

The Observer

From the Files of Project Quantum Leap

Focus on Writers and Writing

QUANTUM LEAP

QUANTUM LEAP

RAINBOW'S END

ACT ONE

SEPTEMBER 1, 1958

FADE IN:

FADE IN

TEASER

EXT. OPEN
COUNTRYSIDE

rushing pa
roar of a
from one t
handlebars
skull and

CLOSE SHOT

So heavily
His hair t

SAM'S POV.

leather-cl
in front o

ANGLE - SAM

struggling

HIS POV

veering to
to the left
control.

ANGLE - a
squeal of
tarmac to

ANGLE - EDI

The biker with whom Sam's collided, Lynn Eddie's young, callow, with a scrawly mo to make him look older. He props himself rubbing his grazed knee painfully. His e as he sees-

HIS POV



SNAKE

Short, powerfully built, a blind follower of Fl: as Sam steers closer to him....

SNAKE

Hey, look out, dirtball!

He elbows Sam, who swerves the other way into...

Issue 27

April 2003

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JAG SPIN-OFF

Les Moonves at CBS has announced an interest in a *JAG* spin-off, sort of a "*JAG* meets *CSP*" for the Fall 2003 season. Focusing attention on the Navy Criminal Investigation Service, Donald P. Bellisario and Don McGill have written a script for the pilot episode. Filming began at the end of March, with Mark Harmon, Robin Lively and David McCallum in lead roles. Directed by Bellisario, the pilot will air this season as an episode of *JAG*, entitled "Ice Queen."

With Nielsen ratings usually in the top 30 each week, and the recent March 18 airing of "Fortunate Son" ranking #10, *JAG* certainly looks like a keeper. But nothing is assured; we will know between now and May if both *JAG* and the spin-off have been picked up by CBS for next season.

THE PHILADELPHIA CHICKENS

Scott has once again lent his voice for a charitable cause, and this time everyone can share the experience.

November 2002, just in time for holiday gift giving, a Book/CD combination geared to children of all ages, entitled *The Philadelphia Chickens*, hit the bookshelves at all major booksellers in the US and Canada. Popular children's author, Sandra Boynton wrote and illustrated the book, wrote all the lyrics and co-wrote the music with Michael Ford. Assembled for this "too-illogical zoological musical revue" are a chorus-line of cows, an aardvark quartet, and a page full of jiving chickens, to name only a few. The lyrics accompany Boynton's kooky animal critters—first in large print to attract young readers—and in the second half, with a single-staff melody, for the more musically inclined.

The songs on the CD cover a wide range of styles, from swing to blues, and even a delightful Gilbert & Sullivan-esque tongue twister of a tune sung by Kevin Kline. Boynton says she was looking for people who could not only sing but great actors who could convey the theatrical elements of the song. Boynton's neighbor, Meryl Streep, and her friend, Laura Linney, signed on early. Boynton says that when she first wrote the songs she had particular celebrities in mind as inspiration. Linney was the one who encouraged her to ask for their participation. Among the performers contributing their vocal talents are Eric Stolz, Patti LuPone, Mark Linn Baker and Michael Gross. Scott's selection is a dreamy, lullaby-like song called, "Pig Island." We don't know if it was created with him in mind, but it is certainly a charming addition to his repertoire.

The best part however, is that on behalf of all the wonderful artists who performed on the album, a portion of the author's, contributor's and publisher's royalties will go to the Cystic Fibrosis and Juvenile Diabetes Foundations.

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TRIBUTE

PARLEY BAER and ROYCE D. APPLEGATE

Screen captures by Billie Mason

Leapers readily recognize the names and faces of these two esteemed *Quantum Leap* guest stars. Both Parley Baer and Royce D. Applegate enjoyed lifelong careers as character actors. With the face and build of an Everyman, and an acting talent that was anything but, each was able to take on a multitude of personae. Bringing depth and believability to every role, they could be a powerful executive, a trusted professional, or our next door neighbor. But whatever they were, whenever we saw them, they were old friends and will sincerely be missed.

