lizardy as Sam's vocal, but in a semi-rock, Bobby Darin kind of way. A wedding guest makes a reference to the former version, but Sam's Swiss-cheesed brain comes up with a few English lyrics from the Dean Martin version once Al gets him through the all-Italian first verse. One of the Italian instrumentals during Sam's talk with Al is *That's Amore*, but I can't place the song after that.

The music in the beauty parlor as Sam enters is *Stop! In the Name of Love* (1965) by the Supremes. The music coming from the frat house when Primo and Segundo show up is *Hang on Sloopy* by the McCoys.

The Color of Truth

Nell's spiritual/gospel song before her accident appears to be called *You Can't Hurry My God*. Al sings the folk anthem *We Shall Overcome* in the jail cell after Sam is released. The song was originally sung by Pete Seeger, Woody Guthrie *et al* as part of the labor movement in the 1930s, but became associated with the civil rights movement in Selma and elsewhere in the 1960s. *We Shall Overcome* is reprised instrumentally at the lunch counter just before leap-out.

Camikazi Kid

The Wanderer by Dion (1962, and therefore a year too soon) leads off the festivities at Pinky's, followed by that same Velton Bunch and the Veltones selection found in the pilot episode. Buddy Holly's *Oh Boy!* is next, one of the most appropriate song titles ever to appear on the show. A surf instrumental is next, probably original to the show, as are several other rock instrumental interludes in the episode.



Baby It's You by the Shirelles plays as Cheryl tells Sam that Jill has a crush on him.

Bobby Day's version of *Rockin' Robin* (1958) plays as Sam teaches Michael Jackson to moonwalk. Michael Jackson covered the song in 1972.

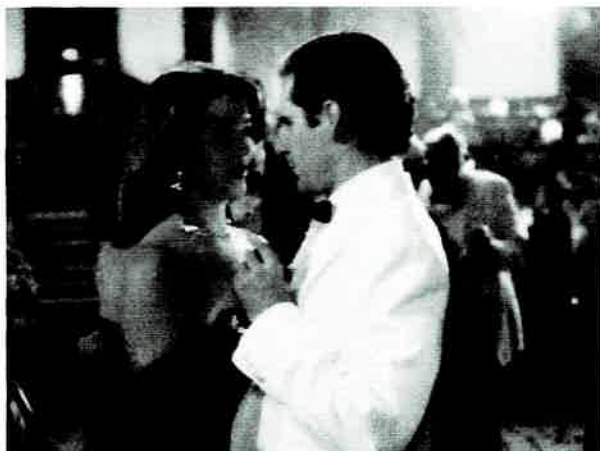
A Teenager in Love (1959) by Dion & the Belmonts plays as Sam and Jill rig the nitrous oxide canister.

At the end of the episode, Sam and Al sing harmony—sort of—to the Everly Brothers' *Let It Be Me* by the shoeshine stand.

Play It Again, Seymour

The drunk in the jail cell sings the Frank Sinatra hit *Young at Heart*, followed by the Ames Brothers song *You, You, You*, which the soundtrack picks up as a fully orchestrated vocal version. I actually bought a cheap cassette of 50s slow stuff at a yard sale recently just to confirm the song's identity. Guess what? Right song, wrong recording! I thought briefly that the guy who played the drunk went on to sing the song properly for the next scene, but my husband John says—and I agree—that the vocalist sounds suspiciously like Scott Bakula!

An instrumental version of *Melancholy Baby* follows as we enter the building (The Bradbury, actually) where Nick's office is.



Blue Moon, a Rodgers & Hart song written in 1934, is played big-band style by the house orchestra at the Blue Island. Purportedly the only Rodgers & Hart pop song (as opposed to show or film tune), it was a doo-wop hit for the Marcels, and a standards hit for Frank Sinatra and others. I must have seen a hundred recordings listed for this song on CDNow.com, and of course, Dave Addison and Maddy Hayes of *Moonlighting* had a detective agency named after that classic song. Coincidentally, Chris Ruppenthal wrote

some of their episodes before working on *Quantum Leap*.

I thought that the song the orchestra plays after *Blue Moon* would turn out to be *With a Song in My Heart*, but that didn't pan out. Anybody out there know? If you can identify any of the songs I couldn't, I'd like to hear from you (kfbopfql@aol.com).

As Time Goes By, the classic song from the movie *Casablanca*, really had to appear somewhere in this Humphrey Bogart-inspired episode, didn't it? The orchestra at the Blue Island plays it when they mistake Sam for Bogey.

To be continued next issue—KFB

Answers to Pop Quiz:

1. Sam has been "pantsed" and thrown in a dumpster. (Were there dumpsters in 1960?)
2. The song is *Friendly Persuasion* by Pat Boone. ("Put on your bonnet, your cape and your glove...")
3. Al doesn't approve of *The Battle of New Orleans* as fit for airplay, and tells Sam to "get real."
4. Jimi Hendrix.
5. The Jerry Lee Lewis classic, and one of my favorite songs of all time, *Great Balls of Fire*. There would also have been a kiss with history in "A Single Drop of Rain" involving Jerry Lee and this song, but it was cut.
6. Scott Bakula and Velton Ray Bunch.
7. *Man of La Mancha*.
8. *Georgia on My Mind* by Ray Charles (as if we could ever forget that scene!).
9. Sam tells Katey that *Imagine* by John Lennon is his favorite song.
10. That depends on which recording and which reference you use. To Modugno (who wrote it) it's *Nel Blu Dipinto Di Blu (Volare)*. The Dean Martin version is *Volare (Nel Blu Dipinto Di Blu)*, and Rydell's version is simply *Volare*, which makes sense because he never actually sings the words "Nel Blu Dipinto Di Blu." I'm not sure whether in Italian there should be an accent on the final *e*, as it would be in English. Angela says that Frankie sings it better than (Domingo) Modugno, the Italian singer who had the original hit.

INTERVIEW WITH TOM SPIROFF

JUNE 26, 2000

By Sharon Major

Tom Spiroff, Scott's good friend and partner at Bakula Productions, grew up in Dearborn, Michigan and graduated with a Bachelor of Fine Arts degree from Wayne State University in Detroit. For a short time after college, Tom operated a dinner theater in the area under the name Stage Right Productions, but he and his friends decided to try their luck in New York City and headed east.

Tom appeared in several stock and regional productions, and sang in a group called Southern Comfort, that traveled and sang back-up for country legend, Eddy Arnold. After about a year, Tom was cast in *Nite Club Confidential*. Although he started out in the role of the bongo player, he moved into the role of Sal for the workshop and Off-Broadway productions, receiving rave reviews—as *Dancemagazine* puts it, "Spiroff's sizzling, Elvis-like 'Black Slacks', literally stops the show." That show, which opened Off-Broadway in May 1984, moved to Los Angeles at the end of 1985, and Tom went along. In L.A., Tom reprised his role as Sal, and met Scott Bakula, who was taking over the lead role as Buck Holden. A friendship began and over the years led to a formal partnership and the formation of Bakula Productions. A few of the major productions to come out of BPI have been the short-lived series, *Mr. and Mrs. Smith*; the television movie, *The Bachelor's Baby*; and an unaired pilot, *Prowler*.

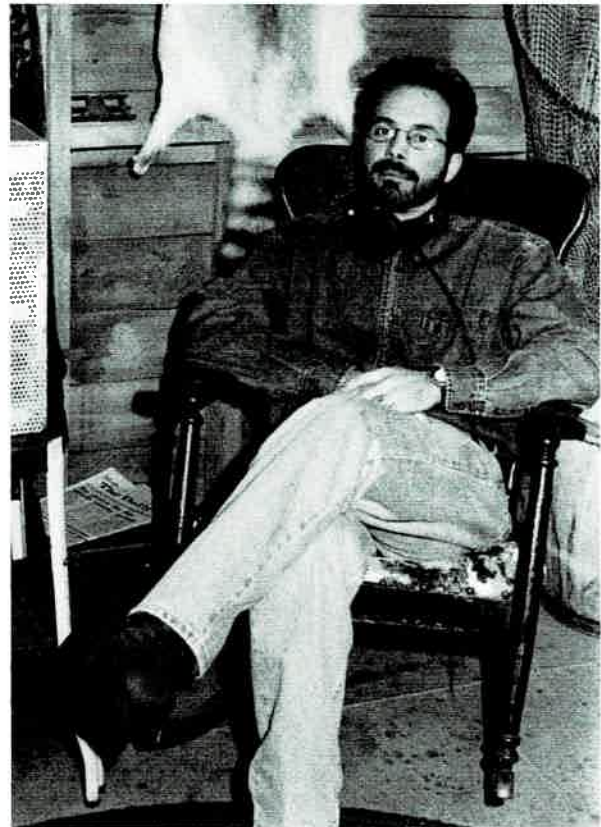
SHARON: Tell me about the project that you were just involved with here in Michigan.

TOM: In February, I produced Jeff Daniels' *Escanaba in da Moonlight*, which is a feature based on the play of the same name, currently playing at the Gem Theater in Detroit. Jeff Daniels wrote the play and the feature marks his (film) directorial debut. We shot it in Escanaba, Michigan in the U.P. {ed. note: U.P. is how we Michigianians refer to the Upper Peninsula part of Michigan}

It turned out really good. We're still in post-production on that. I go to New York next month to finish it off.

S: Is that for BPI?

T: No. It's an independent. Jeff wanted to hire everyone either from Michigan or who live in Michigan now. My good friend, David Parker, is starring in the play, and co-starred in the movie with Jeff. So that's how I met Jeff. You should see it because it really is fun. I guess its going to become the longest running non-musical play in Michigan history. Its been running a long time.



© Superior View Photographic Collection
Tom Spiroff--Producer of *Escanaba in da Moonlight*
On Set, Escanaba, Michigan, April, 2000

Scott and I are currently in pre-production on a CBS television movie for Christmas 2000, called *Papa's Angels*, based on a children's book called *Papa's*

Angels: A Christmas Story (by Collin Wilcox Paxton). There's going to be a CD produced that Scott will sing on, and which will be released before Christmas and before the movie. That's the plan.

S[skeptically]: I can tell people about this; I won't be laughed at? {This sounds too good to be true.}

T: We're in pre-production now. It can always go by the wayside, as things happen in business, but it looks pretty good right now. We are co-producing this with Marian Rees and Associates, and Ann Hopkins.

S: On a day-to-day basis what do you do at Bakula Productions?

T: Scott and I have a company at Paramount Studios. Paramount hires producers and their companies to locate, option and develop material primarily for television. On a daily basis, we meet with writers, agents, and other producers. We try to find material that we can develop for the studio, for our company, for Scott to star in—or not to star in—so that we can get it into production. The studio is the production entity that co-produces the projects with us.

S: At one time several years ago BPI had a contract with Warner Bros. Is that affiliation over now?

T: Yes, that was completed with *Mr. and Mrs. Smith*, and we moved over to Paramount.

S: Was *Father Can't Cope*, the pilot that Scott did for FOX, a BPI production?

T: No. That was totally independent (of BPI).

