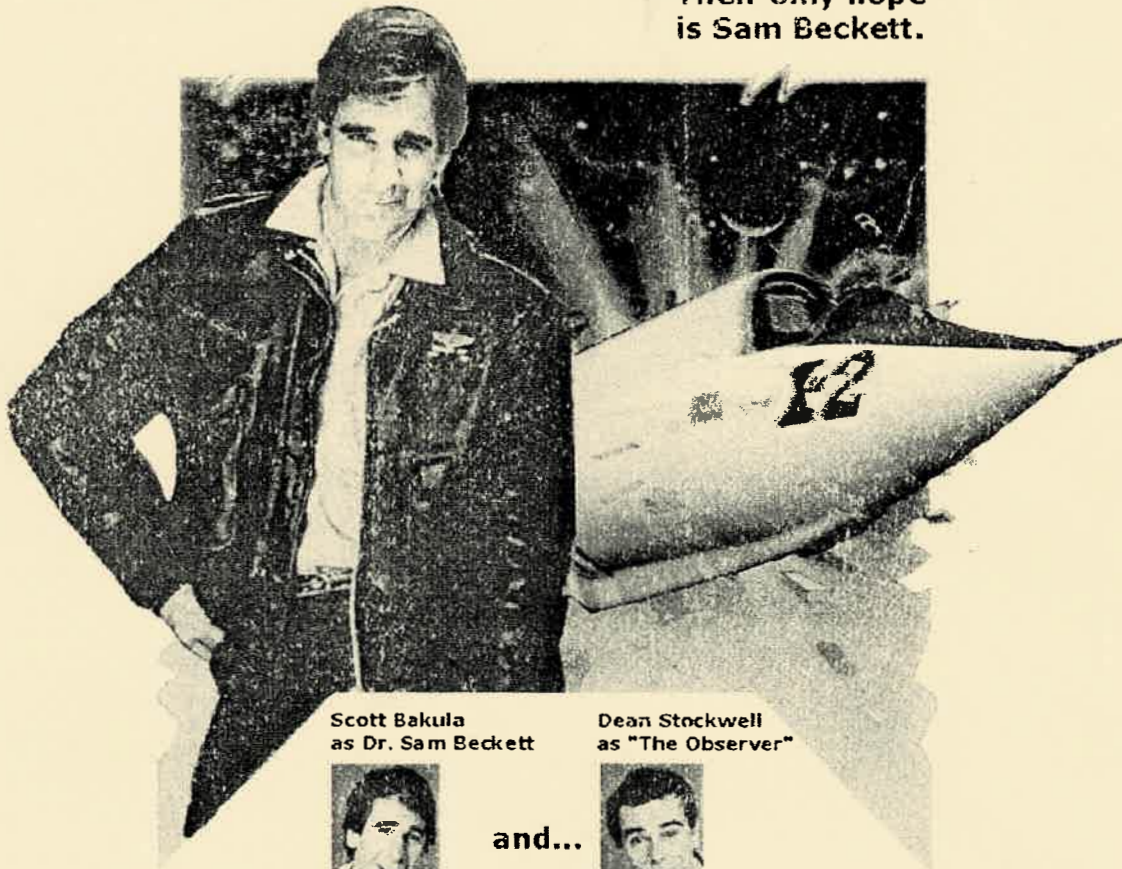


The Observer

from the files of Project Quantum Leap

There's been a mistake in time.
A test pilot is doomed...
and so is his daughter.

Their only hope
is Sam Beckett.

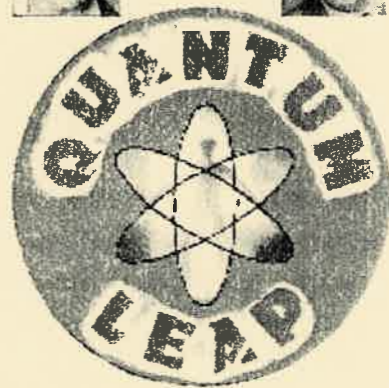


Scott Bakula
as Dr. Sam Beckett

Dean Stockwell
as "The Observer"



and...



ACROSS THE 4TH DIMENSION

Issue 24

July 2001

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Thanks to John Blocher, Jay Schwartz
 LPOs & Leapers everywhere

Twins Trip to NYC

Last June, former PQL staffers, Teresa and Tracy Murray (T 'n' T) made a real trip to TV Land—the Network, that is. Teresa became a contestant on the *TV Land Ultimate Fan Search* game show, which aired last August. Tracy writes, "Needless to say Teresa did not win; can't even say it was close. But hey, she looked good, we got a free trip to New York and a consolation prize...a big Zenith television that wouldn't even fit in our Entertainment Center." For those who haven't heard from Tracy and Teresa in a while, or those who would just like to know more about their funny adventures in NY and on the show, check out their very spiffy web-page, complete with photos at:
<http://members.aol.com/immurdoc/ateam/newyork.htm>

**Scott and Chelsea at the
 Hamilton Academy Benefit**

Scott and Chelsea, along with about 25 other performers, participated in a benefit for the Hamilton Academy of Music on February 24, 2001 in Los Angeles. The Hamilton Academy is part of public high school, Hamilton High. The evening was a dazzling assemblage of talented performers. It was incredible to watch so much talent all in one evening. Scott and Chelsea, along with dancer Frank Williams, performed a version of "Steam Heat" (including an over-the-head high kick from Chelsea) that brought down the house in the first half. In the second half, Scott and Chelsea performed the number "Priest" from Stephen Sondheim's *Sweeney Todd*. It's a darkly funny piece, but difficult to sing with its intricate back-and-forth exchanges from the two participants. Scott and Chelsea sang it perfectly, with exquisite timing and without missing a note. We always knew Chelsea was a terrific dancer, but she showed great singing talent and a flair for the comedic in this number.

Lucky Leapers who attended the event got more than their money's worth. After the performance, everyone went to a reception at which Scott and Jay made sure everyone got a picture with Scott. It was a wonderful weekend, not only because we got to see Scott and Chelsea, and the benefit performance, but also because we were once again able to spend a weekend with our dear Leaper friends.

Don't miss a more detailed description of the evening in Debbie Kyzer's Close Encounter that begins on page 9.



Sandy Pintaric, Margaret Colchin, Anita Balestino,
 Rosie Colchin, Karen Scheffler and Billie Mason
Photo by Sandy Pintaric

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"The Final Frontier has a new beginning"

It didn't take long for us to start searching for (and find) information on Scott's latest project—his starring role as Capt. Jonathan Archer in the new Star Trek series, called *Enterprise*. The series is scheduled to begin airing in August (assuming the Screen Actors Guild is able to settle their demands without a strike) on UPN in the Wednesday 8pm time slot. In a UPN press release, *Enterprise* is "set early in the 22nd century –150 years before James T. Kirk helmed the famous starship—(and) explores the history of intergalactic upheaval that eventually leads to the formation of the Federation." Archer is "a physical and intensely curious captain with a bold personality. Although he has a strong sense of duty, he is a bit of a renegade and is not afraid to question or even disobey if he feels in his gut." When Scott's role was formally announced, co-creator and executive producer Rick Berman said, "We couldn't be happier. Scott personifies the charm and intelligence that the role calls for."

We even found news from the very first day of shooting for the two-hour series premiere (entitled "Broken Bow") posted on the TEAM TREK website. "Scott Bakula (Capt. Jonathan Archer) performed in his first scene aboard the bridge of the 'SS Enterprise.' However, Mr. Bakula did not make his first bridge appearance as Captain Archer. Instead, when called to set, Bakula emerged from his trailer, dressed in black pants and a gold (original series) Star Fleet tunic. Swaggering across the sound stage, he made his way to the bridge set piece and planted himself squarely in the command chair, then announced, 'Helmsman, set course for that planet with the sexy green space-ladies!' (or something to that effect) Immediately, the entire crew roared with laughter. Something, which only added to the humorous moment, was the fact that, there was no helmsmen present, or even the helm for that matter. The helm station had been moved to a far corner of the sound stage to make way for the cumbersome cameras, lights and miles of cable which snake around the set. Jerry Fleck (the first AD), a serious man by nature, made his intentions clear by replying, 'Sorry Scott, were not making that kind of Trek.' Again the crew laughed. Bakula (mocking a spoiled child) stood up, stomped a foot, and cried, 'But I wanna be Captain Kirk!' Abruptly, Bakula exited the stage, only to return, later, in his zippered jumpsuit as Captain Jonathan Archer. Beyond showing up and delivering dialogue, the lead actor of a weekly TV series also takes on the responsibility of setting the on-set tone. So far, Bakula has set a tone of playfulness, crossed with intense professionalism. He is a man who

knows his lines and hits his mark without the presence of ego. His experience and knowledge of the rigors of performing in a weekly drama has made putting a difficult project together, a much easier task." Thanks to TEAM TREK for the info. Visit their site at www.geocities.com/team_trek/

In addition to his new weekly series, it was also announced that Scott has extended BPI's first-look development deal with Paramount Network Television, in which he and partner Tom Spiroff will continue to develop projects encompassing series, telefilms, features and specials.

In that same Paramount press event, Scott briefly answered questions about his new role. When asked if Leapers and Trekkers would get along, Scott replied, "Oh, I don't think there'll be a problem. I have been greeted by people all over the country already with a lot of elation and excitement. We're already getting faxes from Leapers around the planet, who are excited. Hopefully they can put aside the roles and just be happy to see me once a week again." When asked if Dean might be making a guest appearance someday, Scott said, "I thought about that. Wouldn't that be fun?"

Information for the above came from a variety of websites, including postings by Christian at www.trektoday.com and from www.startrek.com

Don's New Horizons

Don Bellisario is also moving ahead in the up-coming season. After revealing the new CBS Fall Schedule in New York last month, Les Moonves announced not only the renewal of *JAG* for two more seasons, but also that Don's newest project, *First Monday*, will be a mid-season replacement.

As mentioned in the last issue of *The Observer*, the show is an effort to "lift the red velvet curtains" of the Supreme Court, focusing on the lives and the high-pressure work of the justices and the law clerks who serve on the nation's highest court. On a recent Sunday in May, Don hosted a cast and crew screening of the *First Monday* pilot at Paramount. Don wrote and directed the pilot, and Harriet believes "it ranks among his best work to date, which is saying a lot...DPB is busily engaged in assembling the staff and crew for *First Monday*, which should start filming in August.

"*JAG* will start production mid-July...(with) the Seventh Season of *JAG* tentatively set to debut on Sept. 18th, with "Adrift, Part Two." Thanks Harriet, for keeping us up-to-date.

CATCHING UP WITH BEVERLY LEECH

by Janey Graves

(Compiled from e-mail correspondence from November 2000 and April 2001)

Janey: Professionally, what have you been doing recently?

Bev: My most recent credits include *Jungle Juice*, a movie that was still in postproduction as of May 1. In that film, I play the wife of Christopher Walken, (he was very cool). Martin Landau is the producer of the film, and I got to talk to him a lot through the day as well. A more gracious man never walked the earth. I also appeared in an episode of *Star Trek: Voyager* that aired last November and an episode of *The District* that aired earlier in the season. In November, I shot an episode of Don Bellisario's *JAG*.



Beverly in this season's *JAG* episode,
"Baby, It's Cold Outside"
Screen capture by Billie Mason

There is an episode of *Arliss* on HBO, tentatively scheduled for June 3rd or 9th. The production office still hasn't gotten word from the network which date is firm, so even the ones I've quoted may be switched around. Just look for the title and episode number, "Setting Precedents" #601.

I'm also the voice of the character 'Yraxis' on the new computer game of *Star Trek: Away Team*, currently distributed on CD-ROM by Activision.

Last year in May, I got to go to Amsterdam to shoot an internet commercial. In spite of the actor's strike, they

signed a union agreement and I got to go to Europe (my first time there). What an incredible experience that was.

Janey: Congratulations on your marriage. Would you tell us about the wedding?

Bev: There wasn't a wedding. We eloped (but NOT to Vegas). Christian and I had been dating a number of years and engaged for a year, but I refused to live with him unless we married. One day, he found an apartment, decided that he was READY, and we eloped. We are saving for a wedding and plan to have it in Philadelphia, his hometown. I doubt I would have ever remarried if I hadn't met Christian. He's an incredible man.

Janey: How's your daughter, and how does she deal with your career?

Bev: My daughter, Kate, is great. She's 11 now and in her first year of Junior High. I don't think she was ever truly aware of my career, until recently. I spend a lot of time in "Mommy Mode," with the cooking and the driving and the orthodontist and the science projects, you know? I have a lot of downtime between jobs, so I get to be a hands-on Mom. There's not enough fame to interfere with normal routine and my job, to her as a young girl, was more like playing dress-up. It wasn't until a boy at school recognized me and freaked out that I was her mom, that she had any idea I had any impact 'out there.' She has recently begun acting classes herself, although I sorely wish she would choose something else. It's a hard business . . . however, I understand the creativity in her and that she needs an outlet. I found a wonderful teacher that actually teaches some basic acting technique and then applies it to scene study appropriate for children—fables, Abbott and Costello routines, Shakespeare, etc. There are a lot of child-oriented classes out here, but they're more about "give us your money and we'll make your child a STAR," or cold-reading for commercials, etc.—no real technique. She shouldn't have full-on adult technique, but she is being introduced to basic ideas that will always serve her should she take this any further. Kate is very artistic and expressive and there are lots of ways to do that.

She may just get her ya-ya's out and move on to something else.

Janey: Have you spoken with any other *QL* alumni lately?

Bev: Well, I've talked to Dan and Natasha and Johnny, of course. Dan frequently works on *Nash Bridges*, a show on which my husband, Christian Meoli, has a recurring role. Actually, that's how we hooked up—on the *Nash* set. Dan and my hubby talk on the phone every couple of months - what a funny guy. So great.

I did run into Scott Bakula at the local postal service. Apparently, he rents a PO Box to receive mail. He was looking good, as was his son. His son is about the same age as my girl and he really is a good-lookin' kid. You know, I hadn't seen Scott around the neighborhood before then, so I was caught off-guard. I was really irritated with myself that that had to be the one day I was painting the apartment—dirty hair in a ponytail, rough clothes and yechy hands . . . you get the picture. He had a hard time recognizing me (also because I've dyed my hair since we worked together). It was kind of funny, 'cause he just thought some strange woman was yacking it up with him. After he finally made the connection that he knew me, it was fine, (but) boy, was I embarrassed. He is looking well and is as good-natured as I knew him before.



Recent shot of Bev with new hair color.

Janey: Any travels you would care to tell us about?

Bev: As I mentioned above, I traveled to Amsterdam last May. It was a short gig, so I didn't get to take my husband with me. Getting lost in the Red Light District just isn't the same experience when you're not with the one you love, you know? I felt very safe there however, even with all the junkies on the street. The government supports them so there's no reason to mug me. Thank goodness that most of the Dutch speak English to give me directions. It took me a couple of hours, but I finally did find the hotel. I worked most of the time, so I didn't get to tour the museums or the canals during business hours, but I took long walks along the canals after work, looking at the old homes. Those people are so clever—and fun. They DO love to party. If I drank—which I don't—I'd still be nursing that hangover.



Janey: Would you like to mention some charity or community involvement that you are passionate about right now?

Bev: The organization that I'm most involved in is the Southern Poverty Law Center. I'm from the south and the race hatred is still in full bloom, on both sides. The SPLC, run by Morris Dees, teaches tolerance, but is also incredibly active in the legal arena against the KKK and neo-nazi's, or military hate groups. They go after the kind of hate crimes that involve mail bombs

sent to judges who perhaps had made a legal ruling that offended them. I found out about them when I read that they had bankrupted the KKK in Alabama. They were able to successfully investigate, identify and prosecute the members that had tortured and murdered a local boy. The organization was held liable and all of its holdings and property were given to the boy's mother. I felt that they were practical and capable of using my money to actually effect a change. Many people in the black community do not have funds for strong legal counsel, and I strongly believe in setting legal precedents. So, I give to them on a regular basis.

I regularly give clothing and food to local charities, but I also give to the mission downtown to help pay for Thanksgiving and Christmas dinners for the homeless and poor—that's where I spend my money. But personally I give my time to families or individuals affected by the disease of alcoholism—both the drinker and/or the families. There's no money involved there; I do that "for fun and for free."

Janey: Do you have a web site?

Bev: Personally I haven't set up any web sites, but a couple of nice fans have. Dairenn Lombard has set up two sites:

www.artist-bros.org/dlombard/beverly.htm
and

www.artist-bros.org/dlombard/autograf.htm

Another, by Jill Sheehan, is for a series I did for PBS and is called the *Mathnet* Web Site:

<http://start.at/SquareOne>

If you have any trouble accessing those, just search the web under Beverly Leech, *Mathnet*, or Square One.

Janey: Is there any particular book, movie, play, or television show you are excited about?

Bev: I'm excited about *Dancing in the Dark*, a film I saw recently. As for a book: *The Dangerous Husband*, by Jane Shapiro, and any short stories by Edna O'Brien. I'm also a fan of the poet, Leonard Cohen and the painter, Robert Rauschenberg. My favorite video rentals are *The Princess Bride* and *The Birdcage*, but my favorite movie to watch with my kid is *Rookie of the Year*. I'm excited that the Philadelphia Eagles were {last November} in first place, and that the Philadelphia Sixers were also on fire. I'm a big sports fan—as is my husband—so we watch more games than movies.

Janey: How does Hollyweird work? Who gets invited

to premieres? Is it up to agents/publicity managers to seek out invitations for their clients; or, in the case of big stars, do the organizers seek the stars out and ask them directly?

Bev: Hollyweird: Who knows? She's a fickle woman, and the price of my serenity is that I no longer try to understand her. Invites: anyone with or in the project, and whoever appears 'hot' or knows somebody. Sometimes agents/publicists (set it up), but organizers do that too. Whatever works.

Janey: Any stories from the set of "Sea Bride?"

Bev: It was one of the highlights of my career. I've done a lot of big projects, but I've forgotten about most of them. *QL* is one of a handful that has had such lasting memories and lasting impact. There wasn't just one particular thing—it was everything. The most charming thing was that Scott and Dean and the DP {Michael Watkins} loved practical jokes. While filming the scene in the beginning where I hide in the closet, they had everyone tiptoe quietly out while I was in there, with the camera running to catch my expression. Imagine me inside, with no cue line and no door opening and finally me, timidly peeking out to find the set deserted. On another take, they took out the back wall, and put in a fake "black" so that I would think it was the same as before. Then they placed a techie behind that to grab me in the dark. Yeah, I shrieked, and they laughed their heads off. The only other memory is that Scott was the perfect, romantic leading man and that Dean was solidly funny and so down to earth.



Screen capture by Billie Mason

{ed. note: Thanks so much to Beverly and Janey for this interview. Check out Beverly's many screen credits in *String Theory Redux* on page 24.}

A LETTER FROM KIMBERLY CULLUM

Presented by Sharon Major

Kimberly Cullum, who won a Youth in Film—Best Actress Award for her portrayal of Abigail/Sammy Jo Fuller in “Trilogy,” is just now finishing her college freshman year in Los Angeles. Working steadily throughout her teen years, she has already amassed quite a varied and substantial resume. In addition to serious drama (*Reasonable Doubts*, *Nothing Sacred*) and sci-fi (*VR.5*, *StarTrek:TNG*), Kimberly has also worked on several sit-coms such as *Home Improvement* (for which she won a Young Artist Award) and *Grace Under Fire*. Check out a complete list in String Theory Redux, starting on page 22.