Parley Baer passed away on November 22, 2002 in Woodland Hills, California of complications from a stroke. Leapers will certainly recall him as Judge Shiner in "Trilogy III," and earlier as Dr. Rogers in "8 ½ Months."



Baer in "Trilogy"

But despite his dramatic roles during radio and television's early days and on *Quantum Leap*, most television viewers will probably remember him for his comedic roles on a multitude of classic sitcoms spanning almost five decades. Oftentimes like *Quantum Leap*, he played different characters in subsequent episodes of the same show, proving just how seamlessly he fit into the fabric of any situation. From *I Love Lucy* in the '50's, and over the years in *Green Acres*, *Bewitched*, *F Troop*, *Hogan's Heroes*, *Petticoat Junction*, *Newhart*, *Golden Girls*, and *The Addams Family*, it would be a rare day (or night) that he couldn't be seen in a rerun somewhere. He once said radio is a "nearly perfect medium for an actor. If you have an audience of 5 million people listening to you, you're giving 5 million performances." If radio was "nearly perfect," then television broadened his audiences beyond recount. They might not know his name, but they surely know his face.

Baer began his early career as a ringleader for Circus Vargas and Barnum & Bailey, and in 1946, he met and married Earnestine Clarke, a circus aerialist and bareback rider. They were together for 54 years until her death in August 2000. Outside of his professional

career, Baer served on the board of the community L.A. Circus and was a docent at the Los Angeles Zoo. Baer is survived by two daughters, Kim and Dale.

Royce D. Applegate has also appeared in two episodes of *Quantum Leap*, each time in a different role; first as Sheriff Blount in "The Color of Truth" and later in "Play Ball" as pictured below. His 30 plus-year career was tragically cut short by a fire that swept through his home in Hollywood Hills, California on New Year's Day of this year. Leapers who followed *SeaQuest DSV* will remember him as Chief Manilow Crocker, the only television series in which he was a regular cast member. Applegate's career was covered recently in *String Theory Redux* (Issue 24) and has been updated on p. 33. His only recent television role was a second appearance on *JAG*, portraying a different character than previously.



Applegate as the radio announcer in "Play Ball"

Applegate portrayed Brig. Gen. James L. Kemper in the 1993 Civil War feature film *Gettysburg*, a role he reprises in the prequel, *Gods and Generals*, in theaters now. He recently also starred in the film *Talking in Your Sleep*, a dark, moody drama, which has yet to be released.

Beyond acting, in 1980, Applegate not only starred in, but was creative consultant on the comedy film *Loose Shoes*, which he co-wrote with Ira Miller. In 1987, he received a story credit for the film *Evil Town*.

AN INTERVIEW WITH SCOTT BAKULA

By Rich Whiteside

Approximate Date: September 2002

At the beginning of *Enterprise's* second season, Rich was asked to interview Scott and present a sidebar for his *Scr(i)pt* article, "The Launching of *Enterprise*." During that interview Scott provided some very candid answers to Rich's questions, unlike the "sound bites" we typically get in televised promotional appearances.



Interview clips, as on Extra, provide few details

Rich: As a producer-performer, tell me a little about what it takes for you to get a project green-lit.

Scott Bakula: This continues to be a town that prefers to say "no" rather than "yes." Over the years, I've been fortunate enough to build some nice relationships so that at least I have places I can take things—I'm not sending out mass mailings or things like that trying to get interest. I've built a reputation through the things we've made that have turned out very well, and surely that's part of the process. But it always starts with the material. If you find material you believe in, that [may have] viability in the marketplace, you have to get behind it and fight to get it made.