S: Many of us have read *Night Never Ending* and Scott says that is still in the works. Has there been any activity on that project?

T: There hasn't been recently because we have been side-tracked with other projects, but we really want to get back into that at some point and try to make it happen. It's such a quality project, but as things would have it, it's been tabled for now.

S: Is Paramount interested?

T: No. It wouldn't be through Paramount. This is more of a feature film. They have a first-look (option) at our properties that we bring in for television.

S: So you would have to go through the whole process of seeking distributors...

T: and financing.

S: This will probably seem like a silly question. Early in your career, when you appeared in *Nite Club Confidential*, you received rave reviews for your Elvis parody. Scott has done Elvis impressions on numerous occasions. I was wondering if there is any friendly rivalry between the two of you on this issue.

T: Actually, we do the Elvis-thing once in a while—dueling Elvis's I guess you would call it—just for fun. We just goof around. We're pretty young at heart. I've never seen him do Elvis. We do the dialog once in a while.

S: Do you miss the stage?

T: I don't miss acting as much as I thought I would, but I miss producing theater, which I have done before. Both Scott and I try to find the time and opportunity to produce theater, through Bakula Productions, but we haven't been able to do that yet. I do miss the theater, definitely.

S: I know you had a small walk-on role in *Prowler*, but since we have never been able to see that, I was just wondering if you ever had a chance to appear in *The Bachelor's Baby* or in *Mr. and Mrs. Smith*. If so, we could pull out our old tapes and get a glimpse of you.

T: No, I don't think I did. For *Prowler* I just did an extra bit; I don't (even) know what it was. I found it difficult to do both, because I had producing duties and I couldn't really go away from the set when I was acting, so I just haven't done that.

S: Do you think we may ever get the chance to see *Prowler*, maybe in a non-profit venue such as a regional convention? It has been five years and we would really like to be able to see it.

T: *Prowler* would be fun because it's something we haven't really been able to show people since it never aired. Scott's really good in it and the production is terrific. I would have to look into the legality of it and discuss it with Scott.

Ed. note: If we ever do get to see *Prowler*, that glimpse of Tom comes when he walks across the screen as a forensic scientist.

Thanks for everything, Tom.—SAM

INTERVIEW WITH CAROL DAVIS

By Margaret Colchin

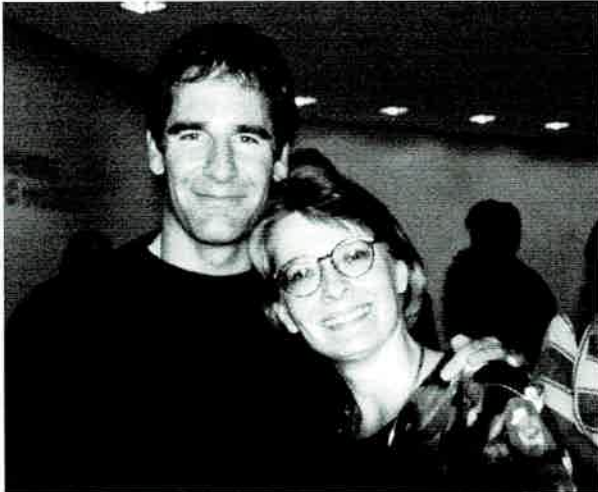


Photo by Carol Davis

Carol Davis began writing stories as a child and over the years moved on to publish her work in self-produced fanzines. *Quantum Leap* sparked her imagination immediately and she developed quite a following among Leapers for her insightful, heartfelt stories of Sam and Al. She has worked tirelessly on the committees and spoken at writer's forums for several of the *Quantum Leap* conventions in Southern California, and most recently appeared as a featured guest at IndyLeap '97. Not only talented in writing, over the years Carol has also produced thousands of marvelous photos chronicling *QL* conventions and Scott's public appearances.

To date, Carol has written two professionally published novels, *Obsessions* and *Mirror's Edge*, both in the *Quantum Leap* series by Berkley. We were fortunate to catch up with Carol and have her answer a few questions, and we wish her success in future projects.

PQL: *Mirror's Edge* is longer than most of the other books in the *Quantum Leap* series. Because this was the final installment, and you were a previously published *QL* author, do you feel you

were given more freedom with topic and length?

CAROL: I've always had a lot of freedom dealing with the topics I picked. Ginjer Buchanan approved the basic story, and after that I was on my own. There were basic guidelines to follow, but they were things like, "If you create an 'unknown' relative for Sam or Al, or marry them off, etc., you have to return things to the status quo at the end of the story." The basic restriction for the final novel was the same as it's always been: no bringing Sam home. The publishers have always reserved that right for Don Bellisario, if and when he ever puts a movie together.

As far as the novel's length goes, when I started writing it, the story just kept going... and going... and going. I e-mailed Ginjer at one point and asked her if there was a limit on the length, and she said no, they'd just raise the price. But I do think I wouldn't have been allowed to let it run that long if this hadn't been the final book.

PQL: Did you feel any pressure at all to make this extra special, since it's the final novel in the series?

CAROL: To some extent. I wanted to reunite Sam and Donna, and Sam and his brother, the two people I believe are the most important to him (other than Al, of course). I wanted to give his journey some closure at least to the extent of returning some of his memory.

PQL: What was the role or influence that Esther Reese played in writing the novel? What other things have you written with her?

CAROL: Esther (who some *Observer* readers may know as a writer of excellent fan fiction) met with me early on and contributed a lot of interesting ideas about the story. She wrote the first draft of several scenes at the Project and a couple of the

scenes between Sam and Al at the mansion. The original plan was for her to write half of the novel, but unfortunately, that didn't happen due to personal circumstances. This was the first project she and I worked on together, although I believe she's collaborated with some other writers on fan fiction.

PQL: Was there anything you changed in the body of the novel after you decided to connect it to Sam's leap into "Mirror Image?"

CAROL: Not really. In my mind, the ending always was for Sam to Leap from the Vegas hotel into Al's bar, so that *Mirror's Edge* is the final Leap other than the one we saw on TV. The thing that did change was the importance of the storyline with Max. Early on, she didn't have a son. But once Kevin appeared in my imagination, the story took a slightly different turn. I'm really interested in talking about family relationships, so the Max-Kevin-Sam storyline was great fun for me to write.

In answer to a specific gripe someone posted in the reviews on Amazon.com: Tina isn't in the novel because I've never liked her. I'll admit it: I'm completely bigoted against ditzzy women. And it's never been my belief that Don intended her to be a scientist; I think he intended her to be Al's bimbo, period, which really turned me off. So, no Tina, except for a couple of minor mentions. And Sammy Jo isn't included because I never agreed with that whole concept, either. In my take on the Leap story, Sam married Donna, stayed married to her, and eventually is going to go back to her. Giving him an illegitimate daughter by another woman freaked me out worse than Tina did. I know a lot of fans take the opposite viewpoint, which is their right, of course. We all have our own take on the various parts of the saga. I just don't agree. And when you're the writer, one of the perks is, you get to tell the thing your own way.

PQL: Tell us how and when you started writing? What was your first published work?

CAROL: I started writing when I was 10 -- fan fiction, of course! I wrote a short story (six pages

on school notebook paper) based on the *Batman* TV series, which was my absolute favorite back then. When I was a senior in high school, I submitted a script to *The Partridge Family*, which wasn't accepted, but it helped me understand that it was possible to do something with my writing other than keeping it in a dresser drawer. If you count fanzines as "publication," then my first published work was in 1988 -- a classic *Star Trek/Next Generation* crossover novel that I produced (and sold at cons) myself. My first "real" published work was *Obsessions*.



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Cover art: Cliff Miller (QL: ME) and
Stephen Gardner (QL: O)

PQL: Do you have some sort of set schedule when you're writing a novel, or do you just write when the mood strikes?

CAROL: I only had six months to do *Mirror's Edge*, so there wasn't the luxury of writing only when I felt like it. I had to produce some pages pretty much every evening and every weekend. Even so, I had to ask Ginjer for an extension. It took a long time to put together all those pages! But most of the time, yes, I just write when the mood strikes. I find that if I try to force anything, it's not as good as when things are really cooking

inside my head. When that's happening, I can write 15 or 20 pages in a day. I think my world's record was 45 pages in one day. (And yes, I am waiting for the Carpal Tunnel Syndrome boom to drop on me.)

PQL: How do you get a project started? Do you work from an outline?

CAROL: I've tried to outline stories, but I find that frustrating. I'd much rather just write. A friend of mine puts it this way: "There's a movie playing in my head, and I just write it down." I find that to be very true. I'm just transcribing what goes on in my head, and that kind of thing just refuses to be outlined.

PQL: Are you as passionate and fulfilled by writing as you once were?

CAROL: If you mean by writing *Quantum Leap* stories, no. I feel I've said all I had to say on that subject, much as I did with *Star Trek* a few years ago. But when I find new things to write, and the juices are flowing, yes, it's still a wonderful and very rewarding experience, even if no one ever reads the material but me.

PQL: It's fascinating that you were once an intern on *Star Trek*. Which *Star Trek* series was this? Please tell us all about that time: How did you get the job; what did you do; how long did it last?

CAROL: It was *Star Trek: The Next Generation*. Since about 1988, *Star Trek* (in its various forms) has been the ONLY television series that accepts unsolicited material from unrepresented writers. To submit something to any other show on the air, you have to have an agent. I wrote a script that my Trekker friends liked a lot and sent it in, heard nothing for 6 or 7 months, and pretty much gave up on it. Then I got a phone call from Jeri Taylor, who was supervising producer at that time, asking if I'd like to work with them for 6 weeks as a Writer's Guild of America intern. Initially I told her no thank you, because I was living and working in upstate New York. Then (about 5 minutes later) I realized I would probably never get another opportunity like that, so I quit my job in New York and came to Los Angeles.

I worked at *ST:TNG* during the summer of 1991, attending all the meetings that the staff writers attended. I was allowed to contribute my thoughts, but my basic purpose was just to listen, observe, and learn. I also had to read scripts out of the huge pile submitted by other writers like me. I read 60 of them during my internship, and all but three of them were really, ferociously bad. It showed me how many people don't bother to do their homework before submitting something. They didn't know the characters, didn't know how long a script should be (a couple of the scripts were long enough to turn into a 5 hour movie), or how to set it up on the page—things that are so easy to learn.

PQL: Are you working on anything at the moment?

CAROL: I'm writing scripts for *7th Heaven*, mostly for my own amusement. (I don't have an agent, so I can't submit them.) If you read the acknowledgments in *Mirror's Edge*, you'll notice that I thanked two of the actors from *7th Heaven*, who gave me some inspiration in writing about Joe and Kevin.

My New Year's resolution for 2000 was to learn a new skill, and for a change I'm actually following through -- I'm learning how to create websites. My first project is a *7th Heaven*-connected site.

PQL: How can readers reach you, either about your books or the *7th Heaven* website?

CAROL: My e-mail is CEDWriter@aol.com -- they're welcome to contact me there. The *7th Heaven* website is now up and running as of the end of June -- it's at: www.barrywatsononline.com

THANKS to everyone who bought the book -- I hope you enjoyed it and found some sense of closure to Sam's story. I know it probably lacks a few things that the fans were hoping to find, but I did the best I could!