Kimberly graciously agreed to answer a few questions, but went far beyond my expectations in the delightful and detailed letter that follows. Please join me in hoping that all of Kimberly’s wishes come true.



Dear Ms. Major,

Quantum Leap was such a wonderful experience for me. I was ten years old when I was cast to play Abigail and Sammy Jo. To get the part I went through the usual casting process. I read a scene or two for the casting director and then I was called back to read for the producers a few days later. I

didn’t have a script, so I had no idea what the story was about. (You are usually just given a few pages to read at an audition.) I remember at the call back they asked me if I could do a southern accent and I said yes, because I had just finished a movie using a southern accent. Then several days later I was called back again, only this time they asked me to read the part of “Sammy Jo.” I had previously been reading for Abigail and since I didn’t have a script, I didn’t know it was a dual role. That was a little confusing.

The scene I read for Sammy Jo was the ending courtroom scene and I had to cry. I still had no clue what the story was about, but the audition went well and I got the part. But it wasn’t until I went to the wardrobe fitting that I found out I would be playing both Abigail and Sammy Jo. There were many more surprises in store. At the end of the fitting they brought out a “fire suit” for me to try on and I learned I had a scene in a burning building! That’s when I knew this was going to be a very exciting shoot.

The only part that wasn’t fun was when they told me they’d have to die my blonde hair brown so I’d match everyone else. Every morning I had to come to the set before everyone else (except the poor hairdresser) so she could put the brown hair color on my hair. It was a temporary color put in a mousse, so it made my hair really stiff, and it would rub off on my pillow at night. They finally decided that was too much work so when I became Sammy Jo they bought a brown wig for me to wear. That meant I didn’t have to come in so early, but all I remember was how itchy that wig was. I’d stick pencils under it and try to scratch my head in-between takes.

The night before my first day of shooting I was really sick. My mother wanted to call and tell them I was too sick to work, but I wouldn’t let her. I was really excited about doing this part so I think I

actually willed myself to feel better the next morning even though I was still coughing. We went to the set not knowing what I'd be filming that day because I still did not have a script. When I got to the back lot at Universal the A.D. told me I didn't need the script since the scene we would be shooting did not have any dialogue. My very first scene was the fight scene with Violet! The stunt coordinator showed us how to block out the fight, then they turned on this huge fan to blow dust at us. I then spent the remainder of the day beating the daylight out of the little girl who played Violet! That was just the beginning of my stunt work!

By the end of the day, I finally got a script and that's when I found out there were lots more stunts to be done. I had to break a bottle over Leda Ader's head, crawl out of a second-story window, get trapped in a burning building and be dragged by my hair while rigged to a harness. I couldn't wait to do it all. I was in Ten-year-old Heaven. I was so enthusiastic about doing everything that they gave me an official stuntman's hat. It's one of my most prized possessions.

There are not many parts written for children that are as interesting and intense as the Abigail/Sammy Jo role that Deborah Pratt wrote. That's why it was such a pleasure to do the "Trilogy" and I still think it was fascinating storytelling. It was a very complex role for a child—playing the emotionally fragile Abigail and then playing my own daughter, who had to be a different character. It was a part that any adult actor would love to have. The fight scene with Leda Ader, the scene in the burning house trapped in the "chifferobe" and Sammy Jo's courtroom scene were all very demanding and I feel lucky to have been chosen to bring those characters to life. I was also rewarded that year by winning the Youth in Film Award, which is comparable to the Academy Awards for young people's performances in television and film.

The "Trilogy" was also special to me because it was more than just a guest star role. Sammy Jo is an important part of the *Quantum Leap* story, because she is Sam's actual daughter. I would love to see a follow-up story with a *Quantum Leap* reunion movie. I remember "Trilogy" ended with

Al telling Sam that Sammy Jo is now grown up, and having inherited Sam's intelligence, she is working on the Project to bring him back. I think that would be such a wonderful story and I would be thrilled to play Sammy Jo as an adult now!



It's been nine years since I did *Quantum Leap* but it's very obvious to me that it is one of those shows that will never be forgotten. I've had people run up to me in airports and ask if I'm Sammy Jo, and I still get fan mail regarding the show. But of course the best part of all was working with Scott Bakula. He was just so nice and I really loved working with him. Dean Stockwell, James Whitmore, Jr. (the director) and Deborah Pratt were all so wonderful to me and made my time on the set so enjoyable. It was a lot of fun for me and I'm glad to know the "Trilogy" was voted the best episode of that season.

It's been fun for me to go back in time and think about all of this. I've done a lot of roles from comedy to drama. I've played everything from Jonathon Taylor Thomas' girlfriend on *Home Improvement* to an alien on *Star Trek*. I've spent days drowning over and over again in a huge water tank for a recurring role on a sci-fi series called *VR.5* and I was even shot and killed and then returned as an angel in a film called *The Rapture*, with Mimi Rogers and David Duchovny. I've done a lot of work in front of live audiences filming sitcoms, which I love, but I think my heart will always be in drama, whether in television or film.

As you know, I'm currently in college here in Los Angeles and I've been balancing both acting and academics. Acting is my life's passion but I also want to be well educated. It's not easy, but fortunately my school is very cooperative regarding my career choice.



On the set with Scott and James Whitmore, Jr. without the itchy brown wig or sticky hair coloring

Quantum Leap will always be one of my favorite roles because I will always feel that I was a small part of the big picture. As I said, it was more than just a guest-star role. Everyone involved was so kind and when the season ended I was the only child guest star invited to the cast party, which made me feel very special. I remember when the shoot was over and I returned to my school my classmates were very impressed that I had been working on *Quantum Leap* since it was everyone's favorite show.

After the show ended I was fortunate to be invited to a couple of the *Quantum Leap* conventions and see my castmates again, but I haven't seen anyone since then. So if you are in contact with Deborah Pratt again, please return the hello and send my best to her and anyone else involved in "Trilogy."

It's funny that you asked if I'm related to John Cullum, because casting directors have been asking me that for years. I even worked with one director who insisted that he must be my father or uncle or grandfather or something! Unfortunately for me, we are not related at all. (My father is Leo Cullum, a cartoonist for *The New Yorker* magazine.) I did meet John Cullum once. He was very sweet—he said I should just tell everyone that we are related.

Your instincts about Melora Hardin are correct however. I studied acting with Diane Hardin (Melora's mother) for a while, but I did not know about her daughter. I met Melora for the first time on the *Quantum Leap* set, and I think my mother made the connection. I haven't seen Melora since the show, but I have run into Diane now and then and I always ask about Melora. I no longer study with Diane, since she primarily works with kids, but I think my younger sister recently took her class.

Sincerely,

Kimberly Cullum

This issue's cover art is a parody of the poster for the 1984 movie *The Adventures of Buckaroo Banzai Across the Eighth Dimension*, which is about a hero who is a neurosurgeon, physicist, rocket-car driver, rock singer, and government troubleshooter. Hmmm.

A Close Encounter with Scott Bakula

at *You Gotta Have Friends*,
a benefit for the Hamilton (High School) Academy of Music
by Debbie Kyzer

Spare me the Details, Just Cut to the Chase!

The evening of February 24, 2001, in Los Angeles was a rainy, chilly one, but the performers inside the concert hall at the Hamilton Academy of Music were hot! Our favorite actor, Scott Bakula, was particularly hot in a number called "Steam Heat," from the Broadway show *Pajama Game*. He sang! He danced! It was thrilling! When the curtain parted, Scott, Chelsea Field, and Frank Williams were in silhouette and posed for a jazzy song and dance routine. The spotlights then revealed their bowler hats, black suits, black shoes and contrasting white socks. (Why do white socks seem familiar? Hmm.) If it were possible for you to hear me sing the chorus, I'd try to, but the lyrics went something like, "I got psss-steam heat, I got psss-steam heat, I got psss-steam heat/But I need your love/To keep away the cold." And if it were possible for you to see me dance, I might attempt some of the steps, but it's probably better that you can't and I don't! I know I couldn't reproduce the neat tricks they did with those hats: tossing them in the air and catching them on their heads, for example. The grin on Scott's face reminded me of his Gene Kelly impersonation in *Men, Movies, and Carol*; that's the vaudevillian, crowd-pleasing sort of number "Steam Heat" turned out to be. The applause, whistles, and cheers were loud at its conclusion (and that was just the Scott fans' section!)

But I'm getting a little ahead of myself. We were treated to our first look at Scott in the opening number and theme song of the show, "You Gotta Have Friends," during which the entire cast was introduced one by one. Scott was quite striking in a brown three-piece suit and tie. Perhaps "striking" and "brown" are understatements. This reporter's breath was taken away, in fact! After his introduction (wild cheers and applause), he took his position at the audience's far right. He sang with enthusiasm, smiling, gesturing, and interacting with the other singers. Since no photography, flash, video, or otherwise was allowed, I rely on memory to write this. Hair length: not as long as in *Papa's Angels* but not as short as in *Nowhere to Hide*. White streak: I couldn't see it, but that doesn't mean it wasn't there!

That covers Scott's part in the first half of the show. From the program I could see that coming up in Act Two would be a song from *Sweeney Todd*, the musical

Scott has said he'd like to do, and "Somewhere" from *West Side Story*.

A Moment We'd All Been Waiting (and Waiting) For

I didn't see how the show could get any better, or the anticipation any higher after "Steam Heat." I had no way of knowing how much I'd love Scott as Sweeney Todd, a role he relishes, from the Sondheim Broadway show of the same name. Scott and Chelsea Field were paired again in "Priest," and they obviously enjoyed performing together. Ms. Field brought an awesome and surprising presence to the stage, due to her talent and her naturally statuesque profile. Now, I'm not crazy (no pun intended) about Stephen Sondheim's music, but I do like that this song is both comical and macabre. Scott played both characteristics to the hilt, aided by his shadowed eyes, slick center-parted hair, and suspenders (my favorite part of his costume!)

Now a word about the other parts of the show. Yes, there really were other entertainers in *You Gotta Have Friends*, but I considered them to be the what-comes-before and the what-goes-after the main attraction: Scott! That was before the show started! There were a couple of familiar names on the program: Charlene Tilton from TV's *Dallas*, and David Naughton from (among many other things) the movie *An American Werewolf in London*. However every performer onstage that evening is a star in his or her own right. One of my favorites was Alison England singing "A Word on My Ear." Her gorgeous operatic voice filled the hall and her perfect comedic timing made this funny song downright hilarious! The band consisted of the pianist and director, Ben Lanzarone (loved his Beatle haircut), bassist Frank Abraham, and drummer Danny Taylor; that's only three musicians, but they sounded like many more. It can't be easy to accompany such a variety of song stylists and dancers, but they skillfully and seamlessly did so.

Scott's rich lyric baritone voice was featured in the show's last number, "Somewhere," from *West Side Story* (and "It's a Wonderful Leap"! No, he didn't sing solo, but from where I sat, he might as well have been alone onstage. When he sang his first note, all the other voices (beautiful as they were) faded a bit. I think a hush fell over the audience, but I can't be sure

because I was listening to Scott so very closely. What a memorable moment at the end of a show filled with so many memorable moments.

Up Close and (Kind of) Personal

The moment we'd been waiting for, the opportunity to see Scott singing and dancing onstage had come, and he couldn't have had a more appreciative and demonstrative audience. Then *You Gotta Have Friends*, which rivaled anything on Broadway in talent and musicianship, ended; but for many members of the audience there was much more to come.



Scott and Chelsea at Reception
Photo by Debbie Jones

The reception was held in the foyer of the Hamilton Academy of Music, just a few steps away from the concert hall. As I entered the building I encountered a volunteer who was making sure everyone who came in had a reception ticket. She took one look at me and said, "Of course you have a ticket!" We shared a laugh and then I proceeded down a long, wide hall toward the foyer. Tables decorated with centerpieces and balloons had been set up along this hall. At this moment I had two initial objectives: to find actor Adam Baldwin, whom I'd seen before the show and wanted to meet, and to find the food! There was no sign of Mr. Baldwin, who apparently didn't have a reception ticket, but there were several tables in the foyer laden with a variety of sweets, finger sandwiches, fruit, and punch.

I made my way to the table that had a big bowl of melon, grapes, and strawberries, determined to be a good girl. The three-piece band struck up a jazzy number, and more people poured into the reception area. Since I wasn't sure where Scott would enter, I posted myself in a strategic position in the center of the foyer. I nibbled my fruit and listened to the band, beginning to wish there was a dance floor. Suddenly I noticed a lot of photo flashes going off around the corner in the hall, and realized that I was alone (i.e.,

no other Scott fans) at my "strategic position." I ditched the fruit and made my way through the thick crowd as quickly as I could (ever dream about running through water?) and as I turned the corner I saw the semicircle of fans around Scott.

Scott! How long had he been standing there? About that time he smiled, Bakula-lightning struck, and I could only stand there and gaze at him through my bedazzlement. He was talking to fans and friends, smiling and greeting each one as though no one else was vying for his attention. I went around the semicircle, never taking my eyes off Scott, so I could set my camera down and quickly change lenses. I snapped several pictures, then noticed Margaret Colchin coming through the crowd. She asked if I'd spoken to Scott and warned that she thought he was about to leave. As I was getting in line, he and Jay Schwartz, his publicist, were thanking everyone and heading back down the hall toward the exit! Most of us, me included, just naturally followed them.

Jay looked back at me at the same moment I looked at him, and I blurted, "I didn't get a picture [with Scott]." He stopped Scott, told him, and Scott said, "Well, let's get one right here," or something to that effect! Patiently he turned toward Jay and put his arm around me. I asked, "Did we ambush you?" He said, "Oh, no, I'm OK." I had given Jay my camera and he was looking through the viewfinder. Scott said, "Have you got us?" Jay answered, "Yes, but you're way too close." I felt Scott's hand gently pulling me backward, and we took about three steps back. Jay took a picture and quickly said, "Let's get another one," and snapped another picture of Scott and me! I turned to Scott and handed him my program and pen, and asked politely for a "quickie" (autograph!!) He asked for my name and I told him, adding that we'd met at *Love Letters*. He thanked me for coming to that show, too. I was so horrified that I'd almost missed Scott entirely that I couldn't think of anything else to say except to thank him over and over. There wasn't time for anything else anyway, because Scott seemed to be gone quicker than Sam Beckett could say, "Why haven't I leaped?"

Spotted in the crowd before the show (in addition to Adam Baldwin) were Chelsy Bakula, Krista Neumann, Bonny Gibson, Diamond Farnsworth, and (I think) David Bellisario. I understand Scott's dad was present, too.

None of the fans were in any hurry to leave, so we stood or sat around the area where Scott had been. I met one fan for whom this close encounter with Scott was the first, and it reminded me of the sweetness of the first time I met him. This event was my third "close encounter," and because Scott truly appreciates his fans, it just keeps getting better.

**The Music of *Quantum Leap*,
Part Three: From Disco to Don Quixote**

by Karen Funk Blocher

Screen captures by Billie Mason

Season Two of *Quantum Leap* has some of the best musical moments of the whole series, which I'll talk about as we get to them. We'll have to plow through some other episodes first, so let's get started, shall we?

SEASON TWO

Honeymoon Express

This episode has no outside music at all, just instrumental soundtrack themes. When Al mentions the shooting down of the U2 (the spy plane), Sam says, "The rock group?" *The Home Theme* plays as Sam and Al discuss whether Sam can "make it" alone if he loses contact with Al.

Disco Inferno

Along with the white suit and platform boots, it's the song *That's the Way I Like It* by KC and the Sunshine Band that provokes Sam's memorable reaction, "Disco. I'd rather be dead!" Sam also suffers through *Kung Fu Fighting* performed by Carl Douglas, and *The Hustle*, performed by Van McCoy. The new 8-tracks in Chad's car include selections by Barry White, the Village People, Donna Summer, Neil Sedaka and Carl Douglas. With the benefit of 20/20 hindsight, Sam "predicts" that in a few years disco will die, and the disco maniacs will all become "urban cowboys." Al claims that in the 1970s he was "a dancing machine."

The country rock alternative is represented by Michael Murphy's *Wildfire* (as performed by Helen Buscema) and a smoking guitar solo supposedly by Chris Stone (Kris Kamm), which turns out to be part of the song *Outa Sight, Outa Mind, Outa Time* that he later performs on stage. The script describes this as "an original song—to be determined later. His style is similar to the music of Bruce Hornsby and the Range." The script also promises to have Chris "reeling off hot rockabilly guitar licks," which of course he does. I'm guessing it was written by Ray Bunch, possibly with Paul Brown. Otto Coelho (who plays the production assistant in this episode) once told me that the vocal was pre-recorded by the guy who used to sing the Taco Bell ads circa 1990, long before they hired that Chihuahua.

There's also a generic hard rock instrumental as Sam talks to Al on the balcony, very reminiscent of music in the later episode "Glitter Rock."



The Home Theme plays when Sam remembers Tom for the first time, and again when he realizes that Tom is dead.

The leap-out to "The Americanization of Machiko" includes a brief nautical medley that includes the *Sailor's Hornpipe*—or is that the Old Spice theme?

The Americanization of Machiko

Machiko sings something in Japanese as she cleans the kitchen floor. All I can tell you is that it's not *Sukiyaki* and it's not a song by Shonen Knife.

There is one recognizable piece of music in the episode, though: *Here Comes the Bride*.

What Price Gloria?

Venus, the 1959 Frankie Avalon hit, plays as Sam sees Samantha in the mirror and is ogled by Al. It's barely audible in the second NBC airing (or is that just my crummy 10-year-old tape?), but much louder in the first USA airing.

There's lounge-style piano music at the restaurant, but no specific melody I recognize.

Blind Faith

Sam leaps-in just in time to play the last (tonic) chord of, well, some classical piece at Carnegie Hall, followed by a two-finger performance of *Chopsticks*. In the apartment Sam listens to the real Andrew Ross' *Live from Carnegie Hall* LP. Sam later plays *Grieg's*

Piano Concerto in A Minor on the piano. I'm reasonably sure that's the same piece Sam was listening to on the record. Sam eventually learns that he played Carnegie under his own name when he was 19. Scott Bakula confirmed on *Super Bloopers and New Practical Jokes* that he played the fairly difficult classical piece himself.



This episode takes place while the Beatles are at the Plaza Hotel in NYC, days before their first Ed Sullivan appearance, as well as their Carnegie Hall debut. A reporter's flashbulb going off in Sam's face as he makes his way through the Beatle-charged crowd results in Sam's temporary blindness. Earlier in the episode, Sam catches a fainting girl who touched Ringo. Otto Coelho once mentioned that there was going to be a Kiss With History (which was later cut) in which Paul McCartney hears Michelle's name and is inspired to write the lyric of the Beatles hit song *Michelle*.

Al "couldn't play chopsticks in Chinatown." The day after the Beatles played Sullivan, Al supposedly went out and bought a Beatle wig, hoping to impress women with it. Al also tells Sam about Evita Evilatita, a Tijuana pianist who "used to play oldies with her toesies."