But it's only getting harder. It's not getting any easier. Even places where I've sold stuff and had success before, they just stall saying, "Well, you know. Everybody wants to see it first, etc." Unfortunately, it's become a lot more than a

question of whether it is a good script. Now it's about whom can you attach to it? Who's going to direct it? Who's going to run the show? All those things. It's become like a big puzzle you almost have to put together before you can get into development. Quite often you have to have so many elements [in place] beforehand.

Occasionally, someone will just sit down and quickly sell a script, and those are the ones you read about. Those are the ones that make everybody want to be a writer and come to Hollywood. It's the front-page story, "First time writer; everybody in Hollywood is bidding for it; it's the hottest script," but that's not the norm.

It's a real challenge. When I do get something produced, it has certainly increased my satisfaction tremendously for having gotten something through the system.

Rich: Do you write?

SB: No, I haven't, but someday I'd like to. I dabble, but I haven't sat down and written anything from cover to cover. But, at least for me, I know how hard it is and how challenging it is to write. I just know how hard I work on a simple speech for the ASC Awards. I spend a lot of time on the words. So I know how challenging it would be for me to sit down and write a script.

Rich: Did you have any input on the development of the Archer character?

SB: When they wrote the pilot, I didn't have any input. However, I've had a lot of input since. They've been [saying], "Did you like this? How do you feel about that? This is what we're thinking about." They're great about asking my opinion on things and taking my suggestions. But I'm here because they wrote a great pilot script,

and I liked the character. I thought [he'd] be fun to play for a long time, forgetting it was a Star Trek franchise, forgetting that it had anything to do with that.

I didn't pick up the pilot script and say, "This is great, but it needs work here, here and here." The script and the character, and the whole idea of the prequel absorbed me. That's what reeled me in. It wasn't like this character needed a ton of work when I got [the script]. They had created a character with challenges and problems and imperfections, etc.—all the things you look for, as an actor, in a character. They had done a lot of that work, and we just tried to expand on that and keep it going. And I thought the other characters were great as well. There was a potential to explore a lot of relationships, to deal with a lot of issues, a lot of variety, etc. I thought they drew them well.

But a pilot script is very different than a regular series script because in the pilot you're establishing a lot of things. You generally don't have the time to get into everybody's life. The challenge with writing a regular series [pilot] is that the networks are nervous, and you're faced with this pressure of performing well right out of the gate. They don't want you to leave anything on the floor. Whatever secrets you can give out, whatever's going to be compelling, etc. you have to get on the page, and if you want to lay something out in a six or twelve-episode arc or in a year, it's very hard to [get approval]. That is, unless you're a very [well] established writer/producer.

Rick and Brannon had the great luxury of not being forced to layout and tell everybody's secrets and give away the show in the pilot episode. They had the luxury of being able to play out backstories and put them out any way they want to because they're going to have a full year or two years to work with. So in the pilot there were little secrets, just little tidbits that they threw out about each character. They knew they had time to play them out last year or this year or add to them, and you just don't get that any more.

Rich: Did you get a bio on Archer when you got

the pilot script?

SB: No, not really. I had the pilot script, and we talked a little about it, and we're still talking about some of his backstory. Still, some of it's a mystery to me—a lot of the elements of the series are a mystery to me. They haven't divulged to me what's going to happen or where we're going with things. And in a way, that's fine because Archer wouldn't know anyway. Unless I'm going to get, "Oh, in episode twelve you did this, and in episode thirty-five you'll really blow it because you shouldn't have done that in episode twelve." If there's something like that, I'd like to know. But other than that, I'm happy to be in the dark about where we're going.

Rich: How do you approach creating a new character: finding the voice, the mannerisms, etc.?

SB: I approach it differently. Sometimes I'll read a character and say, "Oh, that reminds me of such-and-such a person that I've known in my life, or that's my uncle." [Concerning Captain Archer,] I've known a lot of military men and women in my life, and certainly this guy is a military guy. So I incorporated certain mannerisms there. [I asked myself,] what kind of military guy is he? [I knew] his dad was a part of [the backstory] and worked off what I had in the script. Then I did my own creative stuff. And, again, I tend to be relatively organic as an actor: as I read a scene more, and as I read the script more, I get a sense [of the character], and of how this guy is going to resonate. How he's going to sound. How he's going to walk and sit. How he's going to let his emotions out.