AN INTERVIEW WITH JOHN D'AQUINO AT SPRINGLEAP '99
by Lorraine Anderson

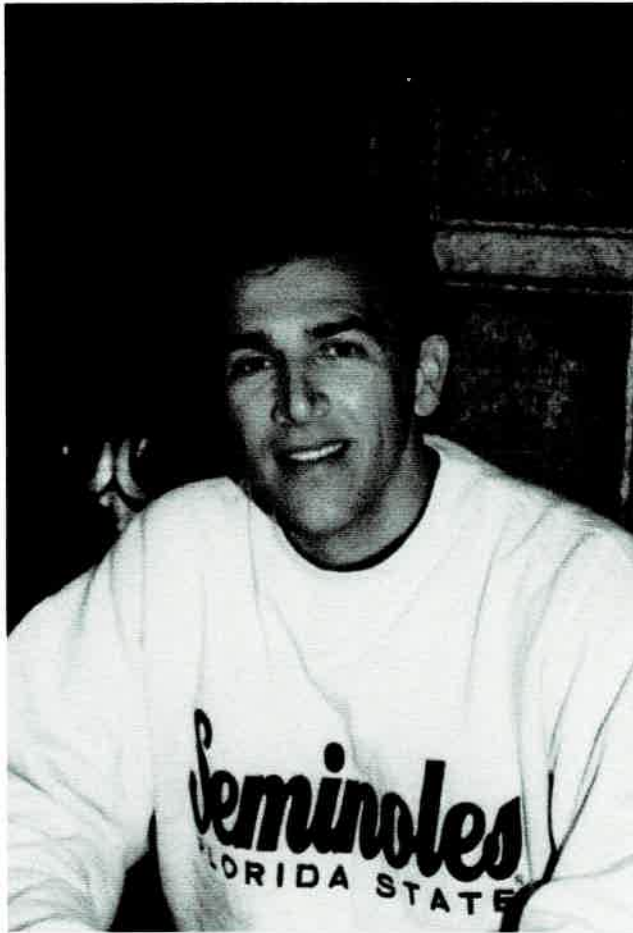


Photo by Sherlock

This interview took place in the Old Hall Hotel in Buxton, in a little cranny by the video room. It was a nice, intimate setting, with dark 18th century paneling. Other participants beside John and myself were Penny Jeffrey and Sherry (Sherlock) Watson.

Somebody: Ok, take one.

(John assumes a meditative pose.)

Lorraine: About the only thing I could think of is for you to basically recap what's going on in your professional life

John: Oh, it's going to be a very brief conversation.

Laughter

Lorraine: Well, I do have a couple of other questions...

John laughs: You know, this is a time of change for me, especially for me and maybe a lot of people in Los Angeles, because we're having to survive a bleak period for anyone over 25 years old in television right now. I've been more successful than most people so I really can't complain, but it's all relative. When I was in my twenties, *Thirtysomething* was the program that was popular and setting a trend for the United States. I was not in my thirties at the right time. When I was in my thirties, the twenty-year-old shows became popular: the *Beverly Hills: 90210's* and the *Melrose Place's*. Actually, I ended up doing *Melrose Place* toward the end, but the type of work I like to do is less melodramatic. I don't do melodrama very well because I don't really want to. It reads very phony and false to me, and I never really wanted to be like that.

(There seems to be a) new mandate presented by Wall Street regarding marketing for products in the future. They have been telling the studios to give us (more) shows for young people. I have no problem with that; I just think it should be in balance. When you think about it, young people have a lot more going on and there's a lot more turmoil in their lives, so on that level it's kind of interesting; they're all seeking. It's just that there's no real exploration for greater subject matter which could be healing to, not only the United States, but to the planet. In essence, we are responsible for the images presented to the planet because we hold the key to that. Every one of the pubs in this town (Buxton) have nothing but American license plates and Hollywood photos and things like that (displayed on the walls).

Lorraine: And American TV, as far as I saw, a lot of TV. We haven't seen one comedy or drama program that's British yet. Course we're not in (the room) at the right time.

Penny: We're bombarded by your stuff!

Lorraine: That's right!

Laughter

John: Did you know that *Jerry Springer* is on locally?

Penny: Yes. Yes, he is, late night.

John: So let's take the lowest common denominator of the United States and bring it to the world.

Lorraine: And that's what's been happening!

John: Then (this influx) makes it (seem) okay on so many levels. It's difficult for people who are trying to use intelligence (in choosing projects) do good work. At any rate, it is a turning point.

I will admit it sometimes does affect me—it gets me down. But I also admit the only real power I have is to have hope—to present hope. I really believe that the projects I will tend to (choose) will be the essence of what I'm writing. In fact, if there's ever going to be any thread through whatever I write, I think it will be hope.

Lorraine: Do you think part of this is because they're gearing it towards the younger people?

John: What do you think?

Lorraine: I work with under-30-year-olds and it seems that they are the lowest common denominator. They're very crude, they like very crude stuff, and they wouldn't watch Science Fiction on a bet. A lot of Science Fiction is hopeful—a lot of it isn't—but do you think that's part of it?

John: You know, Catherine (John's girlfriend) was just reading an article in the local papers here about Keiko the whale, the one they brought to the United States for the amusement (park), to show we have a killer whale. Then they moved him to Portland (Oregon) for a while. This was the whale in *Free Willy*. They have given that whale so much love all of his life, and now that they're trying to have it assimilate back into the wild, he doesn't want to go. He doesn't want to leave the people he loves. Their new method now is to ignore him and give him no love; that's the new mandate. So maybe he'll think that there's a better place out there. They're going to send a whale back into an environment that is absolutely foreign to him, hoping that instinct will kick in. But he's never killed a dolphin; he's never killed for food. He is going to return to the seas with such a great loss of esteem, being totally shunned by the people who supposedly love him.

Basically I'm getting toward a metaphor. We go off to work; moms and dads are working, or as in the States, there are so many single-parent moms. It's so tough to be both a mother and a father. I work with a boy. He's my "brother" Eduardo, and fortunately his Mom is one of the most wonderful people you'll ever meet and has great love for him. But still, there's a loss. You have to have a balance of a mother and a father there and there's just (such a) loss (if there isn't). I believe that anyone who thinks they can do it with same-sex only or one-sex only is kidding themselves. I think there was great wisdom in (the way) God in the universe has set up how kids will be raised. Oh, good, now I'm going to get all the homosexual groups after me, (sarcastically) oh that's good!

laughter I can be controversial.

But if we're feeding the kids junk foods, nitrates, preservatives, partially hydrogenated oils, we're also feeding them videos that basically teach how to decapitate people, getting more blood and more points with the more heads you take off and the more people you blow away. Do you remember how they had to deprogram the character in *The Clockwork Orange* by showing him violence in order to get a converse reaction? I think we're showing news that's bad news, because good news doesn't make it to television. (But) we're showing programs that have a lack of care for human life...lack of compassion. We just keep feeding (viewers) a steady diet of garbage, and we wonder why they only want to move and gravitate toward garbage. It's all they know. It's all that's coming to them. It sounds like I'm on a soapbox now, but it's literally going to come down to not only politicians, not only parents, but it's going to come down to individuals who have to look around themselves in their neighborhood.

What I'm going to do is to implement that (hope) into my work, because I know that if I can get a movie made, the chances of a million people seeing it are very strong. Maybe two million people. If it's a big hit, who knows, it could go around the world—easily. If the message is goodness, and if I have anything to do with that message, it's going to end up being something that I will honor and may be my offering to this planet in some way, shape or form. God, that was a long winded end.

Lorraine: I keep thinking... and I don't think you're much older than I am...(I can't judge ages, by the way.)

John (deadpan): I'm sixty-two.

laughter

Sherlock: My goodness, you hold your age well.

John (laughing): Oh yeah.

Lorraine: I was thinking, they worry about "Bugs Bunny violence", and then they start feeding (us) the real violence. That's probably where it's coming out of: *Bugs Bunny* violence. But anybody over the age of three knows it's not real. (Somehow) it changed over from comic violence to real violence, and probably now we have to go backwards.

John: Have you seen some of the comic books that are out there?

Lorraine: Yes, yes, I've seen them. Very depressing.

John: Dark, dark imagery.

Lorraine: Yeah, even *Superman* and all. Very dark.

John: I know a boy that is a part of the Trenchcoat Mafia, part of those kids that did that terrible deed in Colorado. I've spent time with him, and I've been asked to try to help as much as I can. He's a bright kid, and he really puts on a great face to me, but he's not a part of the same society (we are) and he runs away because he has to. He needs to be a part of the dark world. It calls him so heavily, no matter what kind of hope I try to provide him. Here's a kid who basically has not had a mother or a father his entire life. His father is in prison, and his mother couldn't care less that he exists. Couldn't care less. He lives with an alcoholic grandmother in a mobile home in the desert. What do you expect? Where is this kid? He has no hope. You know, there are a lot of people coming down on Hollywood, but I think I'm one of the people in Hollywood who are saying "Yeah. It's justifiable," and "Are you kidding me? You didn't notice?"

The Pope came to town (Los Angeles) maybe about ten years ago. He came to L.A. and stood before a huge crowd assembled in the Universal Studios Amphitheater. I remember they interviewed the people leaving the theater that night and they were all (saying) "Oh, I'm different. I'm so moved. I've changed." They were all studio heads and this and that. How changed **were** they exactly? I want to know! I knew that those words were going to fall (away) by the time they got home.

Lorraine: So... it's the bottom line.

John: It's the bottom line, you're right. I'm offended by it. I know people who think I'm quite arrogant, and because I speak my mind like I'm doing with you right now. There are some people out there that (would say) "How dare (you), John?" I don't care what they say. I don't care, because they're wrong. They're wrong and they're behaving like they have no responsibility to this. And it's not right.

Lorraine: That's very true.

John: So at this point, I'm willing to be a target. I don't care any more.

Lorraine: Well, the next question might be related to what we're talking about: Have you been gravitating more toward the writing now and (perhaps) doing the acting to support your writing?

John: Well, you know, it's going to come out of necessity, eventually, but quite frankly I became bored about six years ago. First of all, just getting a job can be exciting—unless they take all the joy out of it before you get it, which is normally the case. Normally, you show up and all the joy has been bled out of the job. The process of getting the job can be ridiculous. Then, of course, sometimes it's just blissful. But most times it isn't a creative, loving environment, or a collaborative environment, so that's stifling for me on many levels. To sit at the computer, creating a universe in the terms of a story is very freeing for me. I really enjoy it. My ideal (would be) to be to present (ideas) in that form.

Lorraine: Yeah. I find that's the way—doing some writing. I haven't really necessarily been published. I was paid two dollars for one story...

John: Good! Well, Van Gogh got paid once.

Lorraine: Yeah. That's it.

John: I don't think writing is about being paid anymore.

Penny: I hate to interrupt, but we haven't had dinner yet and before John goes on he has to eat something.