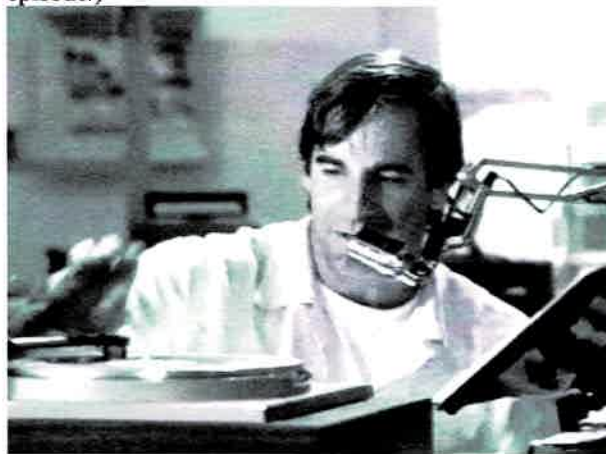
Good Morning Peoria

What a great, music-packed episode! It's a pretty good cross-section of the best rock & roll one might have heard on the radio in September 1959. It opens with Little Richard's *Tutti Frutti* (which peaked at #17 in early 1956), followed by Pat Boone's sappy *April Love*, which Sam grabs at random to fill the dead air. Al doesn't approve of *April Love* (and neither do Rachel and Brian at the station, nor Sam, once he hears it), but the song (which spent six weeks at #1 at the end of 1957) reappears on the radio in "A Leap for Lisa." Ironically, Pat Boone's version of *Tutti Frutti*

(which we don't hear) outdid Little Richard's original on the charts at the time, peaking at #12 in 1956. This was because black artists of the era got little or no airplay on most radio stations, which instead played cover versions by Pat Boone and other white artists.

Brian follows *April Love* with Elvis Presley's *All Shook Up* (which made #1 in 1957) and *Maybe Baby* by Buddy Holly and the Crickets (#17 in 1958).

The next day, we hear *Sleep Walk* by Santo and Johnny (a wonderfully evocative guitar instrumental that made #1 in 1959) as Al helps Swiss-cheesed Sam pick out records. Al rejects Johnny Horton's *The Battle of New Orleans*, plus various unnamed selections. Sam starts his wild Robin Williams-style patter and puts on *Great Balls of Fire* by Jerry Lee Lewis, which spent four weeks at #2 in 1957. (Inspired by a poster for an upcoming Jerry Lee Lewis concert, Sam later performs this song himself in "Miss Deep South." There was also a scripted Kiss With History in "A Single Drop of Rain" in which someone uses the expression "Great balls of fire" in complaining about Jerry Lee's piano playing at the picnic, but unfortunately the Kiss didn't make it into the aired episode.)



Next we hear *Yakety Yak* by the Coasters, the biggest of half a dozen musical/novelty hits for that group. It made #1 for one week in 1958. The song is interrupted when WOF's console is damaged by a thrown rock. Boy, does that song sound great as it starts again in the middle and gradually gets back up to speed!

Chubby Checker turns up at the station with his demo for *The Twist*. Sam doesn't remember who he is at first, but ultimately it's Sam who teaches Checker the dance itself. Soon everyone at the station is twisting. The timing of this is a little iffy if you go by our reality instead of Sam's, because Checker's version of *The Twist* doesn't make the charts until 8/60, peaking at #1 for one week but ending up as the #6

song of 1960. However, the song itself was probably around by the time of Sam's leap, because the original version by Hank Ballard and the Midnighters was first issued as the B-side to Ballard's minor Top 100-hit *Teardrops on Your Letter* in 1959. Ballard also had a hit with *The Twist* in 8/60, following up on his #7 hit *Finger Poppin' Time*. Ballard's version of *The Twist* peaked at #28. And here's a really freaky piece of trivia for you: Hank Ballard's old tour bus was recently being offered for sale at a used-trailer lot near Tucson Mall.



When rock & roll is banned, WOF defiantly plays Elvis Presley's *Jailhouse Rock* (#1 for 7 weeks in 1957) followed by Sam's announcement that WOF will not comply with this law. He then puts on *Rock Around the Clock* by Bill Haley and His Comets. This song, introduced in the film *Blackboard Jungle*, spent eight weeks at #1 in 1955, and is considered the official beginning of the rock & roll era. The song deserves this recognition. Not only does it have the word 'rock' in the title, great electric guitar licks and a definite rock & roll beat, but it also had a tremendous impact at the time, both to young filmgoers and on the radio. Within a few years, many more films would include rock & roll songs—not just the beach movies, but also concert films that featured Chuck Berry and many other top acts of the day.

Next Sam plays *Sea Cruise* (#14 in early 1959) by one-hit-wonder Frankie Ford. After dealing with a power outage—getting a back-up generator to work—Sam claims to have just returned from the future, so he knows what the hits will be. He then puts on the Chubby Checker demo of *The Twist*. After that Sam chooses a doo-wop version of *The Glory of Love*, and dances with Rachel. The particular recording of this old standard could be by The Velvetones or The Five

Keys, but I think it's the version by The Platters, whose song *The Great Pretender* is later heard in "Rebel without a Clue." None of the doo-wop recordings of *The Glory of Love* ever cracked the Top 40.



Sam and Rachel are knocked off the air yet again, and come back on with *Shout! (Part 1)* by The Isley Brothers. Their version of this song didn't crack the Top 40 originally, either, but it's now considered a rock & roll classic. Incidentally, the Beatles covered this song on their 1964 British tv special *Around the Beatles*. "Peoria" ends as it began, with *Tutti Frutti*.

There are also several musical gag references in the episode. Sam mentions the Beatles before they even existed under that name (they were still the Quarry Men), and then covers by saying, "Beatles, Crickets, they're all the same." Sam also shocks Rachel by saying, "It's only rock and roll," which is part of the title of a Rolling Stones song. And Al makes a crack about Rachel stepping on Elvis' blue suede shoes. Shouldn't that be Carl Perkins' blue suede shoes? He did the song first!

Ironically, this episode—about an attempt to ban rock & roll—was rerun during the flack about 2 Live Crew's music being banned in Florida.

Thou Shalt Not...

Sam fakes the last two notes or so of a prayer being sung at Karen's Bat Mitzvah by the cantor (Jay Frailich) and the congregation. I'm told this is a hymn called *Song of Devotion* which is sung at the end of the Sabbath service.

At the party after the Bat Mitzvah, a professional singer (Patti Pivaar) with the hired band sings *The Loco-Motion*, a song written by Carole King and Gerry Goffin for Little Eva (Eva Narcissus Boyd), who was their daughter Louise Goffin's babysitter. Little Eva took the song to #1 for one week in 1962, and Grand Funk Railroad took the song to #1 for two weeks in 1974, a couple of months after this leap takes place.

After the blessing of the bread, the singer sings *Havah Nagila*, during which Al teaches Sam to participate in a traditional dance called the hora, a folk dance of Romania and Israel performed in a large circle. According to the *Encyclopedia Britannica*, the Romanian Hora Mare, or Great Hora, is often danced at weddings. Al is very fond of the hora, which he associates with *Fiddler on the Roof*. The singer's next selection (performed with backing vocals) is *Killing Me Softly with His Song*, which Roberta Flack took to #1 for five weeks in 1973. Songwriter Lori Lieberman was inspired to write *Killing Me Softly* by a Don McLean performance. (Don McLean is best known as the singer-songwriter of the incredibly long and cryptic hit-song *American Pie*.)

After the party, Sam is being ironic as he tells Karen she's going to get a lot of use out of an 8-track by Tony Orlando and Dawn. The band had fourteen Top 40-hits between 1970 and 1976, three of which went to #1 for 3 or 4 weeks each.

Sam picks up a guitar, but doesn't get a chance to play it because it used to belong to their dead son.

The cantor gets to sing again, this time off-camera, at the setting of the headstone. The words are from the Mourner's Kaddish which is normally spoken or chanted rather than sung (hence the term "saying Kaddish" for a deceased loved one).

Jimmy

There aren't a lot of musical moments in "Jimmy," but there's a nice little bit in which Connie sings the Mary Wells song *My Guy* with her son, and then her husband joins in. There's also a little musical "Jimmy's Theme" that plays periodically throughout the episode.

So Help Me God

The only music in this episode is basic incidental stuff, no songs. A murder trial doesn't really lend itself to the playing of hit singles.

Catch a Falling Star

Several of the best songs and dialog from the Broadway (and way, way, way off-Broadway) musical *Man of La Mancha* are performed in this episode by various members of the cast. I was once told that virtually the entire play was performed in the making of this episode. (This probably explains why the episode has credits for Muleteers and such, who have little or no audible dialogue in the aired episode.)

According to Paul Brown, the entire show's music is on tape somewhere, prerecorded in a studio with all the actors doing their own singing and overdubs. (In

1999, however, Ray Bunch remembered much of the music as having been done live.) On 2/29/92, a tape containing studio out-takes of music from this episode was played on the public address system for Leapers on Hollywood Boulevard as they awaited the unveiling of Dean Stockwell's Star on the Hollywood Walk of Fame. The *Man of La Mancha* medley that appears on the *Quantum Leap* album was specially recorded for it circa 1992-3. Mark Banning of Crescendo Records said this was because "many of Scott's original vocals from the show could not be used, as they were either badly recorded or recorded only in part."

We hear the *Overture* as Sam is first being made-up by Dolores and sent out by Charlie, the director. Michelle (Janine Turner) as Aldonza dances to the guitar music in the prison scene at the beginning of the play. Then we hear John O'Malley (John Cullum) sing a bar or two of *Man of La Mancha (I, Don Quixote)* as he finally shows up for work. Al sings a line from *The Surrey with the Fringe on Top* from *Oklahoma!* and gets the lyric wrong. (Sam corrects him.) Dean Stockwell probably knows those lyrics well, because his dad performed in *Oklahoma!* on Broadway. (He was not on the 1944 cast album however, perhaps because he joined the cast later).



John sings *Man of La Mancha (I, Don Quixote)* along with Manny (Ernie Sabella) as Sancho Panza. (Ernie's big claim to fame post-Leap was as Pumbaa in Disney's animated *The Lion King* and more recently in a recurring role on *The Practice*.) As Manny and John sing, Al is singing a couple of lines from *The Impossible Dream (The Quest)* and explaining that

Man of La Mancha was the only disc Sam ever played when he and Al were building the Imaging Chamber. According to Al, *The Impossible Dream* was “our song.”

John sings *Dulcinea* as Sam first sees his own *Dulcinea*, Nicole (Michelle Pawk). The reprise of *The Impossible Dream* as the play ends is being sung by the ensemble onstage as Sam and Nicole finally reach each other backstage.

The generic lounge-style piano music at the opening night party becomes *The Impossible Dream* when O'Malley arrives. O'Malley joins in with a quick parody lyric about getting to the bar, and then breaks into *Dulcinea* (followed by the pianist) just long enough to start trouble between Michelle and Nicole. Then the piano music becomes unidentifiable again, at least by me, until John once more breaks into song with a snippet of *Man of La Mancha (I, Don Quixote)*, again accompanied by the pianist.

Sam plays an odd little warm-up exercise on the piano at Nicole's apartment, but Nicole can't remember which of her students used to play that. Sam then sight-reads and quietly sings *Dulcinea* for half of a verse. He also plays the first four notes of Beethoven's *Fifth Symphony*, and Nicole plays the second four notes.



When at rehearsal Nicole sings *What Does He Want of Me?* she does so in the third person, as opposed to the first-person version *What Do You Want of Me?* that Joan Diener sings on the Broadway cast album. Paul Brown told us that the song is often performed on stage with this alternate version of the lyrics. In asking to hear the song, O'Malley has used the third-person title as a deliberate double entendre. Anita (Maria Lauren) later sings the same song in O'Malley's shower, leading Sam to believe the lie that Nicole is in O'Malley's room.

As Sam disgustedly tries to figure out what to do, he sings *The Impossible Dream*, accompanying himself on a rehearsal piano.



Now we're back to the *Overture* as we start in on the performance in which Nicole is to play *Dulcinea*. As John prepares to go on stage, he sings a snippet of *Dulcinea*, again as a nasty little bit of innuendo. Even so, Sam catches him as he falls off the stairway.



Now we finally see Sam perform in the play for real. We hear him sing parts of *Man of La Mancha (I, Don Quixote)*, *Dulcinea*, *The Impossible Dream* and the brief *Man of La Mancha (Reprise)* as Don Quixote dies. We hear a few chords from *The Psalm*, and then Nicole leads the cast in *The Impossible Dream (Reprise)* as Sam goes up the stairs and leaps.

This episode carries an unusual credit at the end: “Uses from *Man of La Mancha* courtesy of Dale Wasserman, Joe Darion and Mitch Leigh.” According to writer Paul Brown, it was a minor miracle that Universal's Cheryl Birch was able to secure the necessary permissions from these three gentlemen, who between them were responsible for the music, lyrics and dialogue of *Man of La Mancha*. (Wasserman wrote the “book” on this play, and the other two did the music.) Apparently they had a falling out after the writing of this landmark musical, and were not on good terms at the time “Catch a Falling Star” was made.

Next issue—the rest of Season Two

Bakula on the "Boards"
NITE CLUB CONFIDENTIAL

By Helene Kaplan

In the beginning...

As most fans know, Scott left his home in St. Louis at age 21 and went to New York to pursue a career in theatre. He's stated that the decision to go east to New York rather than west to Los Angeles was not an easy one to make but he feared Los Angeles, with its beaches and tennis courts, would be too distracting at such a young age. So, when he arrived in New York in 1976, alone, with most of his gear in his boy scout backpack, no job in hand and about \$600 to his name, he promised himself that only after 10 years would he be ready to go west.

Ten years later, on January 1, 1986, Scott moved to L.A. However, he did not go alone, nor was he without career prospects (and I certainly hope with more than \$600 to his name!). In fact, he arrived just after finishing his role of Ted Klausterman in the New York off-Broadway run of *3 Guys Naked from the Waist Down* and after being cast in the leading role in the Los Angeles production of *Nite Club Confidential*.



Like *3 Guys*, *NCC* had had a relatively successful run off Broadway in NY and its creator, Dennis Deal, was looking to extend its life by taking it on the road. Three of the original 5 member cast (Tom Spiroff, Steve Gideon, who also co-produced, and Fay DeWitt) would be remaining with the show, but Deal needed a leading man as well as one of his two leading ladies. After Scott

had signed on he suggested that Deal take a look at his wife, Krista Neumann. Krista, who like her husband, had considerable training and experience in musical theatre, would be willing to take a break from raising their two-year-old daughter, Chelsy, to assume the role if Deal was interested. Scott, quoted in *Drama-logue* (Dec 4-10, 1986), said, "The way it happened was, after I was already cast as Buck, I told the producers, 'You should look at my wife.' She auditioned and they absolutely flipped for her. All of a sudden it was 'Scott, who?' So, we came out here to play in *Nite Club*. It was a fortunate vehicle to be associated with when you're new in town. It generated great industry awareness for both Krista and myself. It couldn't have worked out better. We were really lucky."



Faye Dewitt, Scott Bakula & Krista Neumann in a scene from the L.A. production of 'Night Club Confidential'

What Scott neglected to mention was that he'd already earned a great reputation on the East Coast with wonderful reviews in virtually every project he'd been in. (Even the disastrous reviews of *Marilyn: An American Fable* three years earlier left Scott unscathed.) By this point in time he'd also completed two episodes of the daytime soap *Another World* (as Quentin Mills) and had guest-starred on the sitcom *On Our Own*. In addition, Scott had also just finished filming Disney's *I-Man*, which would end up airing on TV in April, during the run of *NCC*.

The show...

Musicals come in all shapes and sizes but *Nite Club Confidential* was still a bit unusual. Dennis Deal created a hybrid of sorts: he wrote a show about the 1950's night club world but wrote it in the style of Mickey Spillane and Dashiell Hammett: Lots of one liners and clipped dialogue; lots of film noir style action; all done 'straight', for laughs! Our 'hero', Buck Holden ("sometimes singer, sometimes agent, sometimes other things...."), just like his counterpart with the same name in *Sunset Boulevard*, is found dead at the beginning of the show, with his singing group, The High Hopes, crooning over him "Dead End Street." ("You end up there by mistake, dead end street...not a sign, not a light, no exit in sight...not a cop on the beat...your journey's complete..."). Holden then rises and proceeds to take us back to the beginning of the story by narrating the events that transpire ("Five people whose lives of lounges and lies caught up to each other, collided and then broke into smithereens."). It seems he, two buddies and a homely girl named Dorothy, all trying to make names for themselves in the niteclub world, form a singing group called 'The High Hopes' and start backing up an aging diva named Kay Goodman, so popular that during the Eisenhower administration, "she never once saw daylight." Kay is smitten with Buck, a much younger man, and he's not at all opposed to having his career (he wants to become the next Sinatra) stroked by her. A steamy and deadly triangle is formed, however, when Buck realizes that Dorothy—who morphs herself into gorgeous singer (not unlike a younger Kay) simply by removing her glasses—is the right gal for him, but doesn't want to give up Kay (with "eyes like

headlights coming right at ya") and the opportunities she can provide. That balancing act flirts with and eventually leads to disaster when Kay realizes he's two-timing her. Naturally.



Faye DeWitt as Kay Goodman
Photo by Anita Feldman-Shevett

In addition to providing this spoofed plot and the dead bang stylizations, Deal wrote some wonderful original songs and peppered the rest of the show with classics and musical standards such as "Something's Gotta Give," "Goody, Goody" and "That Old Black Magic." He also directed and staged the production. It opened at the Tiffany Theatre in Los Angeles on January 31, 1986.

The reviews...

Los Angeles loved the show. *The LA Times* wrote: "Not since...back in '78 has Los Angeles seen such a sharp and snappy mini-musical spoof...this is one of those sleek, serendipitous packages of pure fun....delivered by slam-bang talent...a superbly orchestrated ensemble." *Drama-logue* wrote: "Blessed with a superb cast... If you've been

waiting for a show to come along and dazzle you, wait no more; it is bound to become the hottest ticket in town.” Other reviews included, “Even more remarkable than this perfect opening is the fact that the multilayered satire never loses its edge.” “One of the cleverest, most constantly amusing productions I’ve seen in a long, long, time.

Scott, of course, also got some wonderful individual press: *Drama-logue* wrote, “As Buck, Scott Bakula is a new find destined for stardom. With the odd good looks of a DeNiro and a mellow crooning voice, he is bound to make the *Pal Joey* kind of anti-hero popular again.” Other reviews included “Scott Bakula’s Buck is, if the original-cast album is an indication, even better than his New York counterpart—cockier, greedier and funnier in emulating ‘50s cool.”

Scott remained with the show for five months and then returned for two weeks in August. He also reprised the role of Buck in the Boston production, which opened the following February (’87) at the Next Move Theatre. You can be sure he was not idle in the interim, however. By the time *NCC* opened in Boston Scott had managed to squeeze in the filming of *The Last Fling* with John Ritter (which was released shortly after the play opened), two episodes of *Designing Women*, a guest role on *My Sister Sam*, in addition to the nine episodes of his own series, *Gung Ho*.

Krista also returned to the Boston production, but Laura Kenyon replaced Fay DeWitt. The show was received with reviews similar to those in Los Angeles. *The Boston Globe* wrote, “*Nite Club Confidential* is a slick, snazzy, impeccably styled little musical...a sophisticated blend of visual and musical attitudes...*NCC* is a zinger!” About Scott they wrote, “The cast is a knockout. Scott Bakula plays Buck Holden with a smarmy, amoral authority that’s like a heady ill wind. He looks like Richard Gere snarling a Bogart smile, and he sings with genuine razzmatazz.”

Scott stayed with the show until mid-March, just in time to return to L.A. for a concert version of 3 *Guys* at the Pasadena Playhouse.