Capt. Archer gets emotional with Dean's character, Col. Graf, on Enterprise

And, again, the luxury is in a way, you can be more subtle when you know you're going to have a shot at a long series. And when you're doing a show like this, you know the audience is watching you with a fine-tooth comb. In a way, you get to do less because this audience is too bright and almost ahead of you. In this genre, less is more. The less you give them, the more they want to know. The more they think they know, the more they're trying to figure it out: "What did he mean by that?" or "What did that look mean?" You do it subtly, as opposed to hitting people over the head with "this is" what's happening. So it just allows you to be more subtle. And you do feel like you are being watched carefully, so you pay more attention.

Rich: Do you have the same acting freedom on this show as you did on *Quantum Leap*?

SB: Yes, pretty much so. First of all, Rick and Brannon are very supportive, and they've been thrilled from the very beginning with what I've been doing. And if they haven't been thrilled, they haven't told me—although I welcome their thoughts and their criticisms. If I have a question, I just pick up the phone and call, and we talk about what I'd like to do in a particular scene or say, "I'd like to underplay this." But, for the most part, they're letting me run with it, and it's been a good marriage.

Rich: Can you make artistic choices on the set in the way of dialogue, etc?

SB: No. Dialogue is set. You don't mess with it. The law here is that if you want to change a word, you call them. And we do. That is just the way it is. Every [series] is different. I have respect that this is how they want to do it here. It's their house so we do it their way.

Rich: Do you get involved with the stories in the pipeline?

SB: Not really. I talk with them about ideas I have for stories, "Wouldn't it be fun if we did such-and-such?" Or I might get a script and say, "Wouldn't it be nice if that scene turned out this way or we buttoned it a different way?" But, no,

I'm not a producer on this show. I'm not involved in the setup for the season or stories and laying those out. I get them when the scripts come down.

Rich: How has Archer grown and changed from the pilot episode to where he is now (at the beginning of the second season)?

SB: I think he started out pretty tightly wound, very guarded, emotionally tight. It was his life's dream to be able to take this ship out. There was so much [emotionally] tied to it: His dad's involvement¹ and his dad not being there to see it launched. The Vulcan involvement, which [Archer] had huge issues with at the time.

¹ [Archer's father developed the propulsion drive that allows interstellar travel but died before it could be used on a starship.]

I think the big difference is that he's commanded [the] Enterprise for a year, and he's loosened up a lot. And [concerning] his precious ship, he's allowed other people to share in that moment with him a little bit. I think he was pretty selfish about it in the beginning, but now he's become a little more universal and global as he's started to travel. He's certainly seen a lot more than he ever imagined he'd ever see. And he's involved in things that are beyond his scope. So he's expanded upon his initial limited focus of getting into space with his dad's engine powering him. He's grown, and he's got a long way to go.

But I think he's shouldered this extraordinary responsibility of taking humanity into deep space while at the same time realizing that it isn't just a simple weekend cruise they're on. There is a huge responsibility [for] how they represent this planet and their exploration of the universe. [They must] deal with the fact that there are no rules and figure out who is going to make them, and discover what kind of choices they are going to make out there. That's all kind of resonated in him, and I think he's become a more well rounded, better person for it.

Rich: You've probably read thousands of scripts. Are there some common flaws you find?

SB: I'm still kind of the optimistic reader, at this point in my life. There are very few scripts I don't finish. Even if I don't like a script, the producer in me, the creative part of me, is always [thinking], "Oh, we could fix that. We could make that work." I think when you're in the middle of a script, the only time that it's challenging is if the voices don't match the characters; or the dialogue doesn't seem to fit; or the characters aren't engaging or exciting or haven't grabbed you; or if it's something you feel you've read before.