John: Yeah.

Lorraine: Yeah, I think I will too.

John: Can I just, through your forum, once again, thank the Leapers out there for the continued constant loving support that they give me? I am completely in a way embarrassed, and humbled by it, but I thank them dearly.

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 Av, San Jose CA 95130-1727 (which is also where you can 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 will be listed again in future issues only if their entry is updated. Entries appearing in that final issue of *Quantum Quarterly* or previous issues of *The Observer* will not be repeated.

*denotes updated entry

Michael Bellisario (The Camikazi Kid; Tale of Two

Sweeties; Mirror Image)

JAG: Dungaree Justice*JAG*: Ghost Ship*JAG*: Ghosts of Christmas Past*JAG*: Pilot*JAG*: Wedding Bell BluesLast Rites***Darren Dalton** (Animal Frat)*The Best Times* (regular)Brotherhood of JusticeDaddyDancing in the Forest*Dr. Quinn, Medicine Woman*: The Prisoner*Fame*: The Crimson Blade*Freddy's Nightmares*: Freddy's Tricks & Treats*Highway to Heaven*: FriendsHourglassJoy of SexMontanaThe OutsidersPure DangerRed DawnScanner CopSleeping DogsVictim of Love: The Shannon Mohr StoryTo Protect and ServeThe Wolves***Willie Garson** (Play It Again, Seymour; Lee Harvey

Oswald)

Across the TracksThe Adventures of Ford Fairlane*Ally McBeal*: Compromising Positions*Ally McBeal*: These Are the DaysAlone in the Woods*Ask Harriet* (regular)Being John MalkovichBlack Sheep*Booker*: Mobile Home*Boy Meets World*: Father Knows Less*Boy Meets World*: The Father/Son Game*Boy Meets World*: It's About Time*Boy Meets World*: Janitor DadBrain Dead*Buffy, the Vampire Slayer*: Killed by Death*Caroline in the City*: Caroline & the Monkeys*Cheers*: The Cape Cad*City of Angels*: Cry Me a LiverCityscapes: Los AngelesCome on, Get Happy: The Partridge Family StoryDaybreakThe Deliberate StrangerThe Destiny of Marty Fine*Early Edition*: The Out-of-TownerEvery Breath*Flying Blind*: The Bride of Marsh Man 2: The SpawningFortress 2: Re-entry*Friends*: The One with the Girl Who Hit JoeyGroundhog Day*Hollywood Off-Ramp*: And on Your Left*Just Shoot Me*: Miss PrettyKingpinThe LeftoversLiving Out Loud*Mad About You*: New Year's EveMars Attacks*Melrose Place*: Coop de Grace*Melrose Place*: Secrets & Wives*Mr. Belvedere* (regular)Mobsters*Moon Over Miami*: Watching the Detectives*Nash Bridges*: CrosstalkNowhere Land*NYPD Blue* (recurring)*Partners*: Do We Have to Write You a Check?*Party of Five*: Love & War*Party of Five*: Separation Anxiety*Party of Five*: Tender AgePeter GunnPlay It to the Bone*The Practice*: Dog Bite*The Practice*: Trial and ErrorRay Alexander: A Taste for Justice*Renegade*: Once Burned, Twice CheyRepossessedThe RockRuby (playing Lee Harvey Oswald!)*Sex and the City* (regular)SoapdishSpeechless*Star Trek—Voyager*: Thirty DaysThere's Something About MaryThings to Do in Denver When You're DeadThe Tie That Binds*Touched by an Angel*: Dear GodTroop Beverly HillsUntamed Heart

[The Walter Ego](#)
[When the Party's Over](#)
The X-Files: The Goldberg Variation
The X-Files: The Walk
***Robert Lesser** (A Little Miracle)
[Across the Moon](#)
[The Big Easy](#)
[Die Hard](#)
Drug Wars: The Camarena Story (miniseries)
Empty Nest: Remembrance of Clips Past
[Ernest Saves Christmas](#)
[Godzilla](#) (1998)
[The Goodbye Girl](#)
[Great Balls of Fire!](#)
[Hester Street](#)
[The Josephine Baker Story](#)
L.A. Law: Izzy Ackerman or Is He Not?
[The Last Innocent Man](#)
Man Against the Mob: The Chinatown Murders
Married...With Children: Lookin' for a Desk in All the Wrong Places
[The Monster Squad](#)
[On Fire](#)
[Oscar](#)
[Poltergeist II](#)
[The Presidio](#)
[The Relic](#)
[Running Scared](#)
[Shoot to Kill](#)
[Steal Big, Steal Little](#)
 2010
[What's Love Got to Do with It](#)
***Michele Pawk** (Catch a Falling Star)
[After the Shock](#)
[Anastasia](#)
[Cradle Will Rock](#)
[Flight of Black Angel](#)
[The Girl in the Watermelon](#)
L.A. Law: The Plane Mutiny
Law & Order: Helpless
Jeffery (1995)
***CCH Pounder** (Black on White on Fire)
[Aladdin & the King of Thieves](#) (voice)
[All She Ever Wanted](#)
[All That Jazz](#)
[As Summers Die](#)
The Atlanta Child Murders (miniseries)
[A Touch of Hope](#)
[Bagdad Cafe](#) (ake Out of Resenheim)
Batman Beyond (regular voice)
[Benny & Joon](#)
Biker Mice from Mars (voice regular)
Birdland (regular)
[Booker](#)
Bump in the Night (regular)
Cagney & Lacey (unkown title)
[Common Ground](#)
The Cosby Show (unknown episode)
[Demon Knight](#)
Detention: The Contest (voice)

[The Disappearance of Christina](#)
[End of Days](#)
ER (recurring)
[The Ernest Green Story](#)
[Face/Off](#)
[Final Justice](#)
[For Their Own Good](#)
Full House (unknown episode)
[Funny Valentines](#)
Gargoyles (unknown episode(s)) (voice)
Ghost Cop (regular)
[Go Tell It on the Mountain](#)
Hill Street Blues: Amazing Grace
Hill Street Blues: Little Boil Blue
House of Frankenstein (miniseries)
[If These Walls Could Talk](#)
If Tomorrow Comes (miniseries)
[I'm Dancing as Fast as I Can](#)
[The Importance of Being Earnest](#)
[Jack Reed: One of Our Own](#) (aka Jack Reed: A Killer Amongst Us)
L.A. Law: El Sid
L.A. Law: Lie Harder
L.A. Law: Those Eyes, Those Lips
[Leap of Faith](#)
[Lifepod](#)
[Little Girl Fly Away](#)
Living Single: Mommy Not Dearest
[Melting Pot](#)
Millenium (semi-regular)
[Murder in Mississippi](#)
Netforce (miniseries)
[No Place Like Home](#)
[Postcards from the Edge](#)
[Prizzi's Honor](#)
[Psycho IV: The Beginning](#)
[Resting Place](#)
Return to Lonesome Dove (miniseries)
Robin's Hoods (unknown title)
[Robocop 3](#)
[Run Till You Fall](#)
Sisters (unknown title)
[Sliver](#)
South Central: Co-Op
Sweet Justice (semi-regular)
[Third Degree Burn](#)
To Serve & Protect (miniseries)(aka Family Shield)
True Colors (unknown title)
[Union City](#)
Valerie (unknown title)
The West Wing: Celestial Navigation
[White Dwarf](#)
Women in Prison (regular)
The X-Files: Duane Barry
[Zooman](#)
***Deborah Pratt** (A Portrait for Troian; voice of Ziggy and Saga Cell)
Airwolf (regular—seasons 1, 2)
CHiPS: Crash Diet
[Elephant Parts](#)
[Exit to Eden](#)

- Grambling's White Tiger
Happy Days: Fonzie Meets Kat
Hunter: Flashpoint
Last Rites
Love Is Not Enough
Magnum P.I. (episode unknown)
Phyl & Mikhy (regular)
She's with Me
Spacehunter: Adventures in the Forbidden Zone
Three on a Match
- *Raphael Sbarge (Animal Frat)**
Abuse
All My Children (regular)
A Message from Holly
A Streetcar Named Desire (1984 version)
A.T.F.
Babes in Toyland (1997 version)
Baby Girl Scott
Back to Hannibal: The Return of Tom Sawyer & Huckleberry Finn
BASEketball
Better Days (regular)
Billionaire Boys Club
Breast Men
Carnosaur
Charmed: Blind Sided
Cold Dog Soup
Cracked Up
Dark Skies: We Shall Overcome
Deadly Web
Dharma & Greg: He Ain't Heavy, He's My Father
Final Verdict
Gut Feeling
The Hidden II
Independence Day
Introducing Dorothy Dandridge
Judging Amy: Human Touch
Message in a Bottle
Miracle Mile
Murder 101
Murder, She Wrote: Hannigan's Wake
Murder, She Wrote: Nan's Ghost
My Man Adam
My Science Project
Nowhere Man: Dr. Moen
NYPD Blue: Ted & Carey's Bogus Adventure
Party of Five: I Declare
Pretender: A Virus among Us
Prison for Children
Quicksilver Highway
Riding the Edge
Risky Business
Shiloh 2: Shiloh Season
Sirens: Everybody Lies
So Proudly We Hail
Star Trek—Voyager (semi-regular)
Two-Eleven
Vengeance Unlimited: Legalese
Vision Quest
- Werewolf: Pilot
Will & Grace: My Fair Maid-y
- *Carolyn Seymour (A Portrait for Troian; Deliver Us from Evil; Return/Revenge)**
Alfred Hitchcock Presents (new): Wake Me When I'm Dead
A Smile in the Dark
Babylon 5: Endgame
The Bitch
Blue Bayou
Chicago Hope: Pilot
Condor
Congo
The Devlin Connection: Love, Sin & Death at Point Dume
Edward VII
Family Ties: Sweet Lorraine
Father Dowling Mysteries: The Medical Mystery
The Flash: Done with Mirrors
Girls of the White Orchid
The Greatest American Hero: Heaven is in Your Genes
Gumshoe
Hart to Hart (unknown episode first season)
Hazel: Hazel Gets the Bird
Jenny IV
L.A. Law: How Am I Driving?
L.A. Law: Whistle Stop
The Last Ninja
Lulie IV
Magnum, P.I.: The Love-for-Sale Boat
Matlock: The Affair
Matlock: The Genius
Matlock: The Psychic
Midnight Cabaret
Mr. Mom
Mistress of Paradise
Mortal Combat: Annihilation
Murder, She Wrote: Another Killing in Cork
Murder, She Wrote: It Runs in the Family
Murder, She Wrote: O'Malley's Luck
The Odd Job
Reform School Girl
The Ruling Class
Red Shoe Diaries: Tears
Remington Steele: Blood is Thicker than Steele
The Return of the Man from U.N.C.L.E.
Space 1999: The Seance Spectre
Silk Stalkings: Friendly Persuasion
Star Trek—The Next Generation: Contagion
Star Trek—The Next Generation: Face of the Enemy
Star Trek—The Next Generation: First Contact
Star Trek—Voyager (semi-regular)
Steptoe & Son (unknown episode)
Survivors (regular)
Take Three Girls (regular)
Tales from the Darkside: Dream Girl
Tales from the Darkside: The Trouble with Mary Jane
The Twilight Zone (new): Ye Gods
Unman, Wittering & Zigo
Uppdraget
Yellow Dog
Zorro, the Gay Blade

Michael Bellisario: What He's Doing Now

By Sharon Major

Michael Bellisario, son of Don Bellisario, literally grew up on the set of his dad's television series' at Universal. From the time he was two years old whenever they were filming, he was at the studio, hanging around and watching. Michael says his dad started him off acting at a very young age and "from then on I really, really liked it and started doing it more and more."