Epilogue...

Many of us kid about the fact that Scott seems to create instant loyalties with those with whom he works and we’re often amazed how people keep popping up in his life. His connection with *NCC* is certainly no exception. As most of you know, Tom Spiroff ended up becoming Scott’s business partner in BPI productions. Fay DeWitt also resurfaced in the *Eisenhower & Lutz* episode, “Play It Again, Bud.” (Remember the lusty red-headed gal around the piano who sang with him while he was trying to earn some extra money?) That was Fay and I wouldn’t be surprised if Scott had a hand in that casting decision. Obviously, *NCC* was a positive experience for all connected with it!

For those who’d like an opportunity to view this rare video, please join us at OrlandoLeap.



*Playbill cover design
from the Next Move Theater, Boston*

Scenes from the Show



Buck introduces himself to the audience moments after he's been found dead, sprawled out on a 'Dead End Street'. His little chats with the audience continue throughout the play.



Buck and the High Hopes have been lured out to Hollywood by Kay to perform in some 'featured spots' in her third film: *The Mamie Eisenhower Story*. Kay was desperate for their help because her earlier pictures had not been successful. ("They were courteously being referred to as Hiroshima and Nagasaki.") For Buck, "saying goodbye to Dorothy was tough, but career is first and all that born-in-a-trunk sort of jazz..." He then sings the Mercer hit, "I Thought About You."



"Put the Blame on Mamie" from *The Mamie Eisenhower Story* is a tribute to the First Lady's reported love of the color pink. According to Buck, despite the fact that it "ended up on the cutting room floor, some clips were used in a TV commercial for a chain of discount paint stores!"



Kay, once again separating Buck from Dorothy, has used her lawyers "Gambino, Genovese and Corleone" to get Buck and the High Hopes to come to Paris to back her up in a cabaret act. When Dorothy complains, Buck explains that HIS lawyers are "Larry, Moe and Curly".



Buck, now a successful agent and nightclub owner, represents both Dorothy and Kay who are constantly trying to one-up the other. Buck is trying to soothe Dorothy by promising a trip to Paris if she lays low for awhile but fails to mention that he's promised the same trip to Kay if SHE behaves.

STRING THEORY REDUX

By Jim Rondeau

Screen captures by Billie Mason

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 (where you can also ask for details on back issues of *Quantum Quarterly*).

Movies are underlined. TV series are in italic. If not in a regular series, specific episode titles would be helpful. Guests will be listed again in future issues only if their entry is updated.

*denotes updated entry



***Debbie Allen** (Private Dancer)

Alice at the Palace

Blank Check

C Bear and Jamal (unknown episode-voice)

Celebrity (miniseries)

Cosby: Dating Games

The Cosby Show: If the Dress Fits, Wear It

Disneyland's 30th Anniversary Celebration (as herself)

Ebony, Ivory and Jade

Everything's Jake

Fame

Fame (regular)

The Fish That Saved Pittsburgh

Good Times: J.J.'s Fiancee (parts I, II)

The Greatest Thing That Almost Happened

Instant Comedy with the Groundlings (episodes 51-53)

In the House (regular)

Jo Jo Dancer, Your Life Is Calling

Living Positive

Love the Way

Michael Jordan: An American Hero

Mona Must Die

Out-of-Sync

Ragtime

Roots: The Next Generations (miniseries)

The Sinbad Show: The Telethon

Stompin' at the Savoy

Touched by an Angel: Sins of the Father

3 Girls 3 (regular)

Women of San Quentin



***Royce D. Applegate** (The Color of Truth, Play Ball)

Alligator

American Raspberry

Armed and Dangerous

Artie

Attack on Terror: The FBI vs the Ku Klux Klan

Back Roads

Beverly Hills, 90210: Pass, Not Pass

The Blue & the Gray (miniseries)

Brenda Starr

Career Opportunities (voice)

Celebration Family

Centennial (miniseries)

Charlie's Angels: Angels Go Truckin'

CHiPs: Ponch's Angels (I & II)

CHiPs: Silent Partner

Cry Panic

CSI: Pilot

Dallas: No More Mr. Nice Guy, 1 & 2

A Day for Thanks on Waltons' Mountain

Designing Women: (But They're Really Great) Curtains

Doctor Doolittle (voice)

From the Hip

Fuzz

The Getaway

Gettysburg

Harper Valley P.T.A.

Hart to Hart: The Murder of Jonathan Hart

Hill Street Blues: Officer of the Year

History of the World, Part I

Home Improvement: The First Temptation of Tim

Hot Rod

JAG: With Intent to Die

Little House on the Prairie: The Legend of Black Jake

Loose Shoes (writer and creative consultant also)

The Mad Bomber
Matt Houston: Wanted Man
Mayberry RFD: Sensitivity Training
Mike Hammer: Murder Takes All
Million Dollar Mystery
Murder in Mississippi
Nothing But the Truth
O Brother, Where Art Thou?
Outside Chance
Paradise: A House Divided
Phoenix
Police Story: Cop Killer
Poodle Springs
Rain Man (voice)
Rampage
Raven: Flori & Dori
SeaQuest DSV (regular)
Splash
Starsky and Hutch: Huggy Can't Go Home
The Town Bully
TJ Hooker: Deadly Ambition
Twin Peaks: Masked Ball
Twin Peaks: Rest in Pain
Under Siege 2: Dark Territory
Vega\$: Comeback
White Sands
Wildcard



***Lewis Arquette** (The Right Hand of God)
Adventures with Barbie: Ocean Discovery (video game voice)
Alice: The Second Time Round
Almost Heroes
Attack of the 50 Foot Woman
Babylon 5: Point of No Return
Badge of the Assassin
Barney Miller: Wojo's Girl (Part 1)
Best in Show
Beverly Hills, 90210: Wedding Bell Blues
Big Business
Book of Love
Captain Planet & the Planeteers (voice)
Challenge of the GoBots (voice)
Charles in Charge: Buddy's Daddy
The Check Is in the Mail...
A Child Lost Forever

The China Syndrome
Chopper Chicks in Zombietown
Dance 'Til Dawn
Double Trouble
Escape from Monkey Island (video game voice)
The Fall Guy: October the 32nd
Fox Hunt (video game voice)
FreakyLinks: Subject: Me and My Shadow
Get a Life: Married
Gravedale High (voice)
The Great Outdoors
The Horror Show
House Calls: Son of Emergency
Hulk Hogan's Rock 'n Wrestling (voice)
Hypernauts (voice)
The Incredible Hulk: Triangle
The Jayne Mansfield Story
The Jetsons (voice)
Just Between Friends
Kid Cop
Kiss & Tell
L.A. Law: Silence of the Lambskins
Life During Wartime
The Linguini Incident
Little Nicky
Loose Shoes
Mama's Family: Fangs a Lot, Mama
Man from Atlantis: The Naked Montague
Married... with Children: Where's the Boss
Matlock: The Narc
Meet Wally Sparks
Menendez: A Killing in Beverly Hills
Mojave Moon
Murder One: Diary of a Serial Killer (miniseries)
My First Love
Nobody's Fool
Off the Wall
Paradise: A Private War
Paradise: Ghost Dance
Pray TV
A Pup Named Scooby-Doo (voice)
Ready to Rumble
The Real Adventures of Jonny Quest: The Ballad of Belle Bonnet (voice)
Remington Steele: Red Holt Steele
Rescue from Gilligan's Island
A River Made to Drown In
Rock 'n Roll High School Forever
Rocky Road (regular)
Ruby & Oswald
Saved by the Bell: The New Class: Back at the Ranch
Scream 2
Seinfeld: The Secret Code
Sleep with Me
The Smurfs (voice)
Spawn: (voice: unknown episode/s)
Stuart Saves His Family
Syngenor
Tainted Blood
Tales from the Crypt: Lower Berth

Tango & Cash

Tenspeed & Brownshoe: The Sixteen Byte Data Chip and the Brown-Eyed Fox

TwilightA Very Brady ChristmasWaiting for Guffman

The Waltons (regular)

The Westing GameWild Side**IN MEMORY**

Lewis Arquette passed away in Los Angeles on February 10 of this year of Congestive Heart Failure at the age of 65. Actively pursuing his career until his death, five of the above entries were from 2000 alone. He is survived by five children in show business: Rosanna, Patricia, Alexis, Richmond and David.

***Teri Austin** (Her Charm)An American Daughter

Baywatch: The Natural

Baywatch Nights: (unknown title)

Bedtime (regular)

Beverly Hills, 90210: A Pig is a Boy is a Dog

Beverly Hills, 90210: Cuffs & Links

Charlie Hoover: Old Flame

Connections

Cop Rock (regular)

Dangerous Love

Diagnosis Murder: Delusions of Murder

The Fall Guy: King of the Stuntmen

False WitnessJohnny Ryan

Knot's Landing (regular)

L.A. Law: Rhyme & Punishment

Lord Protector

Matlock: The Talk Show

Matlock: The Vacation

Models Inc.: (unknown title)

Murder, She Wrote: A Death in Hong Kong

One West Waikiki: Unhappily Ever After

Raising CainRescue Me

Scene of the Crime (regular)

Seinfeld: The Revenge

The Sex & Violence Family HourTerminal Choices

Total Security: Dental Men Prefer Blondes

The Vindicator

The Watcher: (unknown title)

Wings: Just Say No

Kimberly Cullum (Trilogy I and III)

Against the Grain: (recurring)

Bless This House: (recurring)

Empty Nest: (title unknown)

Face of the Enemy

The Fresh Prince of Bel-Air: Six Degrees of Separation

Grace Under Fire: Grace Graduates

Grace Under Fire: Redeeming Jimmy

Grave Secrets: The Legacy of Hilltop Drive

Home Improvement: Advise and Repent

Home Improvement: It's My Party

Inside Monkey ZetterlandLittle KidnappersA Little PrincessLong ShadowsMaverick

Missing Reward: (co-star)

Monkey Trouble

Nothing Sacred: A Nun's Story

The Rapture

Reasonable Doubts: (title unknown)

The Revenge of Al CaponeThe Sitter

Star Trek: The Next Generation: Thine Own Self

True Colors: (title unknown)

VR.5: (recurring)

Winnie the Pooh and You: (regular)

***Lisa Darr** (Curse of Ptah-Hotop)

Almost Perfect: Good Grief

Betrayal of TrustCasualties*The Commish*: The Letter of the LawComplex of Fear*CSI*: Gentle, Gentle*Cursed*: PilotDefenseless*Drew Carey Show*: Mimi's Day Parade*Early Edition*: Deadline*Ellen* (semi-regular)*ER*: Last Call*The Flash*: Captain Cold*Flesh 'n Blood* (regular)*Frasier*: Four for the SeesawGods and Monsters*Ladies Man*: pilotLand of the Free*Men Behaving Badly*: Jamie Needs a KidMurderous Intent*Murder, She Wrote*: A Nest of Vipers*Murder, She Wrote*: Murder on the Thirtieth Floor*Murder, She Wrote*: Southern Double-Cross*Murphy Brown*: Retreat*Northern Exposure*: Altered Egos*NYPD Blue*: Emission Impossible*NYPD Blue*: Wrenching Experience*The Office* (regular)Plan B*Platypus Man*: Out of the Mouths of Babes*Popular* (regular)*Profit* (regular)*Sabrina, the Teenage Witch*: Sabrina's Pen PalThe Sleepwalker Killing*Dharma & Greg*: The House That Dharma Built*Diagnosis Murder*: Georgia on My Mind*Diagnosis Murder*: X Marks the MurderDiamonds*Drill Man: The Series* (regular)*Ellen*: The Refrigerator*Elvira, Mistress of the Dark*Eve of Destruction*The Faculty* (regular)The FanFrench ExitFrog GirlGhostbusters IIHarmful IntentThe Heart of JusticeHome Invasion*Hooperman*: John Doe, We Hardly Knew YeThe Jack Bull*Knight Rider*: Speed Demons*L.A. Law*: He Ain't Guilty, He's My Brother*L.A. Law*: The Princess & the Pee*Laurie Hill* (regular)*Live Shot*: The Forgotten EpisodeLove's Deadly Triangle: The Texas Cadet MurderMacarena*Malcolm in the Middle*: Hal QuitsMarilyn & MeMiracle MileMoonbase*Murder, She Wrote*: A Quaking in Aspen*NewsRadio*: pilotNo Holds BarredOriginal IntentPandora's Clock*The Practice*: Target PracticePrincipal Takes a Holiday*Providence*: Saint SydPushing TinRed Heat*Relentless*: Mind of a KillerReflections on a CrimeThe Running ManScary MovieSeduced by MadnessSee Jane RunStormy WeathersStuart Saves His Family*Suddenly Susan*: First Episode*That's My Bush* (regular)*Timecop* (regular)True BelieversTwisted DesireUnder the Boardwalk*Vanishing Son*: Lock & Load BabyVirusWarm Hearts, Cold FeetWayne's World*Wildside* (regular)Kurt as Karl Rowe in *That's My Bush****Kurt Fuller** (Nuclear Family)*Ally McBeal*: Civil WarAngels in the InfieldBingo!Calendar Girl*Capital News* (regular)*Chicago Hope*: Adventures in Babysitting*Chicago Hope*: Wag the Doc



Beverly as the 'older woman' on
2 Guys, a Girl, and a Pizza Place

***Beverly Leech** (Sea Bride)

Arliss: Setting Precedents
Babylon 5: Revelations
Bob: Better to Have Loved & Flossed
The Building: Father Knows Best
Cleghorne!: Girlfriendz
Clueless: Cashless
Coach: Carnival Knowledge
Columbo: Butterfly in Shades of Grey
Days of Our Lives (regular)
Diagnosis Murder: Murder on the Hour
The District: How They Lived
Evening Shade: You Scratch My Back, I'll Arrest Yours
EZ Streets: The Old Man & the Sea
Frasier: My Fair Frasier
Hart to Hart (semi-regular)
Hudson Street: Mickey the Hood
It's Pat
JAG: Baby, It's Cold Outside
Jungle Juice
Love & War: Two on the Aisle
Mathnet (regular)
Matlock: The Country Boy
Michael Hayes: Faith
Midnight Runaround
My Wildest Dreams: The Poker Game
Northern Exposure: Goodbye To All That
The Nutt House: When Charles Met Sally
Perry Mason: The Case of the Maligned Mobster
The Secret Diary of Desmond Pfeiffer: Kidnapped
Shades of L.A.: Coopers Coroner
Sledge Hammer!: Wild About Hammer
Square One TV (regular)
Star Trek: Away Team (computer game voice)
Star Trek: Voyager: Nightingale
Street Corner Justice
Sunset
Top of the Hill: The Noble Roman

Two Guys, a Girl, & a Pizza Place: Two Guys, a Girl, &
a Recovery

***Tom McTigue** (A Little Miracle)

Baywatch (regular)
Beverly Hills, 90210: Stand (Up) & Deliver
Lover's Knot
Roseanne: Don't Make Room for Daddy
Roseanne: Labor Day
The Souler Opposite



***Natasha Pavlova** [Natasha Pavlovich](Lee Harvey Oswald)

Cobra: Haunted Lives
Cybill: Local Hero
Dark Justice: (unknown episode)
Delta: (unknown episode)
Down the Shore: (unknown episode)
Dream On: (unknown episode)
Epitaph
Good Advice: (unknown episode)
Grand: (unknown episode)
Growing Pains: (unknown episode)
Hawaii 5-0: pilot
JAG: Gypsy Eyes
JAG: Scimitar
Jenny: A Girl's Gotta Work
LateLine: pilot
Martial Law: (unknown episode)
Martial Outlaw
Mike Hammer: Captive Hearts
Mr. & Mrs. Smith: The Coma Episode
The Naked Truth
Night Man: Lady in Red
Partners: A Dress?
Players: (unknown episode)
Popular: Hope in a Jar
Pride & Joy (regular)
Silk Stalkings: Honor among Thieves
Son of the Pink Panther
Spy Game: (unknown episode)
V.I.P.: Good Val Hunting
Viper: (unknown episode)
What a Country: Love Finds Nikolai
Wings: Fools Russian
Wirehead (video game voice)

**QUANTUM LEAP:
THE ULTIMATE EPISODE GUIDE:
SEASON ONE (PART ONE)**

researched and written by
Karen Funk Blocher
Screen captures by **Billie Mason**

THE EPISODES:**EPISODE #1:**

SCREEN TITLE: Originally untitled, reshowed as "Genesis"

SCRIPT TITLE: *Quantum Leap* (basically untitled)

BOOK TITLE (UK): *Quantum Leap: In the Beginning*

VIDEO TITLE: "The Pilot Episode"

PRODUCTION NUMBER: 68126

SAM'S CHRONOLOGY/HAPPENED: Pre-leap Sam is in 1995, Stallions Gate, New Mexico

LEAP #1: September 13, 1956, Edwards Air Force Base, Muroc Lake, California

LEAP #2: circa September 1, 1968, Waco, Texas

SAGA CELL: none.

SEGUE: none. Plot begins without any introductory voiceover, summary or recap, even in the shortened NBC rerun.

FIRST SHOWN: 3/26/89 (2 hours)

NBC RERUN: 9/13/89 (90 minutes)

WRITTEN BY: Donald P. Bellisario

DIRECTED BY: David Hemmings

STARRING: Scott Bakula and Dean Stockwell

GUEST STARS: Jennifer Runyon (Peg Stratton), John Allen Nelson (Capt. Bill "Bird Dog" Birdell), W. K. Stratton (Dr. Burger), Newell Alexander (John Beckett), Lee DeBroux (Pop), Larry Poindexter (Capt. Tony LaMott), and Bruce McGill (as Dr. "Weird Ernie" Ernst)

GUEST CAST: Co-starring: Barbra Horan (as Tina), David Trent (as Captain Doug Walker), James F. Dean (as Dr. Barry Blaustein), Lela Ivey (as Lucy Walker), Dennis Wolfberg (as Gooshie), Lydia Cornell (as Sally), Christine Poor (as Jeanie), Doug Cox (as Sportscaster, a.k.a. Doug Ibold), Christian Van Dorn (as Mikey Stratton); featuring: Hank Robinson (Umpire), Patrick Cranshaw (Old Man), Brent Chalem (Bat Boy), Adam Affonso (Young Sam Beckett, age 15), Mike Greenwood (Matt), Dave Duensing (Clyde), David Dawson (Barnes), Kevin Johnson (Pepper), Ken Martin (**Tim Fox**), Layne Beamer (**Captain Tom Stratton**)

PRODUCTION CREDITS: Music by: Mike Post. Contributing Musical Composer: Velton Ray Bunch (Uncredited). Edited by: George R. Rohrs, Mario Di Gregorio. Art Director: Cameron Birnie. Director of Photography: Roy H. Wagner, A.S.C. Supervising Producer: John Hill. Co-Producer: Deborah Pratt.

Produced by: Harker Wade. Created by: Donald P. Bellisario. Executive Producer: Donald P. Bellisario. Associate Producer: David Bellisario. Unit Production Manager: William Beaudine, Jr.. First Assistant Director: Tom Connors. Second Assistant Director: Jim Turley, Bob Webb. Casting by: Maryann Koehler. Set Decorator: Robert L. Zilliox. Costume Designer: Jean-Pierre Dorleac. Costume Supervisors: David Rawley, Donna Roberts-Orme. Makeup: Steven Gautier. Hairstylist: Virginia Kearns. Sound Mixer: Ronald L. Collins. Panaflex Camera and Lenses by Panavision. Stunt Co-Ordinator: Diamond Farnsworth (uncredited). Second Unit Director: David Jones. Sound Editor: Vic Lackey. Music Editor: Susan Mick. **EXTRA CREDIT:** Air Force Technical Advisor: Chuck Davis. *Howdy Doody* Courtesy of: National Broadcasting Company. Title and Optical Effects: Howard Anderson Company. With Grateful Appreciation to: The Flight Test Center, Edwards Air Force Base.