What's the saying? There are only seven or eight stories? I forget the exact number of stories, but supposedly, there are only a handful of [original] stories. So it's not like every idea has to be, "Oh, my, I never thought of that."

If I have a challenge, it's because it's similar to something I've done before. Then I usually say, "This is great, but I'm not going to do another time-travel thing right now." And here I am time-traveling on [an episode of *Enterprise*], but this is kind of a different deal. If somebody sent me a script where I played a quarterback, I'd probably say, "Well, this is going to be a hard read for me. I've already done a quarterback movie, and there's no way on Earth that I'd probably do [another] even if it were the best [script]."

And yet there are times I'll break out of this impulse, for instance, when I did *Major League: Back to the Minors*. My agent called me about it, and I said, "No thanks. I'm not interested in it." And he said, "Well, at least you've gotta read the script." And I said, "Well, I'm not interested." I had turned down a lot of other sequel movies, so I just turned it down out of hand, saying, "No, I don't want to do it." "Come on. You've gotta read this." And he sent me the script, and [I read it and] said, "It's a good script, but..." "You gotta meet the guy who wrote it and who's directing it. Everybody I talk to says he's a great guy. He's really fun." And I really liked the script, and I really liked what it was about. It was different than the other Major League movies, different enough.

I love doing movies where I get to play sports, or if there is music involved, or any of the other things that take me out of just acting because [then] it's the most fun. It's a nice distraction.



Scott in Major League: Back to the Minors

So I went and met John Warren, and I liked what he was about. [Addressing] my fears about what I didn't want the movie to become, he said, "No. No. No. It's not going to happen. This is the script. We're going to get to shoot the script [as is], and we're going to South Carolina for eight weeks, or whatever, in the fall." And it sounded like it would be a blast to do, so I did it.

But that's a case where my agent got me out of my normal thing, which is, "No, I'm not interested in doing a sequel." [First] the script reeled me in a little bit, and then I met the guy who wrote and directed it, and I was hooked. We had a great time, and in the end, I was thrilled that I did it. I like the message of the movie, but [initially] it was hard to get me to read it.

* * *

Ed. note: Portions of this interview originally appeared in Rich's article, "The Launching of *Enterprise*" published in the November 2002 issue of *Scr(i)pt* magazine. Also included were comments from series co-producers, Mike Sussman and Phyllis Strong, story editor Andre Bormanis, and staff writer David Wilcox. Back issues (\$8, plus s&h) can be ordered from *Scr(i)pt*, 5638 Sweet Air Rd., Baldwin MD 21013, by calling 410-592-8062, or visit www.scripvmag.com.

AN INTERVIEW WITH JOHN HILL

By Sharon Major

February 17, 2003

Screen captures by Billie Mason

John Hill began writing as a professional screenwriter over 25 years ago. Among his best known film credits are *Griffin and Phoenix* (1976) based on his spec script, starring Peter Falk and Jill Clayburgh (an ABC TV-movie, later released as a theatrical overseas; *Heartbeeps* (1981) based on his pitch, starring Andy Kaufman and Bernadette Peters; co-writer of *Little Nikita* (1988) starring River Phoenix and Sidney Poitier; and *Quigley Down Under* (1990), based on his spec script, starring Tom Selleck, Laura San Giacomo, and Alan Rickman.

For television, Hill has worked on staff as a writer-producer on *Quantum Leap*'s first season and on *L.A. Law*, where he won an Emmy in 1991. Of course, our primary interest lies in those early days of *Quantum Leap*'s development. It is a rare opportunity to talk with someone who was there as the cast and staff were being assembled and the first episodes produced.

PQL: As with any spark of imagination, I can well imagine Don Bellisario's enthusiasm for this project when it was new. Did it seem as if the concept was already fairly well established in Don's mind, or was there quite a bit of leeway on the specific details and "rules?"