Michael in *A Tale of Two Sweeties*
Screen capture by Billie Mason

Credited with a small movie role in *Last Rites* when he was eight, Michael later took on small speaking parts in *Quantum Leap*. He had a single line in "The Camikazi Kid" as a wedding rehearsal guest at the children's table, and a larger role as one of Sam/Marty's sons in "A Tale of Two Sweeties." Michael also made a cameo appearance in "Mirror Image" as one of the boys

with the bikes outside of Al's Place. Michael says he loved being a part of the *Quantum Leap* set. "I got along really well with Scott Bakula and Dean Stockwell...They were both a lot of fun to hang around with." Michael especially remembers spending time playing roller hockey with Scott between takes.

Growing up on the lot at Universal sounds idyllic. "I would hang out on the back lots all the time. I would just roam around and find stuff to do, or go off and wander." Michael had a private tutor for his studies when he was at the studio, but attended regular school when they were not filming. By the time Michael reached the upper grades, Don had moved Belisarius Productions over to Paramount, and Michael finished up his high school studies at Notre Dame High School in Sherman Oaks, California. Recently however Michael was back on his old stomping grounds. "Two summers ago, before I started getting serious about acting, I was a tour guide at Universal."

Beginning with the two-hour pilot for his dad's current television series, *JAG*, Michael has appeared in one or two episodes each season, and has officially moved into the role of Petty Officer 3rd Class, Mikey Roberts, now a recurring character. As *JAG* gears up for its sixth season, Michael is also working as a Production Assistant for Belisarius Productions at Paramount. Michael says his duties include "answering phones, running errands, and copying scripts." When he's not working, he has been attending auditions and taking classes at the Beverly Hills Playhouse. It sounds as if it's a great place for an aspiring actor to start out "paying his dues." Full speed ahead. We'll be watching for you.

Season Five Quiz (Part Eight)

by Betsy Brodie Roberts

Episode #93: The Leap between the States

1. Who and where was Sam?
2. Was he a Confederate soldier or Yankee?
3. What was his great-grandmother's name?
4. What last name did Isaac take for his own?

Episode #94: Memphis Melody

5. Who and where was Sam?
6. With whom did he sing Amazing Grace?
7. What was the original purpose of the first record Elvis/Sam made at Sun Records?
8. What is the name of Sam Phillips' aide?

Answers after the Quantum Leap episode guide

QUANTUM LEAP

**THE (PEN)ULTIMATE EPISODE GUIDE:
SEASON FIVE (PART EIGHT)**
researched and written by Karen Funk Blocher
screen captures by Billie Mason

THE EPISODES:

EPISODE #93: The Leap Between the States
 SCRIPT TITLE: The Leap Between the States
 PRODUCTION NUMBER: 68121
 SAGA CELL: Version 8
 FIRST SHOWN: 3/30/93 RESHOWN: No
 HAPPENED: 9/20/1862, somewhere in Virginia
 (probably somewhere between Sharpsburg, Maryland
 and Harper's Ferry, Virginia)
 WRITER: Richard C Okie
 DIRECTOR: David Hemmings
 GUEST STARS: Kate McNeil (Olivia Barrett
 Covington), Geoffrey Lower (Lt. Richard
 Montgomery), Michael D Roberts (Isaac [King]), Neil
 Giuntoli (Private Ryder)
 GUEST CAST: Co-Starring: Paul Wittenburg (as
 Wounded Soldier), Rob Hyland (as Captain Beckett),
 Robby Sutton (as Young Soldier)
 PLOT: Sam leaps in to find himself in a Union Army
 uniform, in the middle of a bloody battle with
 Confederate soldiers. Any thought that it might be a
 Civil War reenactment is quickly dispelled as a
 genuinely dying soldier calls out to him—calling him
 Captain Beckett! Sam stands up and is immediately
 shot himself. He flees, eluding Virginia Home Guard
 Lt. Richard Montgomery only to fall down a riverbank
 and lose consciousness.

Sam awakens in a barn, remembering that a
 middle-aged black man, accompanied by a black family
 rescued him. Al arrives, grateful to find Sam at all.
 How could Sam be in the middle of this horrible war,

nearly a century before his birth? Sam excitedly shows
 Al marching orders addressed to Capt. John Beckett.
 Sam remembers that his great-grandfather, John
 Beckett, fought in the War Between the States. Sam
 and Al comes up with a working theory that Sam is
 there due to "some kind of genetic transference" with
 his ancestor. Sam sends Al back to draw a blood
 sample from John Beckett in the Waiting Room to
 compare with a sample of Sam's DNA.



Al has not yet left when Sam is discovered in the
 barn by Olivia Barrett Covington, the 24-year-old
 widowed owner of a Yankee-ravaged plantation. All of
 her slaves are gone except Isaac, the man who rescued
 Sam during the night. Olivia has Isaac put Sam in

shackles. The irony of this is not lost on Isaac. Olivia surmises that Isaac is responsible for a Yankee soldier being in her barn, and is not pleased. Isaac explains that Sam “was fixing to die.” “You’ve gone too far, Isaac,” Olivia says. She fully intends to see Sam hanged from the nearest magnolia tree when the Virginia Militia Patrol next come through.

Nevertheless, Olivia takes Sam into the house and treats his wounds. Sam is less than enthusiastic about her painful ministrations, and especially about the mustard poultice. Olivia believes that all Yankees are, in Sam’s words, “filthy animals.” And something about the situation just doesn’t add up. Sam saw that black family last night by the stream, but Olivia, whose slaves—other than Isaac—all ran off long ago, claims that Sam must have been delirious.



Al returns to report that Ziggy has confirmed Sam’s theory of Genetic Field Transference, which explained how Sam could be here. He doesn’t know what Sam has leaped in to do, but he does have one other surprising bit of news for Sam. Al gleefully reports that Olivia is destined to become Sam’s great-grandmother. Sam is horrified; Olivia annoys the heck out of him with her anti-Yankee attitude and prickly demeanor. But if Sam is to continue to exist, he can’t mess up his ancestor’s original-history romance with her.

A cannon shell causes a fire in the barn, and Sam gets Olivia to unshackle him so he can help save the barn. Just as the fire is put out, Lt. Montgomery arrives, the same officer Sam eluded earlier. With an appropriate accent and just a little coaching from Al, Sam claims to be Olivia’s cousin, Capt. Aubrey Covington of Natchez, Miss., on leave from the war because of his wound. Olivia goes along with this deception, and Sam suspects that it’s more than gratitude over the barn. But if it has to do with the runaway slaves Sam saw with Isaac, Olivia isn’t admitting it after the soldiers leave. She intends to see Sam work off the favor.

The next morning Sam awakens to the sound of a baby crying. He was right; another set of runaway slaves is in the barn. Isaac is prepared to kill Sam to keep his Underground Railroad station a secret, but Sam convinces Isaac that he sincerely wants only to help. Sam tells Isaac about the future: The Emancipation Proclamation, the right to vote, and the long road to equal rights.

Back with Olivia, Sam struggles with a rusted pump as he tries to needle her into admitting that she’s involved in the harboring of runaway slaves. She admits nothing. Sam tells Olivia the future, too: women will wear pants, vote—and stand up for things they believe in, like opposing slavery.” Al has no data on Isaac and Olivia with respect to the Underground Railroad, but 70% of the people involved in it were caught and “either imprisoned or executed.” Sam asks Al to get data that will help the slaves, convinced it is his real reason for being here.

Aware that he needs to be nicer to Olivia for her ever to marry his ancestor, Sam surprises her with a formal dinner, at which he predicts that Olivia will (and should) remarry and have children. Sam even asks her to dance with him.

Later that night, Sam is in the barn with Isaac and more runaways, offering advice on where to go to avoid the troops massing at Fredericksburg. Suddenly Lt. Montgomery is outside the door, demanding that the runaways—and anyone with them—come out immediately. Thinking quickly, Sam asks Isaac to hand over his gun—and to trust him. Sam slips back into his Cousin Aubrey identity and announces that he’s caught Isaac operating an Underground Railroad station, completely unbeknownst to Olivia. Montgomery wants to hang Isaac immediately, but Sam pulls rank and demands that they wait for dawn.

Inside, Sam arranges for Olivia to dance with Montgomery and then leaves them alone together, all as a distraction while Sam sneaks out an expensive and potent libation that Olivia has been saving, to give to



the sentry on duty in the barn. Sam succeeds in getting the sentry soused and then, with Isaac's help, knocks him out. Isaac and the runaway slaves are freed, and Sam advises the runaways where to go to escape safely. Then Sam and Isaac go after the other sentries.

Meanwhile, Lt. Montgomery is quickly getting ugly with Olivia, forcing his attentions on her and trying to blackmail her into marrying him (or at least put up with being raped). Montgomery has found Beckett's Union Army uniform in the barn, so he knows that the Cousin Aubrey identity is a lie and that Olivia is in on it. If Montgomery doesn't get what he wants, Olivia will hang alongside Isaac.

Enter Sam, with the gun from the unconscious private. Montgomery recognizes the gun, and assures Sam that it hasn't worked since Bull Run, whereas Montgomery's own weapon does. Olivia deflects the gun, and together she and Sam disarm him and knock him out. "An officer, but definitely not a gentleman," Al says.

By morning, Sam, Olivia and Isaac are far away. According to Ziggy, the fugitives are now within easy reach of the North and safety. Olivia is less worried about leaving her home than about her newfound feelings for Captain Beckett. "You and I being so different and all, I was wonderin' whether a man like you could ever love a woman like me."

"Well, I think, that a man like me is gonna love a woman like you very, very much," Sam says.



Isaac brings up the subject of his needing a last name. Having considered the names Lincoln, Covington and Beckett, he has decided he'd like to be called King—if its not "too uppity"—because being free makes him feel like a king. Al reports that Isaac has a son named Emmanuel King, who has a son, who has a very famous son.... Sam sees where this is going, and reassures Isaac that the name King is just fine. Sam leaps.

KISS WITH HISTORY: Now that he's free, Isaac decides to take the last name King. His great grandson,

Dr. Martin Luther King, Jr., eventually becomes the greatest Civil Rights activist of the 20th Century.

HOW LONG HAVE YOU BEEN HERE? "Long enough to see that you're blowing it." Al accuses Sam of antagonizing Olivia.

MUSIC NOTES: Much of the music here—perhaps all of it—is based on the music from the Emmy-nominated score from "Lee Harvey Oswald." I'm sorry to say that I don't recognize the waltz from the player piano to which Sam and Olivia dance. [Possibly written by Ray Bunch?—SAM.]