PLOT: Al is driving at night somewhere in New Mexico (probably west on State Route 380) when he

sees a beautiful woman stranded at the side of the road. He picks her up (in more ways than one), only to be distracted by an emergency on the horizon, strange lights near Trinity Site where the first atomic bomb was detonated. Al tells the woman that it's sheet lightning, but he knows better. He places a call to the office, and the technician Gooshie tells him that "He's leaping! Ziggy says no, but Sam's leaping!" Al says they're not ready. Sam however is already in the Accelerator, and Al tells Gooshie that interfering would kill him.

Sam leaps, and wakes up as Tom Stratton, a test pilot in 1956. After a brief moment of elation on arrival ("We did it!"), Sam does not remember anything ("We did what?") about who he is or how he got there. But he knows that the man in the mirror is not him, and that he's never seen these people and places before. He's shocked to realize that every detail around him is from 1956, which he knows to be decades in his personal past. After an abortive attempt to tell Tom's wife Peg that he's not Stratton, Sam decides to fake life as Tom as best he can until he can figure out what's going on.



This means flying a plane, and whoever Sam is, he isn't a pilot. On the ride in to work, Sam tells Tom's friend and fellow test pilot, Capt. Bill "Bird Dog" Birdell, that he doesn't remember how to fly. Bird Dog thinks it's one of Tom Stratton's practical jokes. Bird Dog quickly lives up to his nickname by spotting a woman named Jeanie outside a roadhouse called The Ranch. She's arrived there to date fellow pilot Tony LaMott, but that doesn't stop Bird Dog from claiming the right to dance with her later.

At the pilots' briefing with Dr. Burger and Dr. "Weird Ernie" Ernst, the pilots (except Sam) put the memory loss "joke" into action, claiming to have suffered memory losses after Mach Two-plus flights. The pilots are also told that the fire warning light, which has plagued them recently, was due to poor insulation, and has been fixed. During the briefing, Sam is approached by Al, who is wearing a lab coat. Al comments that Bird Dog reminds him of "me in the old days." Sam has no idea who Al is, so he smiles

noncommittally, and ignores Al's enthusiastic comment, afterwards, "Isn't this a kick in the butt?"

On the B-50 Superfortress plane, it turns out that Sam is just the co-pilot. Temporarily relieved of the responsibility of flying, Sam is just beginning to relax into the role when Bird Dog gets up to go to the bathroom, leaving Sam to fly the Superfortress alone. Sam just stares at the steering yoke at first, and is unable to keep the plane on course even when he does put his hands on it. Bird Dog rushes back and put things right. Still thinking it's part of Tom's practical joke about forgetting how to fly, Bird Dog covers for him with ground control. Al turns up again on the plane, where the lab coat blows back to reveal a wrinkled tux underneath. Sam is alarmed at Al's precarious position in the back of the plane, but Bird Dog sees nothing and no one out of place back there.

It's Tony LaMott's turn to fly the X-2, the supersonic Bell aircraft that is the 1956 successor to Chuck Yeager's famous X-1. The current objective is to break Mach Three. The fire warning light comes on again as Tony approaches Mach Three, and there's an odd noise in the cockpit. Tony shuts down the three rocket engines, and the fire warning light goes off. However, he tries to turn the plane while still above Mach Two, loses control and has to eject. The Air Force wives hear the plane exploding, and rush outside to look for the parachute in the sky that will tell them the pilot is okay.

Tony is okay, and that night he's dancing with Jeanie at The Ranch, the pilots' roadhouse hangout. It's Friday night, and all the pilots, wives, girlfriends, and even Drs. Burger and Ernst are there. Bird Dog goes to Jeanie for his dance, and Sam surprises Peg by asking her to dance, too. Tom isn't much of a dancer, but Sam is. That's when Al turns up by the jukebox. Sam sees him, but nobody else does. Sam tells Peg to sit out the next dance, and goes to confront Al. The Observer, who has been drinking, calls Sam by his real first name. He's amused when Sam asks whether he's dead, and somehow in a sort of "reverse reincarnation that's entered in mid-life." But Al is shocked to learn that Sam really doesn't recognize him or remember how he got to 1956. Al also lets slip the name Ziggy, which rings a faint bell in what's left of Sam's memory. Before Sam can follow this up, the Observer disappears again. Sam runs out of the roadhouse just in time to see him walk through an invisible door which shuts back into nothingness.

So far others have explained Sam's behavior as Tom's known penchant for practical jokes, but Peg is beginning to really worry. Sam tries again to tell Peg the truth, but succeeds only in upsetting her further. He backs off and confirms the practical joke theory to make her feel better.



Toward morning, Sam remembers a little bit about his childhood—the farm, his sister, his Dad’s death—and tries to call home, only to be stymied when his memory won’t supply either a phone number or a last name. Tom’s son Mikey comes in and distracts him with talk of a fishing trip, so Sam takes Mikey fly fishing. As Sam is retying the fly on his line, a little way upstream from Mikey, the Observer turns up and tells Sam just enough to keep his sanity. The Observer’s name is Albert, but he’s not allowed to tell Sam his own last name or Sam’s, either. Sam is a participant in a time travel experiment, and they are having technical difficulties in retrieving him. Ziggy is a hybrid computer with seven different theories why Sam didn’t “quantum leap” home that morning. The current theory seems to be that Sam messed it up by trying to tell Peg and Bird Dog he wasn’t Tom. Now Sam has to play along as Tom until Tuesday, when Project Quantum Leap tries again to retrieve him. This means Sam will have to fly the X-2 on Monday, or come up with a very good excuse not to do so.

On Sunday, Burger and Ernst call Sam away from a backyard barbecue with the other pilots and their wives, and give him a questionnaire to fill out to benchmark his memory. Afterwards, Sam is looking over the X-2 when Al turns up again. Al reports that Ziggy has a new theory. The original idea was that Quantum Leaping would move Sam about within his own lifetime, bouncing those he replaces into the Waiting Room at the Project in the meantime. But Ziggy now proposes that God or Time or something was waiting for Sam’s leap to correct a mistake in time—Tom Stratton’s death while flying the X-2. Ziggy theorizes that to leap home, Sam must fly the plane successfully to Mach Three and live. The odds aren’t wonderful, but the other options are to get blown up by an atomic bomb, or to have himself frozen. Or Sam could just skip the flight somehow and replace Tom forever, while Tom lives on in the future with Sam’s likeness.

There’s only one real choice. Sam decides to go through with the flight, with ex-astronaut Al’s holographic guidance.

Late that night, Sam is staring at the phone, obviously pondering the phone call he wants to make to his father. Peg comes in, tells him that he’ll be the fastest man alive tomorrow, and makes him promise her something without being told what it is he’s promising. Sam answers the questionnaire as himself, shaking loose a lot of memories in the process, and turns it in. But otherwise he gives no indication to others that he is not Tom.

As Peg, Sally and Lucy discuss whether Arthur Miller married Marilyn Monroe for her boobs, Sam is about to climb into the cockpit of the X-2. As the technicians lock him in, Sam looks around for Al, definitely panicked. Al is a few minutes late, having spent the night with a woman named Martha after a Lakers’ play-off game. With Al’s help, Sam gets through the test flight alive and breaks Mach Three. Nevertheless, the plane blows up as the fuel boils.

Sam parachutes out in time, but due to the excitement, Peg has been rushed to the hospital in premature labor. Peg is relieved that her husband made it back alive, the unstated promise she had asked of Sam. But now the baby is doomed, until Sam remembers his medical education enough to improvise a solution (ethyl alcohol in her IV) based on a treatment not yet discovered in 1956. The doctors are stunned and dubious at Sam’s proposal, but it sounds like it might work—and it does. Peg does not deliver; the baby is safe.



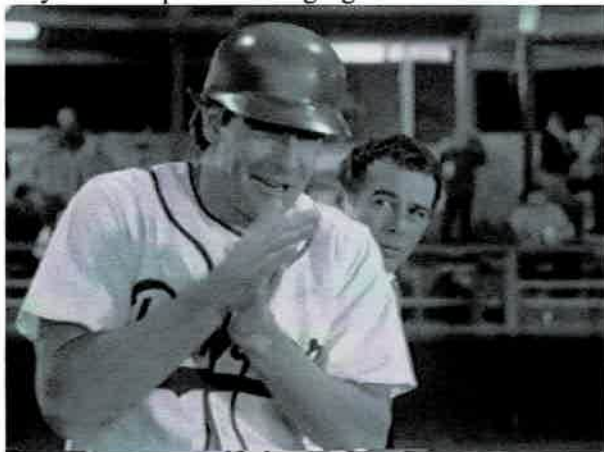
Sam leaps—not home, but into a baseball player named Fox. The team is the Waco Bombers, and they’re down by five runs to the Killeen team going into the bottom of the ninth inning. Fox’s dog growls at Sam, but Al arrives and makes the dog lie down. Al and Sam go into the Bombers’ clubhouse to talk.

Al tells Sam that it’s been six days since he leaped out of 1956, but for Sam it’s only been a few minutes.

He reports that Peg later gave birth to a healthy baby girl, which the parents named Samantha. Sam saved Samantha's life as well as Tom's.

Sam wants to know what Ziggy says he has to put right this time. Al replies that Ziggy doesn't want to tell them in case he's wrong. In the original history, Tim Fox flied out to center in his last career turn at bat, which killed an amazing ninth inning rally and resulted in the team finishing their third straight season "in the cellar" (i.e., in last place).

Al reveals that Sam is the genius behind the Project. Sam protests that he's a medical doctor, but Al tells Sam he holds six doctorates. Under normal circumstances, Sam would be the person with the best chance of figuring out how to get himself home. But Sam can't even remember his own last name. Al tells Sam that his last name is Beckett, and then walks away. Sam calls his father—still alive in this era—from the locker room pay phone, posing as a cousin from Australia. He tells his father he's worried about not making it home for Thanksgiving, but his father says that's far less important than how a young man sets about making his mark in the world. Sam hangs up, feeling much better about quantum leaping. He's had a second chance to put something right in his own life. Maybe he can put something right for Tim Fox too.



Sam steps up to the plate, determined not to fly out to center as Fox did. Al seriously doubts Sam will get the better of the pitcher, whom Al recognizes as a future baseball superstar (probably Tom Seaver). The pitcher serves up at least two 100 mph fastballs in a row. Sam strikes out swinging at the third pitch, but Al yells at him to run as the catcher drops the ball. (This is perfectly legal in baseball when the ball is a passed ball—in other words, dropped by the catcher.) Sam advances on errors by the opposing catcher and right fielder (E2 and E9), and scores the winning run, keeping the team from finishing the manager's final season in last place. Sam leaps.

KISS WITH HISTORY: Sam "invents" the name "Trivial Pursuit," uses the anachronistic term "nerd,"

teaches Peg the Lamaze breathing technique (which existed in 1956 but had not yet caught on) and anticipates a not-yet-invented method of stopping premature labor. Although it's not explicitly stated in the dialogue, Sam is struck out by future superstar pitcher, Tom Seaver.

REAL HISTORY: The Bell X-2 was a real rocket plane flown at Edwards Air Force Base in California. Breaking Mach Three was one of many milestones in those pre-Mercury days of supersonic flight-testing.

Back in 1956, tv broadcasting wasn't continuous. Local stations signed off at night, daytime programming was a little spotty, and there was no such thing as a rerun or a tape delay. I strongly suspect that in 1956, *Howdy Doody* did not air between 5AM and 8AM on weekday mornings. Let's explain this away as being one of the many little ways in which Sam's reality differs from ours, because I flat out love the way the sight and sound of the Peanut Gallery is the catalyst for Sam finally realizing that he's in 1956. I can almost hear him thinking, "Oh, my God! It's Howdy Doody Time!"

HOW LONG HAVE YOU BEEN HERE?: In the Bombers' clubhouse/locker room, Sam asks Al, "How did you get here so fast?" Al tells him it's been a week since Sam quantum leaped.

WHY HAVEN'T I LEAPED?: There are two of these, sort of. "I'm still here," he complains to Al after breaking Mach Three. Al responds by offering to "try the A-bomb theory," and claiming that he "never bought into that good-deed-put-time-right bull," despite the fact that he sold Sam that same premise in their conversation after the barbecue.

The second "Why haven't I leaped" question is one that Sam asks in the Bombers' locker room: "Why didn't I leap all the way home?"

"Hey, twelve years in a blink isn't bad, pal," Al replies. "A couple more of those, you could be home." (It would have taken 2.25 more of those to get Sam up to 1995).

FASHION OBSERVER: Al initially wears a tuxedo (his reason for not changing the flat tire in the woman's car), which he still has on the next day under a white (lab?) coat. By the time he speaks to Sam at the jukebox the tuxedo is quite rumpled, and its accompanying bowtie is hanging loose. After all these years, I still can't tell you why Al was wearing the tux in the first place! Was he returning from a formal government dinner that evening, where he had tried to keep the Project's funding going while Sam contemplated more drastic measures? That seems the most likely option.

Al wears a guitar-shaped silver pin on the tux once Sam has leaped to 1956, but in the car in 1995 he's wearing the same kind of electric neon star pin that Gooshie wears on his shoulder. This pin is generally

thought to be associated with the Star Bright Project. The actual pin Dean Stockwell wore was eventually given to a Leaper friend of Dean's who spearheaded the other Star Bright Project—a successful campaign to get Dean Stockwell a Star on the Hollywood Walk of Fame via recycling.

Were there hot pants (a.k.a. short-shorts) in 1956? That's what Jeanie is wearing when we first see her, along with high heels, a straw purse and a ruffled shirt.

The script calls for Al to be wearing a Lakers jacket (presumably a souvenir of the "play-off game") during the baseball leap, but instead he wears that wonderful silver jacket.

Mikey wears Davy Crockett pajamas, including the requisite coonskin cap, as called for in the script. **MUSIC NOTES:** Al listens to jazz in his car, but I've never been able to identify the song. It is almost certainly something by Mike Post or Velton Ray Bunch, the show's composers. *Que Sera Sera* as sung by Doris Day plays on the Stratton's clock radio (the script calls for "Heartbreak Hotel" instead), and Peg later reprises the song with a drunken rendition in the hospital. Buffalo Bob and the peanut gallery sing *It's Howdy Doody Time* on tv, a tune which is eerily modulated into a minor key instrumental as Sam steps outside and realizes that, unless it's a dream or a nightmare, he really is in the 1950s. The script calls for *The Great Pretender* by the Platters as Sam and Bird Dog head toward work, but we don't get this on screen. Instead, Elvis Presley's rendition of *Hound Dog* plays its musical commentary after "Bird Dog" Birdell flirts with Tony's girlfriend. *Moonglow and Love Theme from Picnic* plays as Tony lands safely by parachute, becoming a song on the jukebox that evening. (This is apparently a new recording, timed to the length needed for the scene, but with the same arrangement as the Morris Stoloff hit.) This is followed by Pat Boone's hit version of *Friendly Persuasion*. The instrumental coming from the car radio ascribed to Velton Bunch and the Veltones (although as aired it still sounds more like Doves to me) is an untitled fifties jazz tune or composed for the episode. Roy Orbison's *Ooby Dooby*, as sung by Jerry Lee Lewis, plays at the picnic.

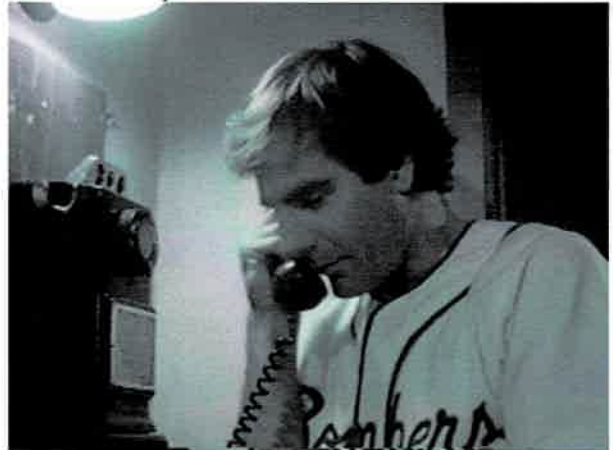
The scene with the wives discussing Marilyn's boobs is supposed to be accompanied by *See You Later, Alligator* by Bill Haley and His Comets, but we don't get to hear that one, either. We do, however, get to hear Bird Dog's own rendition of *The Yellow Rose of Texas*, much to Weird Ernie's annoyance.

INSIDE JOKES: The Navy lieutenant in Hawaii that Sam's sister Katey marries has more or less the same name as the Navy lieutenant and con man who impersonates Mac (Jeff MacKay) in *Magnum, P.I.* It's possible that Sam merely confuses his brother-in-law's name (Jim Bonnick? Or Jim Bonig?) with that of the fictional character (Jim Bonig).

One of the series' musical composers turns up on the Stratton car radio as "Velton Bunch and the Veltones." Ray Bunch, when interviewed for issue 19, told us that Velton is a nickname he's had for quite a number of years, not a real group.

BIO/SAM: Sam Beckett was raised on a dairy farm in Elk Ridge, Indiana, with his sister Katey. Katey (spelled Katie in the pilot script, but Katey in "The Leap Home") married a naval officer named Lt. Jim Bonnick or Bonig (spelling uncertain; the script and the Story Guideline both claim the name is Bellows). Sam's mother has lived with Katey and Jim in Hawaii ever since Sam's dad, John, died of a heart attack in '74. (Note this is a blatant contradiction of "The Leap Home," which has John Beckett dying in 1972. Either Sam and Al both remember wrong in "The Leap Home," or something Sam does actually shortens his father's life at some point. The 1974 date is later substantiated in "Freedom.")

Sam says he was raised on the farm until age 18, but he's probably mistaken, since later episodes reveal that Sam was at MIT—a long way from Indiana—at 16. Sam's old phone number in Elk Ridge was Oakdell...something. Sam still feels guilty about the year in which he didn't go home for Thanksgiving, plus the fact that he never told his dad that he loved him. Sam's guilt is ameliorated somewhat by the phone call home in this episode.



Sam gives his birth date as August 8, 1953, which means that he later leaps back to as much as four months before his own birth. (In later episodes, some leaps will go back to 1945 and to the Civil War, but those are separate issues, which take place under special circumstances.) The most likely explanation for the early 1953 leaps is that he can leap to a time when Thelma is pregnant with Sam, since his genetic material is already present *in utero*. August 8 is also Donald P. Bellisario's birthday.

Sam holds six doctorates, including an M.D. Obstetrics isn't his specialty. His special gift is in quantum physics. *Time* magazine called him "the next

Einstein.” Quantum Leap is, of course, his project; he’s the genius behind it. Or he was, Al says, “until your brain got Magnafoozled.” However, we later get a tally of seven “advanced degrees.” Either one of those isn’t a doctorate, or Sam gets a seventh one after he leaves 1995 (maybe he defends his thesis from the Imaging Chamber!), or Al miscounted at some point. Sam is definitely not a pilot, and doesn’t know what a chandelle is.