John Hill: Don Bellisario's style was to feel his way through it, as opposed to a linear, rigid style. Don was pretty intuitive about it. (As is, I suspect, his whole creative process—which has always been extremely successful.) Don told me he'd start writing an episode without knowing the ending, for example. By contrast, I always have to know the ending, almost exactly, of anything I write because (1) I lack his faith that I won't paint myself into a corner; (2) I know a "big finish" and/or dramatically satisfying conclusion is necessary, so I make sure that is in place first; and (3) I personally don't know how you evaluate that

certain ideas/scenes/characters, etc. are getting you to your goal, (or simply side-roads or dead-ends), unless you know where you're going, and backfigure from there. That is just my style. Don's is different and certainly has been extremely successful for him.

PQL: Was there any sort of handbook presented at the outset, or just discussions and haphazard notes made in story meetings?

Hill: Don didn't like being pinned down, to the extent that not only was there no handbook, but early on, the "ground rules for the show" were still evolving. So new TV writers coming into pitch ideas had no idea what the time-travel "ground rules" or the show's premise was. It would take a long time for Don to debrief each writer. Then they were supposed to immediately pitch their story ideas, having just heard the rules for the first time!

Sometimes Don would change things based on the ensuing discussions. I thought it very unfair and that it didn't work well for them or us. So as Supervising Producer, I took it upon myself to write up all the stuff that Don debriefed them on, using his words and terms. I had a two-page memo sent to the writers, with the written pilot, to speed things along. They then started arriving with some understanding of the show and its ground rules up to that point. (Don could change things daily—it was his show.) So as the new writers showed up for pitch meetings, all happy and debriefed, it annoyed Don, because it pinned things down too much! He told me to stop sending out that two-page "ground rules" summary. That is how much he liked to keep it loose and how he wanted to feel his way through it all.

PQL: Did you become attached to *QL* through

some prior association with Don?

Hill: Don and I had the same agent, and I already had a deal at Universal there on the lot. One of my movies, *Heartbeeps*, was a science fiction movie (like *Quantum Leap*) about robots done at Universal, plus Don and I had heard about each other for years through our agent. The Universal TV executives (who were paying me a fat salary each month) urged me to take the job on the show. Also, I had rounded the age of 40 and was frustrated with so few of my scripts for features never getting produced, or that my TV pilots I wrote for them weren't getting produced, so I was eager to get something produced. So all in all it was a fairly easy fit for me to go work for Don on this new show.

PQL: Was there an association with Tom Selleck back in the *Magnum, P.I.* days?

Hill: The Tom Selleck thing came later. I was working on *Quantum Leap* one day when my agent phoned and said, "Don't go to lunch, things are happening." So I didn't. Everyone went off without me, and I stayed and all afternoon I participated by phone in a script auction where different studios were bidding for my original screenplay, *Quigley Down Under*, that I'd written in 1975! This was 1989—14 years later—but that day, it was the hottest script in town. Tom Selleck had just made *Three Men and a Baby* and he was red hot and loved *Quigley* and said so to everyone, so suddenly, everyone was bidding for that script, with Tom attached. So that happened while I was on *Quantum Leap*. It sounds like a traffic jam at the time, but there really was a sequential order to it all. The fact that Tom Selleck was in Don's series, *Magnum P.I.* earlier that decade was coincidental.

PQL: Everyone seems to have an opinion on the "mind vs the body leaping" controversy. Eventually Don made it clear that it was Sam's body that leapt, but in the early days it did lead to some confusion and speculation among fans. Do you recall this aspect being well defined?

Hill: No. For a long time it was something that Don understood and the rest of us were a little

fuzzy about, so we just pressed on with it. I didn't know, then or now, there was any big controversy about "mind vs. body leap." However, then or now, among fans or anyone still worrying about it too much, I will say what William Shatner once said to his most devoted Trekkies, they should really get a life.