BIO/SAM: Sam remembers that his great-grandfather, Captain John Beckett, served in the Civil War, and that Sam's father is named after him. (Sam's father also has a cousin named John Beckett, as mentioned in the pilot episode). But it's Al who comes up with the info that Olivia is his great-grandmother.

AL'S WOMEN: "I always had a thing for girls from the Deep South."

BODY AND SOUL: "Ziggy says it's a genetic field transference, but the bottom line is, that the DNA of John Beckett's blood sample does match yours."

THE PROJECT: Where does the Al get a sample of Sam's DNA? It has been suggested that some of Sam's own biological material was used to create Ziggy, specifically what makes her a parallel *hybrid* computer. This is semi-confirmed by a script-only reference in "The Leap Back" to Ziggy's glass sphere being "filled with living brain tissue immersed in a nutrient solution." Also, actual (cloned?) samples of Sam's neurons and mesons (brain cells) were almost certainly used in setting up Sam's neurological holographic communication with Al. Therefore it is quite likely that the Project has plenty of biological samples from Sam, and probably lots of data on Sam's DNA.

So how does this genetic field transference thing work? I'm not sure even Ziggy really understands it, but I do know there are several precedents of sorts. Although theoretically, Sam should only be capable of leaping back as far as August 8, 1953, he has in fact leaped into dates that precede his birth on three other occasions. "Play It Again, Seymour" had a leap date of 4/14/53, and "The Americanization of Machiko" had a leap date of 8/4/53. The third time, in "The Leap Back," it was 1945—but there were extenuating circumstances.

The most likely theory to explain this is that Sam can leap to any time that his basic genetic material—or something extremely similar to it—is present. Thus, Thelma Beckett's pregnancy with Sam counts, as does Sam leaping into 1945, where some of Sam's own neurons and mesons were then residing in Al's brain.

Because of this loophole, Sam was able to leap well beyond his lifetime into someone with almost identical genes, namely his ancestor Captain John Beckett. But any further pre-1953 leaps for Sam would be a rarity at best; how many people in history (Marty McFly and Biff Tannen notwithstanding) can be that

genetically similar? From what Sam and Al said, not just any Beckett would do! On the other hand, how similar can John Beckett be to Sam genetically when he doesn't even look much like him?

SAM BREAKS COVER: Cheerfully accepting the labels "fortune teller" and "some kid of voodoo man," Sam predicts women in pants, voting rights for African Americans and women, and other 20th century improvements.

LEAP OUT/LEAP IN: "The Beast Within" leaped out to a 19-second teaser for "Memphis Melody" instead of "The Leap Between the States." This probably explains why my master episode list has had "The Leap Between the States" and "Memphis Melody" listed in reverse order for the last seven years. Why didn't anyone ever tell me? Anyway, it means that there was no leap-out for "The Leap Between the States." Incidentally, the leap-in for "The Leap Between the States" is also 19 seconds long.

SCRIPT TO SCREEN: This is a very good episode, but Richard C Okie's 2/4/93 FR script is even better, especially at the beginning. Okie's description of the battle is truly horrific:

Pan slowly as tatters of smoke drift over a canvas of carnage. Several other Union soldiers lie dead, dying and wounded in the water; others retreat pell-mell across a bridge in the background, chased by Confederate soldiers, both mounted and on foot. An up-ended cannon sits muzzle-down in the mud with a dead Union soldier draped over the barrel. A thirty-four star American flag trembles on a broken pole.

In the script, Sam tells himself at first that it must be a movie. His initial disbelief leads to a great line that I had floating as my screen-saver for at least a year: "There are rules in Quantum Leaping. I know, because I wrote them myself."

In the script, we get to see Sam's rescue from the riverbank by Isaac and the runaway slave family, but on screen we have to take Sam's word that it happened, thus saving on-screen time and the budget for featured extras. Another saving in screen time comes from Olivia not arguing the point (as she does briefly in the script) when Sam offers to help save her barn.

Sam (in the script) remembers that John Beckett was separated from the main army at the Battle of Antietam, but on screen we get no more specific identification of the battle or locale than "somewhere in Virginia." The leap date of September 20th is three days after the main battle of Antietam near Sharpsburg, MD. Due to heavy losses (more than matched by the Union losses), General Lee retreated to Virginia at the end of the battle, so there's no reason Captain Beckett and his men could not have been caught on the losing end of a skirmish in northern Virginia on the 20th.

In the script, Isaac comes in as Sam and Olivia dance, and takes over the player piano so they can have

music while they dance. On screen they let the player piano run down and dance to the imaginary music, which only we can hear in the episode's musical score.

The screen version takes a complete departure from the 2/4/93 FR script the moment Montgomery arrives at the end of Act III to find Sam and Isaac in the company of runaway slaves. In the script, Sam has Isaac hold the gun on him, having "discovered" that Sam is a Yankee spy. Sam is shackled and Olivia frees him only to quickly be accused herself; after all, she claimed the man was her cousin! Just when things are darkest, Isaac rescues them both, and the three escape together. The way it was aired makes much more sense, and complies with the dramatic rule that Sam must be the one who saves the day.

ALUMNI WATCH: Kate McNeil (Olivia Barrett Covington) was born in Philadelphia. She played Detective Nora Haughton in the 1992 tv series *Bodies of Evidence*, Taylor Young in the 1990 series *WIOU*, and Janet in three *Waltons* reunion specials. She's been in the film *I'll Do Anything* (1994), the mini-series *North and South II* and *Kane & Abel*, and that venerable soap *As the World Turns* (as Karen Haines, 1983-1985). She had a recurring role as Pat Kennedy in *The Love Boat: The Next Wave*, and has guest starred on *Nash Bridges*, *The X-Files*, *Providence*, *Babylon 5*, two episodes of *Murder, She Wrote* and two episodes of *Anything But Love*. Coincidentally, there's a second, younger Kate McNeil in the IMDB.com database, who played Little Margaret in Scott Bakula's 1993 tv movie *Mercy Mission: The Rescue of Flight 771*.



Geoffrey Lower (Lt. Richard Montgomery) born in Casper, Wyoming is in the new movie *Timeshare* (2000). He played Reverend Timothy Johnson on the *Dr. Quinn: Medicine Woman* tv series, and Udell Correy in the 1990 tv series *The Trials of Rosie O'Neill*. He's guest starred on *Martial Law*, *Beverly Hills: 90210*, *Friends*, and *Matlock*.

Michael D Roberts (Isaac [King]), a Scientologist according to IMDB, played Vern in *Rain Man* (1988), Tyrone C. Earl in the 1983 tv series *Mantel*, and Rooster in *Baretta* (1975), among other tv and film roles. He's guest starred on two episodes of *Beverly Hills: 90210*, two episodes of *MacGyver*—and two of *Quantum Leap*. He previously played minister and son-in-law (son?) Willis Trafford in "The Color of Truth."

Neil Giuntoli (Private Ryder) played Detective Ryan in the 1999 tv series *Sons of Thunder*, and Florus Workman (1996-1997) on *The Jeff Foxworthy Show*. He's been in such films as *Waterworld* (1995) and *The Shawshank Redemption* (1994), and has guest starred on *Ally McBeal*, *NYPD Blue*, *King of the Hill* (twice), *Seinfeld*, and both *Chicago Hope* and *ER*. Paul Wittenburg (as Wounded Soldier) has gone on to be a regular on the tv series *Touched by an Angel*. Rob Hyland (as Captain John Beckett) was apparently in something called *Slaves of Hollywood* (1999). Robby Sutton (as Young Soldier) co-produced and starred in the 1999 indie film *Limp*, as well as appearing in the obscure 1999 tv series *Undressed*.



NOTES: What is Sam here to do? John Beckett and Olivia would have gotten along fine without him, Isaac must have survived originally or there would not have been a Martin Luther King, Jr., and Sam's not much help with the Underground Railroad. I can only assume that Sam (with Ziggy's help) was there to save that last family of runaways from Montgomery, and possibly to save Olivia from being raped. Or could Capt. John Beckett have handled all that in the original history, too?

The leap-out to "Memphis Melody" is followed by a promo for the Elvis episode hosted by Scott and Dean. Because of NBC's constant pre-emptions and scheduling changes near the end of the series, in self-defense the *QL* staff may have felt they had to formally announce the next broadcast and try going all-out in a

losing battle for ratings that might increase the show's chances of being renewed. The Scott and Dean's "Memphis Melody" promo was shot outside Al's Place from "Mirror Image," with Dean in Al's dress whites, and Scott in a leather jacket.

EPISODE #94: Memphis Melody

SCRIPT TITLE: Memphis Melody (formerly "Elvis")

PRODUCTION NUMBER: 68123

SAGA CELL: Version 8. This was the last episode with this or any version of the Saga Cell. There was no Saga Cell shown with "Mirror Image."

FIRST SHOWN: 4/20/93 RESHOWN: 8/15/93

HAPPENED: 7/3/54, Memphis, Tennessee

WRITER: Robin Jill Bernheim

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Mary Elizabeth McGlynn (Sue Anne Winters), John Scott Clough (Frank Bigley), Lisa Jane Persky (Marion Keisker), Garn Stephens (Gladys Presley), Gregory Itzin (Mister [Sam] Phillips), John Boyd West (Red West), Eric Bruskotter (Beau), Frazer Smith (disc jockey [Dewey Phillips])

GUEST CAST: Co-Starring: Melissa Bernheim (as Julie Winters), Stephanie Scott (as Cute Girl), Michael St. Gerard (as **Elvis Presley**).

PLOT: Sam leaps in to find himself being hustled down a hallway by two young troublemakers, who plan to forcibly cut his hair. The young toughs call Sam "Elvis," and his reflection in a mirror immediately confirms the identity: Sam has leaped into young Elvis Presley. No haircut ensues because Elvis' friend, Red West, rescues him, as Red evidently does on a regular basis.



Beau (Eric Bruskotter) threatens to cut Elvis' hair

As Al soon reports, Sam and Red are at a rehearsal for the Southern Salute to America Talent Show. Most of the acts are awful, but Sam's heart goes out to Sue Anne Winters, a young waitress whose stage fright is so severe that she has to run off stage to avoid vomiting in public. Sam tries to help her, but at that moment nothing but a bathroom can help her.

Al says that Sam has leaped in at a critical time in Elvis' life, just before he gets discovered by the staff of Sun Records. Sam points out that Elvis did just fine without Sam's help, and Al agrees; Sam is not there to help Elvis. He's there to help Sue Anne. Yet at the same time, Sam must not mess up Elvis' history. That's easier said than done: Sam is due on stage, and his rendition of *Dixie* is decidedly underwhelming.

Sam and Red go on to Taylor's Diner, where Sue Anne and her sister Julie work. Red makes a somewhat unkind joke at Sue Anne's expense, and Sam goes over to apologize and chat her up about the talent show, admitting to having had some stage fright himself. "Guess I'll never make it to the Opry," she says ruefully. Her sister Julie may be a dreamer, but Sue Anne has no faith in dreams. "It hurts too much when you wake up," she says.