Sam drinks beer in small quantities. Peg notices he had “only one or two beers all night” at The Ranch.

If we believe Sam’s claim that his answers on the Ernst-Burger questionnaire are true, then he loved mini-skirts but hated panty hose back in high school, which frankly doesn’t make a lot of sense to me. When he gets lonely he likes to rent a video and microwave some popcorn, which tallies well with a similar comment he makes in “What Price Gloria?” Sam also mentions waterbeds and pet rocks, but we don’t know in what context. Burger and Ernst mention that he claimed to have been expelled from college for streaking, but that’s not consistent with having six doctorates. Weird Ernie may have remembered it as being expelled, whereas Sam may have written that a dean threatened to expel him. Given that MIT actively recruited Sam, and Sam’s shyness in those days, it’s hard to imagine that he would have streaked at all, much less MIT or any other college expelling him for it.

BIO/AL: The experiment was “designed around” Sam’s and Al’s “brain wave patterns,” meaning that Al was chosen beforehand as Sam’s contact with the 1990s. Al spent some “long, cold nights” at MIT. His full first name is Albert. He’s an ex-astronaut and pilot, a gambler, a sports fan and a womanizer. He sometimes drinks to excess.

AL’S WOMEN: Al knew “a little Lithuanian girl named Danessa” at MIT who did research in the chemistry lab. He “should have stayed in bed with Tina” instead of meeting Sam by the stream, and claims in the script to be “giving up a weekend with a very amenable blonde” to help Sam. (On screen he plans to take “the broad”—whoever that might be—to Las Vegas once Sam leaps.) But this doesn’t stop him from taking Martha to a Lakers’ game, to a party with the team afterwards, and ultimately to bed with him, to the point of being late to save Sam in the cockpit of the X-2. Nor does it stop him from taking Brenda, “that cute little redhead in coding,” into the filing room during the party celebrating Sam’s leap out of ‘56.

Al “would trade [his] ex-wife for any wreck [of a plane] they’ve got.” Sam won’t remember until “Play It Again, Seymour” that Al has actually been married five times.

The first run credited the blonde with the flat tire as “Tina,” but later episodes reveal that Al and Tina met in Las Vegas, and that Tina and Sam have met.

This is therefore either another Tina, or Tina and Al pretending they’ve just met (except that she doesn’t look or sound like Tina), or (most likely) not Tina at all.

BODY AND SOUL: If a neurological hologram is “created by a sub-atomic agitation of carbon quarks tuned to the mesons of [Sam’s] optic and otic neurons,” then presumably Sam’s brain must be present somewhere to be tuned in to Al. It could be that Sam somehow receives the impression via his brain back in the Waiting Room, but this seems unbelievably unwieldy as an explanation. Al says that the “experiment was designed around our brainwave patterns,” and Sam probably needs his own brain to keep his brainwaves from being too distorted by someone else’s physiology. On the other hand, we know that Tom Stratton in the Waiting Room looks like Sam, just as Sam looks like Tom to the people around him.

THE PROJECT: There are a lot of firsts in this episode, of course, including a lot of stuff that we now take for granted as part of the show’s premise. The “time travel experiment that went a little ca-ca” is “our Project, Quantum Leap.” Sam leaps to 1956 from the Accelerator. Al is in the Imaging Chamber in a cave in New Mexico. Sam and everything around him are a hologram from Al’s point of view. Al doesn’t know of any way to “fade in agitated carbon quarks.” A neurological hologram is “an image only you can see and hear,” which is “created by a subatomic agitation of carbon quarks tuned to the mesons of my optic and otic neurons.” Neurological holograms don’t reflect. Gooshie is “a little guy with bad breath” who programs Ziggy, a hybrid computer with a big ego. “God, or Time, or Something” uses Sam to “correct a mistake” and “put time right.” To the people at the Project, the guy in the Waiting Room looks just like Sam. Animals can see Al, and seem to be intimidated by him.

Although it isn’t mentioned, Al is using the first of at least four different handlink designs in this episode. This one is flat and clear, like a futuristic calculator. The small, round black buttons on it made a modest “beep” when pressed—or no beep at all. Two other handlink designs were used in the other episodes of Season One.

Time seems to proceed at the same rate for Al as for Sam, except when Sam is “bouncing around in time” between leaps. From Sam’s point of view, he talks to Al in the Bombers’ clubhouse “just a few minutes” after being in the hospital room with Peg, but for Al it’s been six days. There is no specific reference here to Al’s time being 1995, although that can be established through various references in later episodes, the Story Guideline, and even a promo in which Sam leaps into NBC newscaster Teri Utley! The closest thing we have to a specific date reference in the pilot is when Al tells Sam that if he goes on living in the past

instead of leaping, “you’ll be back in forty years.” $1956 + 40 = 1996$, which, allowing for Al colloquially rounding up, is a pretty close estimate.

Al demonstrates the String Theory to Sam, apparently having previously done so for the President. “One end of this string represents your birth; the other end, your death. You tie the ends together, and your life is a loop. Ball the loop, and the days of your life touch each other out of sequence. Therefore, leaping from one point of the string to another...would move you backward or forward within your own lifetime.” I’m not even gonna try to explain here what that’s supposed to mean in terms of quantum physics or time travel theory, since when it comes to quantum physics, I really am a mental slug.

Last but not least among the basic premises about leaping is the unforeseen side-effect: Sam wakes up in 1956 “with a memory like Swiss cheese,” and Tom Stratton’s memory “is full of holes, too.”

Our first view of Project Quantum Leap—the only one we get in Season One—is of Gooshie buffeted by white winds (dry ice!) and of Sam in the Accelerator, also buffeted but strangely euphoric. Neither shot tells us much about what the place looks like, but there’s a long narrow bar behind Sam that could be a shaded observation window. Oddly, the Imaging Chamber door opens in the conventional direction (as opposed to vertically) during this first leap.

Our first clue as to where this all takes place comes from Al’s drive through the desert at night. There are mountains ahead, and this almost-deserted stretch of two-lane highway is only two minutes from the Project, if Al puts pedal to the metal. The woman Al picks up in the car claims that the place on the horizon from which the strange white light effect is coming is “about where they set off the first atomic bomb.” The phenomenon prompts his call to Gooshie, and it is toward the light that he races. That’s where the Project is, and the light is the light of Sam’s leaping via the Accelerator.



Al confirms when talking to Sam by the X-2 that the Project is in New Mexico, but where in New

Mexico? We know from “Lee Harvey Oswald” that the Project is located in Stallions Gate, New Mexico, but where exactly is that?

Until 1997, there were two schools of thought on this question. Many fans, including Julie Barrett, author of *Quantum Leap A to Z*, believed that Stallions Gate was near Alamogordo in south central New Mexico. (The Los Alamos reference in Julie’s book instead of Alamogordo was the result of a proofreading error.) The main basis for this locale is the comment by the “other Tina” in the pilot: “You know, that’s about where they set off the first atomic bomb.” The first atomic bomb was set off near Alamogordo, according to most encyclopedias, but that’s a gross oversimplification of New Mexico geography.

Until I finally visited the relevant parts of New Mexico in May 1997, I favored another location for Stallions Gate: outside of Los Alamos in northern New Mexico, where Robert Oppenheimer’s Manhattan Project was based. The first atomic bomb and the first hydrogen bomb were both produced there. *Grolier’s Encyclopedia* says that the Manhattan Project’s weapons laboratory “was built on an isolated mesa at Los Alamos, N. Mex.” Sound familiar? There’s also a reference in the *Quantum Leap Story Guideline* to Sam and Donna’s first date taking place in Taos, which is considerably closer to Los Alamos than to Alamogordo. However, this is significant only if Star Bright was situated on or near the eventual site of Quantum Leap. The only evidence for that is the “other Tina’s” speculation in the pilot that the secret government project near where the first bomb was set off had something to do with “a deep space probe.”

The above conclusion sounded pretty good to me until I had a chance to actually explore New Mexico in May 1997. I soon learned that I’d been wrong. (Refer to Issue 16 for photos.) The northern approach to Trinity Site, where the first atomic bomb was set off, is actually called Stallion Gate. Trinity Site and Stallion Gate are over 80 miles from Alamogordo, but not too far from Socorro, New Mexico, near the northern edge of White Sands missile range. Access to Trinity Site via the Stallion Gate is open to the public two days a year, on the first Saturday in April and October.

State route 380 runs from east to west along the northern boundary of White Sands. It’s a straight, lonely, two-lane road. 53 miles west of the town of Carrizozo (12 miles east of San Antonio, NM) is a green road sign labeled Stallion Gate. This sign directs the traveler to a small southbound road, NM 525, which leads to an area called Stallion Range Center. Trinity Site is 17 miles south of the Stallion Gate, and 85 miles northwest of Alamogordo. As one looks down route 380 near the 525 turnoff, toward the San Mateo and Gallinas Mountains, one can almost see Al’s “experimental model” car speeding toward destiny.

This is undoubtedly the place where, in Don Bellisario's mind and *Quantum Leap*'s fictional reality, Al picked up the stranded motorist in the series pilot.

As it turns out, there is nothing in the Los Alamos area to suggest that Project Quantum Leap could ever be headquartered there: no red rocks, no lonely highway, and no place name with a stallion in it. If Project Quantum Leap existed in our reality (which it doesn't!) it would be near the road at Stallion Gate, not at Los Alamos. The name discrepancy could refer to a distinct and highly secret place near Stallion Gate called Stallions Gate, or a colloquial misnomer used by Project staff (and Don Bellisario!). Alternatively (and this is my preferred theory), the Stallion Gate in what we prefer to think of as the "real world" is really called Stallions Gate in Sam and Al's fictional reality, just one of many minor variations between their reality and ours.

Assuming Sam remembers it correctly, his office phone number at the Project is 555-2231.

Why were they going to try again to retrieve Sam on Tuesday after trying and failing to do so on Saturday morning? Why not Saturday night, or Sunday afternoon? What did they need to do that was going to take three days to set up?

SAM BREAKS COVER: "My name's not Tom," Sam says early on, and after his encounter with Al at the jukebox, he tries to explain his strange behavior to Peg by telling her the truth. Her tearful reaction soon prompts Sam to retract his confession, claiming instead that it's all a set up to a practical joke.

Sam doesn't actually tell Bird Dog that he's not Tom, but he does try to convince Bird Dog that he's "forgotten" how to fly. Bird Dog thinks it's a joke, but even he probably wonders after a while whether "Tom" really means it.

Sam also answers the Burger-Ernst questionnaire as himself. In the hospital later, he openly acknowledges to Dr. Burger that he's a medical doctor, and tells him that the answers on the questionnaire are true. Given that Sam is able to suggest a future medical treatment that successfully stops Peg's labor, Burger may actually conclude that for a few days, Tom Stratton really was replaced by an MD who was born in 1953 and lived in the future.

LEAP OUT/LEAP IN: The very first leap is seen as a burst of light across the New Mexico night sky, followed by a flight through the clouds and across the California desert to Tom Stratton's house and bed as the clock radio clicks backwards. The first attempt to leap Sam out is conveyed by the clock clicking forward just as quickly, followed by a quick pan across the desert, into the sky, and abruptly back again. (The flip-card clock radio doesn't flip backwards in the script, but it does zoom forward in the failed retrieval on Saturday morning.) It's safe to say that Sam does not

literally fly through the air over Edwards AFB in either case, and the clock doesn't literally start clicking along at an accelerated pace in either direction. Like the "leaping photo" at the end of "Mirror Image," it's merely a symbolic representation of what's happening.

The next leap, from Tom Stratton into Tim Fox, is shown by a tight focus on Mikey's baseball. The sky changes around it from day to night, and the camera pulls back to reveal Sam making the catch in the ballpark.

It's not until Sam's third leap, therefore, that we see the now-familiar leap effect of electric blue light turning to a flash of white. Who does he leap into after Tim Fox? That's not such an easy question to answer. In the script, he leaps into Tony as he makes time with Teresa in Don Geno's attic ("Double Identity"). In the first NBC airing, he leaped into Dr. Gerald R. Bryant in his classroom ("Star-Crossed"). In the commercial videotape (including my promo copy) and the DVD, Sam leaps into Gerald Bryant again, but in the laserdisc he leaps into Samantha Stormer ("What Price Gloria"), presumably to help sell the "Gloria" laserdisc! In the shortened NBC rerun, Sam leaps out, but doesn't leap in anywhere at the end.

So where does Sam go for his third leap? I'm tempted to accept the NBC airing order (and the leap-outs shown in these airings) as canonical and definitive, but there are problems with doing this. For one thing, some episodes leap out into reruns. For another, internal evidence within the episodes sometimes suggests a different order, as when (in "The Great Spontini"), Al breaks the third handlink and has to replace it with the "rotten pile of gummy bears," only to use the earlier handlink for one more episode after that. So it is in this case. Sam's familiarity with Al, the Project, and his own past is at a very early stage in "Double Identity," scarcely better than it is in the pilot. In "Star-Crossed," however, Sam remembers Donna and the Starbright Project immediately, and with a fair amount of detail. He seems to have been leaping long enough to be a little more comfortable about it, a little more confident, and less focused on getting home right away. It seems clear that the leap into Tony was Sam's third leap. Don Bellisario later explained (I don't remember just when) that "Double Identity" was indeed written to be Sam's next leap. However, because both the pilot and "Double Identity," unlike every other Season One episode, involved two leaps in one story, they decided not to show them back to back, lest they give the viewers the wrong impression about the frequency of Sam's leaps in the average episode.

In the original NBC airing, the leap-out to "Star-Crossed" was followed by an extended promo for the next four episodes: "Star-Crossed," "The Right Hand of God," "How the Tess Was Won" and "Double Identity." Judging from the order in which the episodes

were described in the promo, that final airdate order was established by the time the pilot aired.

THE NAME GAME: Just last issue, I mentioned (as I often do) that the name Gooshie is spelled inconsistently from episode to episode. The little guy with bad breath is Gooshie in the pilot episode's screen credits and in the story guideline, but Gushie in the "Mirror Image" script and elsewhere. "Gushie" is also the on-screen spelling of a character in DPB's earlier series, *Tales of the Gold Monkey*, and of the bearded miner in *Cokeburg*.

I also mentioned that the name was "Gooshie" in the pilot script. This is true for the first spelling of his name in the 12/8/88 FR script, as Al clears up Sam's confusion over Ziggy vs. Gooshie in the fishing scene. But later in the same script, Al talks about how wasted "Gushie" got at the party. It seems clear to me that "Gooshie" is the man's nickname rather than given name, and therefore not necessarily bound to just one correct spelling since, from the characters' point of view, it's usually spoken rather than written.



The title page of my well-traveled, often-read photocopy of the pilot script. The remarkable thing about the script is that it starts with Sam's arrival in 1956, skipping the New Mexico scenes entirely.

Scan by KFB.

There's one more piece of evidence on this to be gleaned from my copy of the script, and it was gathered long after the fact. When we first met Dennis Wolfberg at Laffs Comedy Caffe circa 1991 or 1992, he signed my script as "Dennis (Gooshie) Wolfberg." Along with the first screen credit and the Story Guideline, the late actor/comedian's own preference is the best reason for sticking to Gooshie as the most canonical spelling.

Throughout the series, Al's dialogue in the scripts is labeled OBSERVER rather than "AL." That starts right here with the pilot, and was almost certainly done to preserve the initial mystery of who this guy was. In

the 12/8/88 script, we don't know his name ourselves until Al introduces himself in the fishing scene by saying, "My name is Albert. Albert what, I can't tell you." Sam does call him Albert several times in the pilot, but he also calls him Al, probably reverting to a long-established (albeit unremembered) habit. We don't even know that Al's last name is Calavizzi until Season Three.

Early versions of the pilot script, as well as the novel's cover copy, refer to Sam's first borrowed identity as "Hank" Stratton, not Tom. This name change, as most name changes made before and during various episodes, was probably for legal reasons. The gist of the reasoning for such name changes is as follows: If there is (or was) no Hank Stratton at or near Edwards AFB, there's no problem using the name, because no one will think the production company is exploiting or maligning their name. If there are ten Hank Strattons, there's no problem, because they could be talking about one of the other Hank Strattons, so there's no reason to think they're exploiting any particular Hank Stratton. But if there's one and only one Hank Stratton at the show's locale, then he might very well feel put upon if his name were used, especially if people were to look him up in the phone book and call him up because of the tv show. (This happens: my dad used to get phone calls in the early 1960's when his namesake, Frank Funk of the Cleveland Indians, pitched less than brilliantly. My dad would reply, "My arm was sore.")

The team from Killeen is called the Blue Devils in the script, but is never named on screen.

Speaking of baseball-related names, the announcer for the Waco Bombers is referred to in the script as Doug Ibold. On screen, however, he's just "Sportscaster." I'm pretty sure Doug Ibold is the name of a film editor friend of Don Bellisario. The real Doug Ibold appeared on *Quantum Leap* as the mirror image of Howlin' Chick Howell in "Good Morning, Peoria." (His only other known on-screen credit was as a trapper in something called *The Capture of Bigfoot* in 1979.) Doug (or Douglas) Ibold is currently(?) a film editor on *Law & Order: Special Victims Unit*. He was also film editor on Don Bellisario's 1995 pilot *Crowfoot* and Don's series *Magnum, P.I.*, among many other credits.

The script has Captain Doug Walker married to both Sally and Lucy at different points, with Lucy married to both Doug and Tim. I've watched the scenes with the wives over and over, and Lucy (the strawberry blonde) is definitely married to Doug Walker. I'd like to be able to say that Sally is married to Captain Tim Crawford, but there's no way to determine from the aired episode what name her dark-haired husband with the bushy eyebrows has. The name Tim only appears in the script and the novel, and when Captain Crawford agrees to play catch with

Mikey in the aired episode he does so off camera. In the novel, Tim is the first name of Lucy's husband, and Sally is married to Doug.

In the script, Al took Buffy to the Lakers' game, not Martha.

SCRIPT TO SCREEN: I suppose it's not too surprising that the pilot of a series would exist in more forms than any other episode of that tv show. "The Pilot Episode" was originally a script, of course, and then appeared on tv as a two-hour series premiere. But this was only the beginning.

As late as 12/8/88 (F.R., which means First Revision of that date), the script for the pilot episode begins with the flight through the clouds, the headlong rush across the desert to the Stratton home, and Sam opening his eyes in bed with Peg. In this not-so-early version of the story, we are thrown in the deep end with Sam, with no glimpses of 1995 to give us an early clue as to what is happening. We see no "experimental model" car, no sexy woman with electric earrings for Al to pick up, no on-screen Gooshie to yell about Sam leaping, and no dancing lights in the night sky over New Mexico. That might have been an interesting approach, but personally I'm glad we got to see Gooshie (however briefly), not to mention Al's pick-up technique!

The script of 12/8/88 also provides what would have been the first-ever voiceover from Sam, had it been used: "When startled to consciousness, the human mind takes a few moments to orient, especially in strange surroundings. It's a temporary dysfunction, instantly rectified by the sight of a familiar object.... When nothing's familiar, you're either still dreaming or in big trouble. Oh, boy." Except for the soon-to-be-famous expression "oh boy," this passage was replaced on screen by "We did it. ... Did what?" and his discovery of his memory loss.

The wonderful "I'm a daddy!" line is not in the 12/8/88 script.

In the script, Sam's voiceover goes on to mention that his name's not Hank, he's never seen Peg before, and that maybe he's hallucinating due to something he ate last night—except that he doesn't remember last night! This is only the first of the many scripted possible explanations. In fact, Sam's voiceover comments in the script are a series of theories about what is going on, which on screen are mostly replaced by Sam characterizing the experience as a dream or nightmare, complete with boogiemán. Once he realizes he's in 1956, he temporarily runs out of theories, and says the following in voiceover: "I'd heard somewhere that shrinks ask three questions to check your sanity: Your name, the name of the President, and the date. I had a feeling I'd flunk all three."

By the time he's in Bird Dog's T-bird, Sam has a new theory in the script: "I've been given a post-hypnotic suggestion. When I woke up this morning I was supposed to think it was 1956 and that I was an Air Force captain named Hank Stratton, with a wife called Peg, and one and two-thirds children. All I have to do to keep my sanity is play along until the yo-yo who hypnotized me snaps his fingers." This is immediately followed, of course, by Bird Dog snapping his fingers in Sam's ear.

As they head for the B-50, Sam tries again: "I have a new theory. Someone is pulling an elaborate hoax on me. They've recreated an Air Force base in the fifties and populated it with hundreds of actors. (pause) I know. I don't believe it either." When Sam thinks he isn't going to have to do any actual piloting, he thinks, "You know, maybe my hoax theory isn't as crazy as it sounds."

Because we didn't get the lines from the script about a boogiemán, Sam instead makes a reference to being in the twilight zone upon learning that Peg doesn't see the "little guy in the tux."

Sam's heartfelt "Please, God. I'd like to wake up now," is followed in the script by my second favorite script-only line in all of *Quantum Leap*: "God doesn't answer as we slowly pull back and away. FADE OUT."

In the script, the plane that buzzes the barbecue is being flown by Tony LaMott, who is trying to impress Jeanie. Bird Dog magnanimously loans Jeanie his T-bird to go pick up Tony and bring him to the barbecue.

In the script, we find out why Sam talks to his father about his guilt over not making it home for Thanksgiving: "Funny. I can't remember my last name or the old home phone number, but I remember that the year Dad died I didn't go home for Thanksgiving. Didn't even call. I was too busy working on some project or the other. And then he was gone. And I realized I'd never thanked him or told him how important he was to me. (angry) And now that God has given me a second chance, I can't reach him because I'm too stupid to remember my own name!"

As Sam is on his way to the B-50, en route to flying the X-2, the script has him say in voiceover: "When it comes to facing the unthinkable, you have only two choices. To play it like John Wayne or Woody Allen." Sam proceeds to walk like Woody Allen, very obviously nervous and scared. Sam tells Bird Dog that he's not joking, that he really can't fly the X-2. Bird Dog finally believes him, whereupon Sam suddenly decides to play it as John Wayne after all. He grins at Bird Dog. "Gotcha, Pilgrim," he says, and walks to the plane with a John Wayne swagger.

In the script, the lighting of rocket number three (which takes the X-2 up to Mach Three) is made into much more of a moment of decision than it is on screen.

The script says, "For the first time the Observer actually seems to give a damn about Sam." It won't be the last, even in this episode. Al tells Sam that according to Ziggy, they never learned what caused the fire warning lights, and that Stratton's plane blew up while breaking Mach Three. Al won't even quote the odds of Sam surviving Mach Three, but Ziggy figures it's the only way for Sam to leap. Sam chooses to try for Mach Three.

In the script, Sam is saying the Lord's Prayer to himself in voiceover as he heads from the outfield to the Waco dugout. Fox's dog in the script is a fox terrier named Jack, which if I remember correctly is the name and breed of Jake Cutter's hyper-intelligent one-eyed dog in Don Bellisario's series *Tales of the Gold Monkey*. On screen it's an unnamed golden retriever.

The script shows the bottom of the Waco Bombers' ninth inning in a lot more detail than the aired versions of the show. The opposing pitcher is actually referred to by sportscaster Doug Ibold as Seaver, who strikes out the right fielder for Seaver's ninth K (strikeout) of the night. The next batter up is the Bombers' pitcher, Clyde, who "never hit over one twenty [.120]" in his life. (Pitchers are usually terrible hitters.) Clyde says he's gonna get a hit, so the manager, Pop, lets him try: "At least he thinks he can hit." This is why, on screen, the sportscaster is amazed that Clyde hit a stand-up double.

After Al's Roy Hobbs comment, there's a note in the script that "from this point on, we duplicate the shooting style of *The Natural*." Don's script then details the dropped strike and throwing errors exactly as shown. (By the way, although this sequence of events is in accordance with the rules of baseball, it's extremely unlikely.)

The last cool thing that's different in the script is the leap-out: It's not into Dr. Gerald Bryant's classroom at all, but into Don Geno's attic, where Marie (later to become Teresa) says, "Tony, you were terrific!"

SCREEN TO SCREEN: This was of course the two-hour pilot episode and series premiere, the only story of the first season that puts Sam in two different years before the end-of-episode leap out. The first one-hour episode of the series aired later the same week.

Calling this story "The Pilot Episode," capitalized or otherwise, is oddly appropriate since it's not only a tv pilot but also a story about Sam as a pilot. Technically however, the story originally had no title, since neither the script nor the episode as first aired included a title other than simply "Quantum Leap" in reference to the series.

The 90-minute NBC rerun of the episode, which aired just before the start of Season Two, is significantly different. It's not just a question of what's missing, either; there were several significant additions as well. For one thing, the episode title "Genesis"

appeared on screen only in the shortened rerun. Since this title was not used on the video release I think we can safely say that "Genesis" is the title of the edited version only, not of the pilot in all of its two-hour (minus commercials) glory. Only in the "Genesis" rerun version do we see the leap date of September 13, 1956. Also new for the 9/13/89 rerun, which aired just before the season premiere episode "Honeymoon Express," was the addition of an actual leap effect during Sam's initial leap from the Accelerator. In the first airing we didn't see Sam leap from the Accelerator at all, but here we see the leap effect from beginning to end, with Sam leaping in just in time to open his eyes in 1956. Adding this leap effect to a mere rerun was money well spent, since the footage was later used in the saga cells.

The opening sequence with Al completely omits the other "Tina." I previously wrote that it was actually reshot without her, but I'm no longer sure of that. We don't see Al dialing in to talk to Gooshie, or hear Gooshie answer the phone ("Control!"). Gooshie also doesn't get a chance to ask Al what he should do in the shortened version.

The sequences with Sam in Bird Dog's car, the briefing/practical joke setup, and Al's first two post-leap comments to Sam's are also gone. In place of these sequences, we get a split second shot of the previously unseen air traffic controller saying "Good luck," and a new voiceover by Sam, incorporating some of the same things he says in the other version's voiceover, but with new material as well: "Everyone seemed to think it was 1956, and that we were at Edwards Air Force Base to break Mach Three in a rocket plane called the X-2. Everyone but me. I couldn't remember who I was, but I sure as hell wasn't an Air Force test pilot named Tom Stratton, with a wife called Peg and one and two-thirds children. Not in 1956. I was only three years old in 1956." I mention this mostly because of the great mixture of wonder and terror Scott manages to put into the words "rocket plane." When Tony loses control of the X-2, we hear another new line from Sam: "There he is!" This replaces two lines from the Air Force wives as they watch for Tony's parachute. We also lose the scene in which the wives discuss the effect of aloe vera—which Peg calls "cactus cream,"—on stretch marks, and the scene in which the wives discuss Arthur Miller and Marilyn Monroe. The scenes at The Ranch and in the car are left virtually intact.

The next change is when the Project attempts to leap Sam back. In the rerun we get a leap effect—not all the way to white, but enough for us to see that it's a failed leap. For some reason, the first line of Sam's voiceover here is re-recorded, from "That's all I need, a good night's sleep" to "All I need is a good night's sleep." The rest of the voice over and the attempt to call Elk Ridge are the same as before.

The rerun version of the fishing scene skips the bit with Sam getting his fly (fishing lure) caught on a bush. Mikey and Sam don't have any dialogue at all before Sam goes upstream to his encounter with Al.

The barbecue scene is missing the bit with the wives talking about "doing it" with goggles or a hat on, and Lucy walking past Doug and Tim (if that's his name) as they talk about flying. We go straight from the barbecue to the scene with Sam and Al looking at the X-2, skipping the handing out of the questionnaire. In fact, all the questionnaire bits are cut from the episode. One line of dialogue is even changed in the hospital scene (from "Those answers are true" to "What I'm saying will work") to avoid calling attention to the questionnaire Dr. Burger is hitting Sam with. The looped line, "What I'm saying will work," doesn't make a lot of sense, though, because Sam has not yet come up with the alcohol alternative to the not-yet-invented pharmaceuticals.

Another significant change in the short version is an addition rather than a subtraction or substitution. When Al tells Sam to shut down the rockets on the X-2, Sam objects: "We've gotta hit Mach Three!" He doesn't want to miss out on his chance of getting home. We also hear Al warning Sam, "She's gonna blow!"

As noted earlier, the leap effect is added to Sam's various leaps (and the one attempted leap) in the rerun. For his leap from 1956 to 1968, the short version skips the brief scene in which Sam looks down from Peg's hospital window to give a thumbs up to Mikey and Bird Dog below. Instead of the leap being represented by Mikey throwing his baseball in the air and Sam catching a fly ball as Tim Fox, the leap effect takes Sam directly from Peg's bedside to the outfield (after the catch).

Some characters are missing from the end credits of the rerun.

The commercial videotape changes the title, such as it is, to "The Pilot Episode." This title also appeared on the laserdisc and, much later, on the DVD. I finally got around to watching my out-of-print laserdisc, and I'm sorry to say it wasn't worth the wait. The sound is terrible, the leap-out is wrong (to "What Price Gloria?"), and it's in the format (I forget whether it's called CAV or CLV) that doesn't allow pausing and slow motion, both of which I need to do detailed write-ups like this one.

I mention the poor sound mixing (or mastering) because this isn't the first time I've heard the episode sound like that. Turning on the show in the middle of its first airing, I missed out on my chance to tape it that night. Kitty Woldow of *The Imaging Chamber* (one of the earliest and best *QL* zines) very kindly sent me a second or third generation copy of it in 1990. In that copy, some of the dialogue (especially from Sam's phone call to his Dad) is almost inaudible, while the

music is unreasonably loud. I thought at the time that it might be an artifact of Kitty's VCR, but it wasn't. This kind of sound problem appears in exactly the same places on the laserdisc. I am forced to conclude that the problem is with the original master tape, which may have been rushed through the editing process in order to make its air date. The problem is much less pronounced on the commercial videotape, for which I'm profoundly grateful. But why didn't they fix it on the LD too?

I don't have a DVD player, although I do have the DVD of this episode. The commercial VHS tape, the LD and the DVD are all listed at the same length, 93 minutes (DVD), or 1 hour 33 minutes (VHS and LD). Nor can I vouch for the DVD's sound quality. However, it may well be better than that of the LD, because the DVD is the only release in Dolby® digital stereo. The VHS is labeled Hi Fi Stereo, and the LD is labeled digital sound stereo. The weird thing about the DVD is that the packaging includes several pictures from "Catch a Falling Star" and other episodes. I'm hoping this means they intend to issue more episodes on DVD if sales of the pilot on DVD are good enough. Pat Orth reports that the leap-out is to "Star-Crossed," as well it should be.

SCRIPT TO BOOK: The novelization of this episode, written by Julie Robitaille, credits the tv episode title as "A Quantum Leap." Although it basically follows the 12/8/88 script, it has a number of variations from both the script and the two aired versions. The most significant of these is a scene between Al and Sam in the Superfortress, in which Sam pretends to be Stratton, leaving Al confused and worried about him for the first time:

"Howdy," I said. It seemed like something Tom would say.

The technician stared quizzically at me. "Howdy yourself," he finally replied. "So. How's it going up there in the cockpit?"

For some reason, the question—or maybe it was the way it was said—made me uneasy. "Ah...just fine."

"Really?" His dark button eyes seemed to bore right into mine, and my nervousness grew.

"Oh," I shrugged and grinned, giving a pallid imitation of Bird Dog's devil-may-care attitude, "well, me and Bird Dog, we may do some screwin' around up there, but you know how it is..."

"Not exactly," he said, a peculiarly serious expression crossing his face.

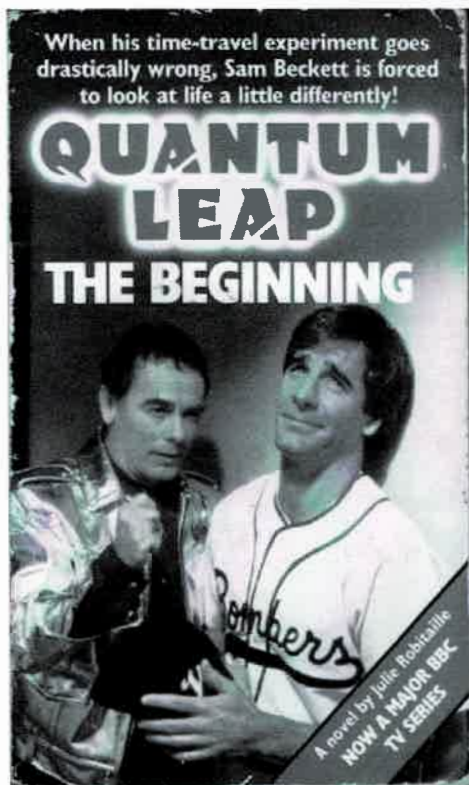
This isn't working. "Hey," I said, attempting to lighten the tone and switch the direction of this conversation with some diversionary tactics, "what's the deal with the fancy dress? How come you're wearing a tux under your lab coat?"

His serious expression grew even more somber. "Don't you know?" he asked.

I scrambled desperately for some sort of logical explanation or reply. Had there been a big dance or something the night before? How would I know? I was brand new to this place. I had only arrived about four hours before. But no, that couldn't be it—no one else was decked out or fatigued-looking; no one had mentioned it. No. I shook my head.

The technician seemed suddenly as unnerved as I was, surveying me as if I was something that had just landed from another planet. Then he abruptly switched gears again. He grinned crookedly and shrugged his shoulders. "Just one of life's little mysteries, huh, Captain?" I noticed that he peered at me very intensely as he said this.

I smiled back at him uneasily. "I guess so," I replied.



My read-to-death copy of an early printing of the UK-only novelization of the *QL* pilot. Scan by KFB

The novel, originally from Corgi Books, was titled *Quantum Leap: The Beginning*. It was later reprinted by Boxtree, the UK publisher of the current series of *Quantum Leap* novels. Both the Corgi and the Boxtree edition were/are available only in the UK, since neither publisher has a US distributor (and US rights may not have been included in the licensing agreements, anyway). It's well worth owning a copy if you can track one down for a reasonable price, but the novel has its problems, too. My main objection to it is that the protagonist isn't quite the Sam Beckett as we've come

to know him. He's more macho than the "real" Sam, using a lot of offhandedly-foul language that would never make it past an NBC censor. (Actually, the script is a bit like this also.) As in the passage above, Sam does a lot of play-acting as Tom in the book that we don't see in the aired versions.

ALUMNI WATCH: Several members of the guest cast of "The Pilot Episode" appeared in at least one other *QL* episode. Two of them actually appeared in "Mirror Image," which, as I said last issue, lends a nice sense of symmetry to the series. Several of them have been on *JAG*, a couple of them have been on *Seinfeld*, and most of them have been on one or more *Star Trek* series, *MacGyver* and/or *The X-Files*. Here are the particulars:

W. K. Stratton (Dr. Burger) has been in practically every show Don Bellisario has ever done, as well as the *Quantum Leap* episodes "Good Night, Dear Heart" and "Trilogy, Pts. 2 and 3."

Bruce McGill (Dr. "Weird Ernie" Ernst) was born Bruce Travis McGill in San Antonio in 1950. His film credits include playing "D Day" in *Animal House* (1978), Walter Hagen in *The Legend of Bagger Vance* (2000), and a few dozen movies in between, including *Silkwood* (1983) and the 1994 time travel movie *Timecop*. He recently appeared as Donny Osmond's father in a tv movie, and as Ralph Houk in *61** [sic], (a.k.a. *Home Run Race*)—Billy Crystal's HBO movie about Roger Maris' successful but traumatic attempt to break Babe Ruth's home run record. McGill reprised his *Animal House* role as Daniel Simpson Day in the 1979 tv series *Delta House*, played Billy Clyde Pucket in the 1980 tv series *Semi-Tough*, and starred as Joe Vitale in the 1995 tv series *Live Shot*. He was a semi-regular on *MacGyver*, playing Jack Dalton in many episodes, and he's guest-starred on *Babylon 5* and *Star Trek: Voyager*. More importantly to Leapers, he played Al the Bartender (a.k.a. G/T/W?) in "Mirror Image." He has a fan-based web site at <http://queen-of-outer-space.com/mcgill.htm>.

The late Dennis Wolfberg (1946-1994) made a total of five appearances on *Quantum Leap* as Gooshie, the "little guy with bad breath." We never did find out whether Gooshie was a first name, a last name or a nickname. (I called him Dr. Gooshman in a piece of fan fiction once; other fans have drawn other conclusions about his name.) He turns up very briefly at the beginning of the *QL* pilot, and even more briefly in many versions of the shows opening credits. A split-second shot of Dennis as Gooshie, yelling out to Al about Sam leaping, made it into the *QL* opening credits for several years. If I remember correctly, that almost subliminal appearance in the credits generated enough royalties for him to qualify for the health insurance that paid for the birth of his twins in the early 1990s. Dennis had more substantial appearances as Gooshie in

"The Leap Back," "Lee Harvey Oswald," and "Killin Time." In 1993 he told us that Don Bellisario promised him that if QL came back, Dennis could contribute some of his own dialogue to the role in any future appearances. Cancer and NBC's Don Ohlmeyer prevented that from ever happening. His fifth and final QL appearance as Gooshie was in "Mirror Image."

Incidentally, Dennis told us in an interview once that the dry ice used in his scene in the pilot was so hard on his throat that he could hardly talk.

Lela Ivey (Lucy Walker) later guest starred as Chloe in "Permanent Wave." She played Miss Peters in *Pleasantville* (1998, a terrific movie by the way); Susan Firkins in the first film of *The Addams Family* (1991); Ellie in the 1989 tv series *Knight & Daye*; a hooker in the Woody Allen film *The Purple Rose of Cairo* (1985), and Mitzi Martin (1981-1984) in *The Edge of Night*. She had a recurring role as Mrs. Huffman on *Party of Five*. She's also been on *JAG* and in at least two episodes of *Murder, She Wrote*.

Adam Affonso (Young Sam Beckett, age 15) reprised this role for the mirror shots of Sam in "The Leap Home." He has no other credits in the Internet Movie DataBase (IMDb).