"Everybody should be a dreamer," Sam says. "You gotta reach for the stars, not for the ceiling." Sam tries to get Sue Anne to sing *Amazing Grace* by starting out himself. Sue Anne reluctantly joins in, and sings very well indeed. Urged on by Red, they're about to sing another song when Frank Bigley comes in and puts a stop to it. Frank is Sue Anne's fiancé, a snobbish prude who doesn't want Sue Anne to sing outside of church, nor to mix with trash like Elvis Presley. Frank drags Sue Anne from the diner before her shift is even over. Red says to leave well enough alone, and Julie says Frank is a good catch; his family owns the biggest shoe factory in Louisville. In the original history, Sue Anne marries Frank and they move to Louisville, where he runs the family business.



Sam says goodbye to Red and talks to Al "on the phone." Sam is convinced that singing is what Sue Anne was meant to do. Al reports that in the current history, Sue Anne never does much with her voice, and that Frank leaves her after two years. "And he was kind of free and easy with the back of his hand, too." Al reminds Sam that although he's here to help Sue Anne,

he can't mess anything up for Elvis. In the morning Sam has to go down to Sun Records, and cut a record for Elvis' mother's birthday. At the same time, Sam has to impress Marion Keisker, who brings Elvis to the attention of her boss, Mister Phillips. As for Sue Anne, Sam will see her at the talent contest tomorrow. He's already done some good: Sue Anne would have dropped out, but Sam has changed that. Al rushes off to a SRO concert in the Waiting Room, and Sam rushes to Elvis' house; he's late for dinner.



Gladys Presley is annoyed that her son is late, but charmed by Sam's apology. She is worried about her unpaid bills, and about Elvis putting his dreams of a music career ahead of his steady job. Sam says that singing is what he was meant to do, and grandly promises to take care of all her bills someday, because he's going to be a famous singer, "bigger than Pat Boone and Perry Como put together."

At the recording session for the record for Gladys' birthday, Sam intends to sing *Amazing Grace* again, but Al wants him to sing the same songs Elvis did: *My Happiness* and *That's When Your Heartaches Begin*. Although Sam once programmed Elvis' hits into Ziggy's database, he doesn't remember these two obscure songs, and Al's no help; in trying to coach Sam through it, he sings *My Happiness* to the tune of *Jingle Bells*. Sam switches to *Blue Christmas*. Afterward he asks Marion Keisker to play the record for Mister Phillips, but Marion says, "It's hard to be in the mood for Christmas carols in July." Sam is blowing Elvis' chance, but then he remembers the talent show. Marion says that Phillips is too busy for talent shows, but Sam talks Marion into going herself.

That night at the talent show, Sue Anne starts to freak out on stage again, but Sam impetuously joins her onstage, much to Al's dismay. Together they bring the house down. Marion Keisker is impressed with both of them. She grants Sam an audition with Phillips for the next day at noon. But Sam can't be late, because

Phillips is going out of town in the afternoon—and Sue Anne is half the act. Elvis isn't supposed to be part of a duo! In her gratitude, Sue Anne impetuously gives Sam a kiss, just as Frank turns up.

Al says that the odds of Elvis and Sue Anne getting a recording contract together are 19-to-one against. Furthermore, although the real Elvis has a soft spot in his heart for Sue Anne, too, he never went back for her. Sam mustn't change that, or he'll mess up Elvis' marriage to Priscilla and the eventual birth of Lisa Marie Presley. But Sam isn't sure. Maybe if Elvis had been with Sue Anne, he might not have self-destructed as he did.

Meanwhile, Sam has a more immediate problem: Frank wants to break his face. Sam tries to make peace, and to make Frank see that Sue Anne's talent belongs to the world. Frank remains belligerent and insulting. Sam tells Red to stay out of the fight that ensues, but when Frank kicks Sam when he's down, Red jumps in anyway. Coming in just then, Sue Anne assumes that Sam and Red have ganged up on Frank, and helps her wounded "hero" from the field of battle.

At home, Gladys tells Sam to stay away from Frank and stop fighting, and asks about the girl she assumes must be behind the altercation. Gladys is worried that fighting will cost Elvis his job at Crown Electric, but Sam isn't worried. He spins Gladys a tale of the fame and fortune that await them—all true, although Gladys can't possibly know that Sam's outrageous claims are indeed "realistic." Privately, Sam realizes that Elvis started out as a normal, everyday person in an innocent time, and wonders whether Elvis would have been happier had he stayed that way. Sam knows he's not allowed to interfere with Elvis' life in that way, but at least he can help Sue Anne.

The next morning, Sam stops by Taylor's Diner to pick up Sue Anne, but Julie says her sister isn't there. Al reports that she's at home, packing to leave with Frank for Louisville and get married there. Al warns that Sam doesn't have time to go after Sue Anne and still make it to his audition with Phillips, but Sam goes anyway. Sue Anne doesn't want to pursue her dream, or to risk losing Frank, but Sam persuades her that it's better to give it a try than to wonder what might have been. They go to the studio, but it's locked up. They're too late.

Sue Anne takes this as proof that her audition wasn't meant to be, and goes home. But Al turns up and discovers that Mister Phillips hasn't left for Nashville just yet. He's in the diner, having a business lunch with the disc jockey destined to introduce Elvis to the radio audience. Sam asks what songs Elvis originally sang at the audition. Al says that Elvis sang *Blue Moon of Kentucky* and *That's All Right, Mama*. Sam smiles. He remembers those!

Sam goes into the diner, approaches Mister Phillips and introduces himself. Phillips doesn't feel he has time to give his 12:00 no-show an audition now, but Julie chimes in that Elvis is "the best," and the disc jockey says he has some phone calls to make anyway. Phillips agrees to give Sam five minutes—time for one song, and one song only. Sam settles on *Blue Moon of Kentucky*. The one song impresses Phillips, but when Sam tries to stretch it to two, Phillips refuses, offering to see Elvis again when he gets back to town. But Al reports that Phillips cancels the appointment. Elvis never gets discovered.



Sam launches right into a song Elvis was to record in September, *Baby, Let's Play House*. The session musicians from *Blue Moon of Kentucky* join in, the place is rocking! The girls go wild when Sam shakes his pelvis, and Mister Phillips agrees to sign Elvis.

Sam runs back to Sue Anne's house, where Sue Anne and Frank have just finished packing the car. Sam announces that he got his record contract and an audition of her own for Sue Anne. "I did it; you can, too," Sam tells her. But Frank forbids it, equating a woman singing professionally with being a circus act. Sue Anne wants something from life that Frank can't give her. Frank tells Sue Anne to choose between him and the music. Sue Anne chooses the music. Frank takes Sue Anne's things out of the car, apologizes briefly to Sam, and drives away.

Al reports that Sue Anne does get a recording contract, has a minor career and gets to sing at the Opry. She also starts one of Elvis' first fan clubs. Sue Anne tells Sam she's scared, but Sam tells her to keep on reaching for the stars until she can touch them. Sam leaps.

KISS WITH HISTORY: This is another "going to bed with history" episode, but it's got a real "kiss," too. One of the other talent show contestants is "little Billy C"—as in Clinton—a young saxophonist who's come "all the way from Hope, Arkansas."

The mechanism of the “going to bed with history” aspect of this episode is different from “Lee Harvey Oswald” and “Goodbye Norma Jean” in that Sam is not changing history from a reality substantially different from ours to one more recognizable. Instead, Sam is changing from a reality similar to ours to another one a little farther away, at least with respect to Elvis. This works because Sam isn’t there to help Elvis—and it is reasonable to suppose that Sam would have a hard time living up to what Elvis achieved on his own, especially with a second, almost contradictory mission to accomplish.



Mary Elizabeth McGlynn (as Sue Anne) with Red Boyd West (as Red West) on her left

MUSIC NOTES: Sue Anne attempts *Will the Circle Be Unbroken*, and Sam doesn’t do much better with *Dixie*. At the diner Sam leads Sue Anne into a duet of *Amazing Grace* (one verse). One of Ray Bunch’s recurring country themes (“8 1/2 Months” etc.) plays as Sam talks with Al. After a false start on *My Happiness*, to the tune of *Jingle Bells*, Sam then sings *Blue Christmas*—but we don’t get to hear it. At the talent contest, Sue Anne and Sam sing *Will the Circle Be Unbroken* again, this time all the way through.

For the audition with Phillips, (after a few bars of *Skip to My Lou* as Sam seeks info from Al) Sam sings *Blue Moon of Kentucky*, as in the original (real) history, but not *That’s All Right, Mama*, which Elvis originally sang, too. Then in the diner, Sam sings *Baby, Let’s Play House*, a single that Elvis originally recorded later, but not too much later.

So what do we have? Sam sings some of the same songs Elvis did, but not others. Dramatically, the changes away from the original history were dictated by circumstance. In terms of the real world, we end up with five songs in the public domain—*Will the Circle Be Unbroken*, *Dixie*, *Amazing Grace*, *Jingle Bells*, and *Skip to My Lou*—plus two copyrighted Elvis songs that we actually get to hear, *Blue Moon of Kentucky* and *Baby, Let’s Play House*. Rights on those two were probably a pretty good investment, most likely less

expensive to get than Elvis’ later, bigger hits, and more-or-less correct for that time in Elvis’ life. Also, the two recordings did double duty as tracks on the *Quantum Leap* album on Crescendo.

REAL HISTORY: Ain’t the Web wonderful? Just a few minutes of research confirmed that the songs Al reported as being performed by Elvis, first on the record for his mother and later for Sam Phillips, are in fact the ones that Elvis sang in our reality. According to Yahoo’s bio of Elvis, “As a birthday present to his mother, Gladys, Presley cut a version of the Ink Spots’ *My Happiness*, backed with the Raskin/Brown/Fisher standard *That’s When Your Heartaches Begin*. The studio manager, Marion Keisker, noted Presley’s unusual but distinctive vocal style and informed Sun’s owner/producer Sam Phillips of his potential.”

Blue Moon of Kentucky (the b-side of Elvis’s debut single, *That’s All Right (Mama)* issued by Sun in 1954), is indeed the song that impressed Phillips. According to a web site about Memphis musical history: After hearing the first trial take, Phillips exclaimed, “Hell, that’s different! - That’s a pop song now!”

However, in our reality, Elvis’s relationship with Sun records took a lot longer to blossom than we see here. According to Yahoo and elsewhere, “Phillips nurtured the boy for almost a year” before putting him together with guitarist Scotty Moore and Bill Black, and making a commercially released record with Elvis. *Baby, Let’s Play House* (backed with *I’m Left, You’re Right, She’s Gone*) was apparently his fourth Sun single, before RCA bought out his contract and helped to propel him into national prominence.

WHY HAVEN’T I LEAPED? There are two of these. The first time, Al says that despite appearances, Sam has already helped Sue Anne—but now, “Well, Ziggy says you’ve gotta make things right with Elvis.” Later, Al asks, “So how come you haven’t leaped?” The answer is that Sam now has to do what only he can do: get Sue Anne an audition of her own and talk her into going to it.

BIO/SAM: Sam used to drive Al crazy singing Elvis’ songs for days on end.

BIO/AL: Al shows no respect for the music of Donny & Marie Osmond or Tony Orlando and Dawn. He doesn’t sound too complimentary toward the Monkees or Sonny & Cher, either.

BODY AND SOUL: So, what does the audience see and hear when Sam performs as Elvis? They hear Elvis’ voice and see Elvis’ physical aura—but the performance is only as good as Sam can make it. If Sam gives a bad performance, than he must look and sound like Elvis giving a bad performance. Any way you look at it, even with the illusion of Elvis’ voice and good looks, Sam has a lot to live up to.

THE PROJECT: Sam programmed all of Elvis’ hits into Ziggy. Maybe that’s why Ziggy is star-struck when Elvis turns up in the Waiting Room. Elvis gives a

concert in the Waiting Room, and it's standing room only.

SAM BREAKS COVER: As with Olivia and Isaac in "The Leap Between the States," Sam tells Gladys Presley what will happen in the future, knowing that he won't really be believed.

LEAP OUT/LEAP IN: The leap-out from "The Beast Within" to "Memphis Melody" (instead of "The Leap Between the States," which it should have been) clocked in at 19 seconds long, and the leap-out from "The Leap Between the States" to "Memphis Melody" came in at 17 seconds long. The leap-in to the episode itself I timed at 19 seconds. Since I don't see or hear any differences among the three airings, I assume that they are virtually identical. Any time discrepancy, give or take a few frames of footage that might be absent from one or more airings, is probably either my imprecision or that of my VCR.

THE NAME GAME: On my 2/1/93 FR script, there's a full page announcement of a name change: "PLEASE NOTE THAT MARY LOU WINTERS IS NOW SUE ANNE WINTERS." This is one of those apparent legal department name switches; there can be either no people with a particular name in the locality of the episode, or so many of them that it cannot possibly refer to one specific person.

But how about the real people in this episode—the public, historical figures to whom this rule does not apply? Well, there's something going on with these, too. The name of legendary record producer Sam Phillips is well known to anybody who has even a moderate interest in Elvis. Yet in the script and on the screen, he is called only "Mister Phillips." Maybe it's just so that we don't have the confusion of two different Sams being called by the same name. The disc jockey with whom "Mister Phillips" has lunch is Dewey Phillips, named in the script but not in the aired episode—perhaps again avoiding the name duplication. Dewey Phillips crossed color barriers on his local radio show and helped to make stars of Elvis Presley and other Sun, Stax etc. artists from the Memphis area. Yet Sun Records employee, Marion Keisker, is fully named in the script and on screen, and so is Elvis's friend Red West, but you'd expect that. Not only was he the technical adviser on this ep, but the role of Red West was played by his son!

SCRIPT TO SCREEN: The 2/1/93 FR script I have for this ep is so close to the aired version that I have hardly anything to say about it. The only difference worth noting is that at the beginning of Act Four (when Al asserts that Sam did help Sue Anne even though nothing seems to have come of it), Al has a nice little bit that was probably cut for time: "You planted a seed. Sometimes it takes time. It wasn't her time yet." The title page mentions that the episode title was "(formerly 'Elvis')."



ALUMNI WATCH: Mary Elizabeth McGlynn (Sue Anne Winters) was in *The Kid with X-ray Eyes* (1999) and *Invisible Dad* (1997). She's guest-starred in *Star Trek: Voyager*, *Murder*, *She Wrote* and *Xena: Warrior Princess* (as Pandora). John Scott Clough (Frank Bigley) was in the movies *Phantoms* (1998), *Captain Ron* (1992), the *Asteroid* mini-series (1997), and such tv movies as *What Ever Happened to Baby Jane?* (1991) and *Return to Green Acres* (1990). He appeared on *Night Court* (twice), *Family Ties* and *Herman's Head*.

Lisa Jane Persky (Marion Keisker) played Lisa Farber in *Coneheads* (1993), Alice in *When Harry Met Sally...* (1989), Babe in *Great Balls of Fire!* (1989), and Delores Dodge in *Peggy Sue Got Married* (1986), along with many other film and tv movie credits from 1978 on. She's guest-starred on *Touched by an Angel*, *King of the Hill*, *The X-Files*, *The Pretender*, *Designing Women*, and even the short-lived *Mann & Machine*. Garn Stephens (Gladys Presley) was in *Halloween III: Season of the Witch* (1982), *The Sunshine Boys* (1975, as the Stage Manager), and the *Blind Ambition* miniseries about John Dean (1979). She also was a regular on the old spinoff series *Phyllis* (1975) playing Harriet Hastings. She's guest-starred on *Family Ties*, *Charlie's Angels* and *All in the Family*.

Gregory Itzin (Mister [Sam] Phillips) plays Sergei in the tv series *Strip Mall* (2000) along with two films from this year, *What's Cookin'* and *Dancing in the Dark*. He was in the films *The Fabulous Baker Boys* (1989), *Teen Wolf* (1985), *The Best Little Whorehouse in Texas* (1982), and even *Airplane!* (1980, as Religious Zealot #1). He's been in about nine tv movies, one of which had the intriguing title *Hi Honey - I'm Dead* (1991). He was a regular on the tv series *Murder One* (1995), *Something Wilder* (1994), and *The Nutt House* (1989). He played Joel Marks in at least three episodes of *Profiler*, Chuck in two episodes of *It's Like, You Know...* (1999), the School Psychologist in two

episodes of *Party of Five*, two characters in two different *Star Trek: Deep Space Nine* episodes, Phil Campbell in the “Jeraldo!” episode of *The Pretender* and Undersecretary of State, Lawrence Culbertson in an episode of Don Bellisarios’s current series *JAG*.

John Boyd West (Red West) is the actual son of Red West. John was born in Memphis in 1970. When he was seven, his family moved to California, where Red West was a regular on *Black Sheep Squadron*, the series that gave Don Bellisario one of his first big breaks as a writer. John’s first role was in a tv movie called *Hard Knox* (1984), which starred both Red West and *Black Sheep* star Robert Conrad. John also guest starred in the tv series *Reasonable Doubts*, *Tour of Duty* and *True Colors*. When he’s not acting, John works in the Heating and Air business.

Eric Bruskotter (Beau, one of the guys trying to cut Elvis’ hair) is best known as quirky catcher Rube Baker in *Major League II* (1994) and Scott Bakula’s movie *Major League: Back to the Minors* (1998). He also played a catcher in a much darker baseball film, *The Fan* (1996). Eric played Private Scott Baker in the *Tour of Duty* tv series (1987-1988) and the recurring role of Richie on *Providence* (1999). He’s in a new film called *The Hollywood Sign* (2000). He played Big John in *Can’t Buy Me Love* (1987, a film shot in Tucson), and Breckinridge in *Starship Troopers* (1997). His guest-starring credits include *The Pretender*, *JAG*, *The Wonder Years*, *Cheers* and *Sports Night*. His brief appearance as a young troublemaker in “Memphis Melody” is matched by an equally brief appearance as Red, a heckler of the demonstrating women in the “Liberation” episode of *QL*.

Frazer Smith (disc jockey) is a disc jockey himself, albeit not the one in Memphis that first put Elvis on the radio. (That was Dewey Phillips). Frazer Smith is a Los Angeles radio personality, billed on his web page as His Royal Weirdness. He plays himself in the 1999 independent film *Dead Air* and also in the 1993 film *Body Shot*. He was a News Reporter in 1991’s *The Fisher King* and a DJ in *Electric Dreams* (1984). And yes, he lists the *QL* role among his credits on his web page.

I can’t find any other credits for Melissa Bernheim (Julie Winters). I assume she’s the sister of Robin Jill Bernheim, a *QL* producer and the writer of this episode.

Lastly, Michael St. Gerard, the mirror image for this episode, starred in *Elvis, the Early Years*.

NOTES: Sharon Major provides the following bits of information on this episode about which I was quite oblivious: Mark (Thompson) & Brian (Phelps), morning talk-radio/disc jockeys for KLOS in Los Angeles, appeared in the diner scene for “Memphis Melody” and actually did their radio broadcast from the set on 2/5/93. Scott teased them about having to get

their hair pinned back in a French twist so that they could really look like guys in the '50s. In Scott’s interview with them later that summer (8/17) Scott revealed that his daughter appeared briefly in the “Memphis Melody” episode as the little girl praying in the diner. Mark and Brian remarked that as the scene was being shot, it was fun watching Scott look like the proudest dad around.

I might also mention that during the filming of “Memphis Melody”, Scott (still in Elvis attire) dashed off to film a segment for CBS’ *The Ultimate Driving Challenge*, which aired on April 23.—SAM

During the filming of this episode, a brief vignette in the diner with Sam and Al with an unseen but beleaguered waitress/waiter was produced for use at the *Quantum Leap* convention. Employing the blue-screen technology, fans paid to appear as the waitress or waiter in custom-made videotapes “with” Scott and Dean. It was extremely cool thing, especially for the handful of fans who had enough acting ability to make the most of the role.

As a final note, the exteriors in this episode were shot on the same part of the Universal lot as the exterior scenes for “Trilogy,” also directed by James Whitmore, Jr.

NEXT ISSUE: MIRROR IMAGE!
(and don’t think I’m done with you yet!)

Season Five Quiz (Part Eight) Answers

Episode #93: The Leap between the States

1. Captain John Beckett, somewhere in Virginia
2. Yankee (who pretended to be Southern)
3. Olivia Covington Beckett
4. King

Episode #94: Memphis Melody

6. Elvis Presley in Memphis, Tenn.
6. Sue Anne Winters
7. It was a birthday present for Elvis’ mother.
8. Marion Keisker.

OTHER VOICES IN QUANTUM LEAP FANDOM

by Karen Funk Blocher and Margaret Colchin

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

FAN CLUBS

Project Quantum Leap is the main US-based club for the series, with members literally all over the world. Information and membership form can be found on the back cover of this issue, with even more information at our website: www.projectquantumleap.com

The official French Fan Club is **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, has been taken over by Trudy Costagliola and May Ling Ong and renamed **Leapers Unlimited**. Regretfully, the previous editors had to pass the torch. The new incarnation will try to publish an 8-10 page newsletter, called *Leapers Gazette*, about every three months. Australian subscriptions are \$16 AD per year, and overseas memberships are \$15 US (US funds only) per year. You can send your subscription application to Trudy at P.O. Box 4025; Castlecrag, 2068; NSW, Australia, or, if you're in the US, you can send a check in US funds to Janey Graves, 409 Chestnut, Osawatomie, KS 66064. If you're already a member of the previous Club, your membership will be transferred to the new Club, and you'll be sent a renewal notice when your membership expires. For further information, write to Club director Trudy or e-mail her at quantumleap88@hotmail.com

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*. To join, write 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 (cheque payable to Ms. Emma Fee) or \$13.00 cash in US funds.

Publication of *Basically Bakula*, the zine primarily devoted to Scott Bakula, is 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

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

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.