Guest stars for whom this was their only *Quantum Leap* credit include the following:

Jennifer Runyon (Peg Stratton) was born 4/1/60. She doesn't seem to have any credits after 1993 or so, and therefore may have retired from acting. She played Gwendolyn Pierce on *Charles in Charge*; Jennifer in *Ghostbusters* (1984); Marcia Grant in *James A. Michener's Space* miniseries (1985) and Sally Spencer Frame #3 (1981-1983) on *Another World*. But I think her most interesting non-Leap credit is as Cindy Brady in the 1988 TV movie *A Very Brady Christmas*. Like Lela Ivey, she's done two episodes of *Murder, She Wrote*. More to the point, she's worked for Don Bellisario before, in a 1987 episode of *Magnum, P.I.*

John Allen Nelson (Capt. Bill "Bird Dog" Birdell) was born 8/28/59 in San Antonio, Texas. He's played Cutter in the *Sheena* tv series, John D. Cort on *Baywatch*, and a (or is it the?) Deathstalker in *Deathstalker 3* (1989). He's another soap veteran, having played Jack Boyd (1983-1984) on *The Edge of Night* and Warren Lockridge #1 (1984-1986) on *Santa Barbara*. My favorite credits for him are as the improbably named Hunk Golden in something called *Hunk* (1987), and as Dave Hanson in *Killer Klowns from Outer Space* (1988). He's written several films, produced two of them, and written an episode of *Baywatch*. He's also been a guest star on *Early Edition*, *Seven Days*, and *Pensacola: Wings of Gold*.

Newell Alexander (John Beckett) appears to be primarily a voice artist, although he does have a number of minor on-screen credits, most notably as the fire chief in *Kentucky Fried Movie* (1977). He's had guest

appearances on *Charmed*, *Chicago Hope* (twice), *Team Knight Rider* (twice), and once on *Murder, She Wrote*. More significantly, he played a commentator in "The Big Easy Episode" of Scott Bakula's series *Mr. & Mrs. Smith*. He also did a *Designing Women* episode in 1988, but I don't think it was one of Scott's episodes in that series.

Lee de Broux (Pop) is sometimes credited as Lee DeBroux, including here. He played Lt. Walsh in the direct-to-video movie *Vampirella* (1996), Sal in *RoboCop* (1987), Sergeant Hanson in the 1985 tv series *MacGruder and Loud*, and other cops of one sort or another in more than a few films including *Chinatown* (1974). He was Hank Beddoes in the 1979 tv series *Salvage 1*, and Trumbull in the 1977 *Roots* miniseries. He's been on *The X-Files*; *Walker, Texas Ranger* (in a two-parter); *Murder, She Wrote* (twice); *MacGyver*; Richard Herd's old series *T.J. Hooker*; Don Bellisario's series *Magnum, P.I.* (twice, in different roles); *M*A*S*H* in "Good-Bye Radar: Part 2"; *The Incredible Hulk*; *Barney Miller*; four episodes of *Cannon* (apparently in four different roles); three episodes of *Bonanza*; and six episodes of *Gunsmoke* (again, in six different roles), going all the way back to 1967. Out of all that, this seems to be the first time he's played the manager of a baseball team.

Larry Poindexter (Capt. Tony LaMott) was born December 16, some year or other, in Dallas, Texas. He is sometimes credited as L.T. Poindexter or Lawrence Poindexter. He was in two films released in 2000, *Intrepid* and *Coverage*, and no, I've never heard of either film. He was a regular in two different short-lived tv series in 1995, *Too Something* and *Hope & Gloria*. I see a credit for him as Alex P. Keaton in a tv movie called *Black Sheep* (1994), but I have to wonder whether that's a mistake or a hoax. Michael J. Fox he's not. He played various roles on the 1989 tv series *Just Say Julie*, which starred QL writer-producer Paul Brown's sister, the non-evil Julie Brown (who was in "Maybe Baby"). On the soap front, he played Justin Moore (1986) on *Santa Barbara*, and Ben Welch (1984) on *Days of Our Lives*. He was associate producer on the 1998 film *The White Raven*, and casting director on the 1997 movie *The Shooter*. I think Teresa and Tracy Murray told me once that he also has a rock band. He played Dalton Lowne on seven episodes of DPB's series *JAG* in 1997-8, and has guest-starred on *Sabrina, the Teenage Witch*; *Becker*; *Early Edition*; *Murphy Brown*; *Friends*; Chris Ruppenthal's old series *Sledge Hammer!*; five episodes of *Weird Science* (twice as Lt. Pommafritte, which means "french fry"); two episodes of *Lois & Clark: The New Adventures of Superman* (as Dr. Maxwell Deter); two episodes of *Melrose Place*; and even an episode of *Happy Days*. The man works!

Barbara Horan, credited here as Barbra Horan (Tina) is also sometimes credited as Babs Horan. She was Lady Eleanor in the wonderful film *My Favorite Year* (1982), and Samantha in the *B.J. and the Bear* tv series. She's done two episodes of *T. J. Hooker*, two of *The Dukes of Hazzard*, two of *Mickey Spillane's Mike Hammer*, two of *CHiPs*, an *A-Team*, a *Cheers*, a *Remington Steele* and a *Charles in Charge*, among other credits.

David Trent (Captain Doug Walker) was second assistant editor on the 1990 film *Fools of Fortune*. The IMDb lists no other credits for him of any sort, except for this *QL* episode. I'm thinking he's probably primarily a film editor, whose credits mostly haven't reached the Internet yet.

James F. Dean (Dr. Barry Blaustein) provided the voice of the Orangutan in the 1998 film *Doctor Dolittle*. He was also Dad Smith in the 1994 Rob Reiner film *North*. He's had guest appearances on *Lois & Clark*, *Cheers*, *Seinfeld* and *Hooperman*.

Lydia Cornell (Sally) is best known for the Ted Knight series *Too Close for Comfort*, on which she played Sara Rush. In our 1992 interview with her, which appeared in Issue 7/8 of *The Observer*, she told us several interesting anecdotes about the making of the *QL* pilot. Please see the NOTES heading below for excerpts from that interview.

Lydia was born 7/23/56 in El Paso, Texas. Her son Jack was born in 1994, and she's written a novel. This becomes somewhat less surprising when you learn that her great-great grandmother was Harriet Beecher Stowe, author of *Uncle Tom's Cabin*.

Lydia's most current credit is as "Woman" in *Happy Holiday from the Jonzes* (2001). She's had guest appearances on *Black Scorpion*, *Full House*, *Monsters*, *T.J. Hooker*, *The A-Team*, *Knight Rider*, and a two-parter on *The Dukes of Hazzard*.

Christine Poor (Jeanie) played Teri in Don Bellisario's 1988 theatrical film *Last Rites*. She also played a masseuse in the 1986 film *Wise Guys*, and appeared in an episode of *Mike Hammer*. These are her only credits found on IMDb.

Doug Cox (Sportscaster, a.k.a. Doug Ibold) played a job applicant in the 1999 tv movie *Pirates of Silicon Valley*. He played Bob Rush (1990) on *Days of Our Lives*. He's appeared on *Malcolm in the Middle*, *Team Knight Rider* (amazing what odd shows turn up more than once for various guest stars!), *Babylon 5*, two episodes of *The Golden Girls*, two episodes of *Alice*, and a *Laverne & Shirley*.

Christian Van Dorn (Mikey Stratton) has no other known tv or film credits.

Hank Robinson (Umpire) played an umpire in at least nine of his fourteen known tv and film credits, which leads me to believe that he's probably an umpire.

Patrick Cranshaw (Old Man) is also sometimes credited as J.P. Cranshaw, Pat Cranshaw or Pat Crenshaw. He played Leslie Cabot in the 2000 film *Best in Show*, Super Fan in *MVP: Most Valuable Primate* (2000), and Judge Gorman in the Roger Corman tv movie *Alien Avengers II* (1997). He was also in *The Beverly Hillbillies* (1993); *Pee-wee's Big Adventure* (1985); *Yes, Giorgio* (1982); *The Gong Show Movie* (1980); *Mars Needs Women* (1967) and *The Amazing Transparent Man* (1960). He was a regular on *After M*A*S*H* (1983) as Bob Scannell, and played Andy from 1976-1978 on *Alice*. I'm not going to even try to cover his guest appearances, save to say that they range from *Veronica's Closet* in 1999 to three appearances on *Green Acres* back in 1970-71—and he was playing "Old Man" even then!

Brent Chalem (Bat Boy) was born 2/7/75, and died 12/9/97 at the age of 22. His credits during his brief life and career included *Dance 'Til Dawn* (1988), *The Monster Squad* (1987), *Moving Violations* (1985) (uncredited, as boy hit by car in Road film), and a guest appearance on *Punky Brewster* in 1987.

Mike Greenwood (Matt) has only one other credit in the IMDb, as Gilbert in *Revenge of the Nerds III: The Next Generation* (1992).

Dave Duensing (Clyde) is sometimes credited as David H. Duensing. His only other listed credit is as Giggling Grunt #1 in the pilot episode of *China Beach*.

David Dawson (Barnes) also has only one other listed credit, as Amos in the 1984 tv movie *The Dollmaker*.

Kevin Johnson (Pepper) was born 3/4/66. He plays himself in *Forget Paris* (1995) and in *Fatal Bond* (1992), which leads me to think I should know who the heck he is. I don't think he's the basketball player by that name. There was a minor leaguer by that name during that era, but I doubt they're the same person.

Ken Martin (Tim Fox) also has just one other known on-screen credit, as Sentinel Cheerleader in *The Replacements* (2000). He was a post-production coordinator on *Dunston Checks In* (1996), and a driver on the tv movie *Dead Silence* (1991).

Layne Beamer (Captain Tom Stratton) played Mr. Biggest in *Kill the Man* (1999) and a soldier in the 1994 tv movie *Roswell*. He's had guest appearances on *Melrose Place*, *Frasier*, *Chicago Hope*, *Seinfeld* and *Murder, She Wrote*.

NOTES: Oddly, Tom Stratton has a white lock in front, even more pronounced than Sam's.

In case anyone was wondering, B.O.Q. means Bachelor Officers Quarters.

Why isn't eight-year-old Mikey in school on a Monday in September?

The Lakers really were in the playoffs in 1995 in our reality, and won at least one game that did go into overtime. In the script, Bird Dog hears Sam

incredulous remark to Al—"Buffy wanted Magic's autograph!"—over the mike, and doesn't know what Sam is talking about. By 1995, Magic Johnson was a coach rather than a player in our reality, but I'm sure he would have been at the victory party.

Isn't it cool that Sam's dad invites him (in the assumed identity of John Beckett's cousin) home for Thanksgiving in 1968? The adult Sam didn't make it to Elk Ridge for that Thanksgiving, but he did get there the following year, in "The Leap Home."

We never get to hear Adam Affonso's voice as young Sam. Scott Bakula very obviously looped his dialogue instead. Scott did a good job on this, but it bugs me anyway, just as it bugs me that Dean Stockwell looped Bingo's voice in "A Leap for Lisa." Well, at least they're consistent.

If the opposing team is from a nearby small city in Texas (and they are), why does the Bombers' manager call them Okies? Is this his idea of an insult? Actually, he calls them Oakies in the script, but that doesn't help me to explain the comment!

The end of the episode is an homage to the Robert Redford baseball film *The Natural*. When Al tells Sam he's "not Roy Hobbs," he's referring to the title character. The lightning and the slow motion sequence are motifs used in that film.

Lydia Cornell, who played Peg's dark-haired and pregnant friend Sally, had this to say about the making of the *QL* pilot in a 1992 interview:

"[The episode's director] David Hemmings, who was in *Blow Up*, was one of my most favorite actors on earth, way back in the sixties. I did three things for him, including *Hardball* with Richard Tyson. So I read for him and I had dyed my hair black. I walked in wearing long black hair and a gypsy outfit. There were three of us in the room. I got the part that night, Friday night. I got home and they said, 'Lydia, you should be at Universal at five a.m. Monday.'

"So I went to Universal at five a.m.. There was a van to pick (us) up, and everyone else had suitcases. The driver said, 'You sure travel light.'

"I said, 'What do you mean? What are you talking about? It was supposed to be like one day, two days of shooting.'

" 'You know, you can't ever leave. We're going to Edwards Air Force Base and you're not allowed to leave Lancaster for three weeks.' So I have nothing with me. I have a toothbrush and a sweater and that's it. I'm stuck there with no underwear, no lingerie, no pajamas, nothing—at this Podunk hotel with a bar—and its Christmas time and there was this Christmas tree. It was a real redneck place. It was fun though. On the second night I went shopping to Target and I got stuff. They allowed me to go off base.

"Every day we had to put on the pregnant body stocking. It actually snowed one day, and the wig

didn't fit. I had to go find a wig frantically since they wanted us to cut our hair. I said, 'Why'd they hire all actresses with long hair if Don Bellisario wanted short hair?' He started screaming when he saw us, 'I want their hair all cut off.' I mean yeah, and ruin my whole career just for this one show. The other girls had theirs pin-curled up, but mine was too thick and long or something. So anyway we had to go running around this Podunk town and find a wig and match the hair piece. It was a lot of fun though.

"I loved Scott Bakula. It's funny my part was small compared to how much time we spent together. I don't think they even knew what direction it was even going in. It was just cut and edit, cut and edit. And every night we'd hang out. Everyone would go to the Mexican restaurant.

"We were at Edwards Air Force Base for three weeks and the stealth bomber was there. The stealth bomber had just come into being. It was so much fun. The pilots took us out and we could have gone up in the air with them. They offered. It turned out we couldn't do it on that one day, (but) a couple of actors did it.

"David Hemmings [is] my favorite, favorite director. He's so British and he's so fun, so crazy. I loved Scott Bakula and Dean. I was with Jennifer Runyon [Peg Stratton] a lot. We were like really close friends. And Lela Ivey [Lucy] and Christine Poor—she played the blond [Jeanie]. The fifties scene outside with the little kids was a lot of fun. My husband [and] a lot of the men didn't have a lot of dialogue, but they were nice. [I also liked] Larry Poindexter—the cute one, the pilot that went down with the parachute. [And Bird Dog!] Whoa, that guy's cute."



COMMENTARY: The night that *Quantum Leap* first aired, Easter Sunday 1989, my husband John had just gotten home a few hours earlier from a very long business trip. That's probably why neither of us remembered to turn on the NBC tv movie about time travel until it had been on for quite a while. I remember the magic moment when I turned on the show, only to see a guy in a bathrobe talking to a guy in a fishing hat.

Dropped without explanation into the middle of the plot like that, I was probably even more intrigued than I would have been had I seen the show from the beginning.



The X-2 mockup, as seen on the Universal Studios tour circa 1991-2. Note the lack of wings. Photo by KFB

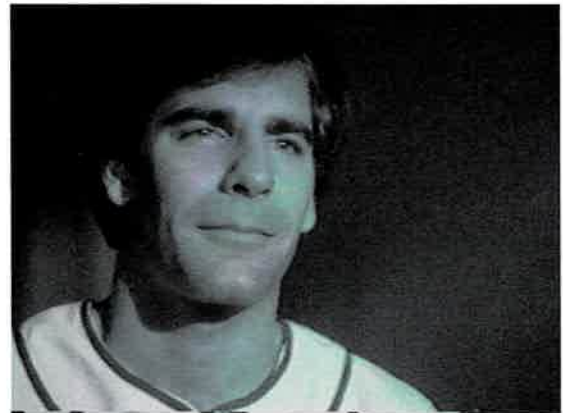
After all these years, the pilot is still one of my favorite *QL* episodes ever, probably my very favorite. I've probably watched and/or read it more times that all of Season Five put together. It's wonderfully written and acted, it does a great job of setting up the premise and the characters, and it tells us enough to get things underway without bogging the viewer down in too much detail right off the bat. Putting this likeable man in the past *sans* memory and *sans* explanation, tormenting him with the first appearances and less-than-helpful comments of the mysterious Observer, and finally letting Al explain just enough to enable Sam to function made for a perfect set-up to the series.

Although it's very hard for me to look at the pilot episode with a fresh eye, I think it's fairly clear that Sam gets a rather poor first post-leap impression of Al. During Sam's first 24 hours in 1956 the little guy in the tux says nothing that's the least bit helpful to him. When Sam does realize that Al is somehow connected to his predicament, Al responds by asking questions rather than answering them, and then by running out on him. Even when Al finally does tell Sam that he's part of a time travel experiment that went a little ca-ca, he does so in a way that infuriates Sam as much as it helps him: griping about his hangover, withholding the information Sam wants most, blaming Sam for the fact that he didn't leap, and offering only a flippant suggestion to Sam's very real problem of having to fly the X-2 on Monday. Worst of all, Al arrives at the last possible moment in the cockpit of the X-2 itself, implying by his actions that spending a night in bed with a stranger is more important to Al than saving Sam's life. Add that to Al's drinking, and you end up with someone Sam feels he can't count on, just when he really needs Al as his link to home and sanity.

If you look a little deeper, though, it's clear that Al does care. Sam doesn't know about this, but Al is clearly frantic when he finds out Sam is in the Accelerator. During that first 24 hours, Al probably surmises that the leap was entirely successful, and Sam's in a place that he himself would love to be. Al makes a few attempts to engage Sam in conversation, and has no way of knowing why Sam doesn't respond except for a polite nod. It's probably Sam's uncommunicative reaction to Al's overtures that sends Al back to Ziggy, who theorizes that Sam may have lost his memory. This, along with the general stress of what's just happened, is probably largely responsible for Al's going off the wagon.

Once Al knows that Sam really doesn't remember much of anything, he's operating under the handicap of the rules that Ziggy (and the Committee, and probably Sam) set up to prevent the time traveler from interfering with his own future. It's very much to Al's credit that ultimately he does tell Sam that his last name is Beckett, knowing that Sam will probably try to talk to his family. As for flying the X-2, Al did get there on time; he just wasn't there early. He would never have let Sam die in the X-2 unassisted, and it doesn't mean he doesn't care. Heck, I'm late for things and people I care about all the time. (Just ask Sharon!)

Even so, I think that the friendship between Al and Sam is not nearly as strong in the beginning as it gets to be once Sam is out there leaping, with Al as the only person to whom Sam can really talk. By the end of the series, these guys would probably die for each other, but in the beginning, it's hard to see these guys as being all that close.



I have to agree with Don Bellisario however, who in an early Q&A session once pointed to Sam's attitude in the pilot after he got to talk to his Dad. As Sam says in that episode, Quantum Leaping "isn't such a bad deal after all." ❀

Special thanks to Carrie at the Bell X-2.com website for additional information on the X-2. -KFB

OTHER VOICES IN *QUANTUM LEAP* FANDOM

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

Leapers Unlimited, an international fan club based in Australia, formerly **The Quantum Leap, Scott and Dean Fan Club**, is now handled by Trudy Costagliola and May Ling Ong. An 8-10 page newsletter, called *Leapers Gazette*, is published 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, PO Box 134, 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 £6 for four issues, elsewhere £7 (cheque payable to Ms. Emma Fee) or \$18 in US funds (cheque to Janey Graves, as above).

Publication of **Basically Bakula**, the quarterly zine devoted primarily to Scott Bakula, is managed by Gillian Earthy of the UK. Annual rate is £5 in UK, £6 for Europe, £7 worldwide. Residents of USA can send checks \$15 (US funds) to Janey Graves (address above). For more information you can e-mail Gillian at BB@aeathy.freemove.co.uk or write to her at 48 Norwich Road; Lowestoft, Suffolk, NR32 2BW; ENGLAND

The official French Fan Club is **Les Chroniques Quantum**. They put out a zine (in French) of about 60 pages on a regular basis, about every four months. Membership and three issues of the zine are \$29.00/year. We finally heard from Micheline Caputo of Les Chronique Quantum. She said if you wrote using Christine's address that was printed in *The Observer*, they never received the letter. If you write to Micheline at: 19 rue Marcel Paul, 54190 Villerupt, France, she will be happy to write back to you. 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.

John D'Aquino's Fan Club is managed by Jeanne Koenig as an on-line club. For information, e-mail Jeanne at JKoenig317@aol.com