PQL: You mentioned that you were there for the casting of Scott Bakula and Dean Stockwell. Any interesting stories to relate from those meetings? Do you specifically recall anyone else who had been considered for the Sam Beckett role?

Hill: Yes, actors Steve Weber (later of *Wings*) and John Tenney (who starred in *Brooklyn South*) were the other two actors up for the part, both good. The three guys had to read and re-read a lot, for everyone. The big final casting was in Brandon Tartikoff's office at NBC, with probably over two dozen people packed in to hear each one read. (There must have been a fad among actors in 1989 of wearing high top sneakers unlaced because I remember all three actors wore that footwear style and they affected a pseudo-casualness about the audition. This must be how actors stay sane – it's a brutal process.) Scott was great, and we all thought so.

What we didn't know to ask or deal with—where we just got lucky in an extra way with Scott—was that he was a tremendous athlete and a very fast study. He'd have to play a cowboy, then a prizefighter, then a dancer, etc.—with only a Sunday between, and to suddenly learn how to look really good at each physical skill! It is an amazing accomplishment that he pulled off, year after year. Everyone underestimates the shooting schedules for TV. He'd finish on Friday or Saturday and start on Monday in a new role in which his character would "pop" into the body/life of a pro at something physical! Scott worked hard with some trainers, but he was very good at everything, immediately. We didn't know to ask that in casting! Had we cast a good-looking klutz, it could have really hurt the show's potential.

On Dean Stockwell, I remember thinking, and probably voting, he wasn't right for the part; I didn't think his style of humor was right. I was

very wrong and thank God Dean got the role. He was great at it. I've been aware of his talent since a 1948 movie, *The Boy with Green Hair*, in which he starred as a boy. He's great and a survivor. He's a nice man too. When I brought my 9-year-old son, Brian, on the set once, and joked how Brian might be a child actor, Dean got very serious and said "Don't." He then ticked off how many "child stars" have later had tragic endings. He was very against it. He probably had his problems but overcame them and I'd guess now he's been a professional actor for 50 of his 60 years. Survival itself can be the victory in Hollywood sometimes. The rest is gravy.

PQL: When it came to your script for "The Right Hand of God," would you happen to know how the casting of Guy Stockwell came about?

Hill: No, but I'll go way out on a limb here and suggest that Dean Stockwell suggested his brother Guy for the part. Guy Stockwell was a respected acting coach and actor at the time. He did a great job in the role as the gangster.



Guy Stockwell in "The Right Hand of God"

PQL: What sort of tasks came with your role as Writer/Producer on QL? Were you highly involved in the actual filming/production of "The Right Hand of God"?

Hill: As a writer-type Producer, I was mostly what you'd call a "staff writer" but on the episode you mentioned, "The Right Hand of God"—or "Oct 24, 1974" as it was also called—Don was so busy that he asked me to run a few pre-production meetings. That was great fun—a dozen department heads crowding into my office, asking

questions. I remember one detail I enjoyed: I thought since he was fighting for the nuns that owned him, he should have "holy" colors for his robe, so I asked the wardrobe people who said "gold and white" would be good. I asked if a halo could be put over KID CODY on the back, and they just did what I said! Scott wore that robe in the show of course. (In television you can only afford one robe, whereas in features, six would be made and ready.) I have that robe in my closet today, a fun keepsake.



Cody wore "holy colors" for the crucial match

I also helped cast the actors in that episode. One actress who came into to read for the part in my office, as she got to the "heaven inspired" part of her monologue I'd written, stepped back smoothly under a ceiling light, as if from heaven. I remember thinking, wow, if she's got those kinds of great instincts in a casting read, imagine her on the set? She got the role as the young nun.



Michelle Joyner was cast as Sister Angela

Other duties would be to read scripts agents sent in to have their writers considered for the show. What freelance writers don't understand is that

we—those of us on the show, on staff—want to write all the episodes we can. We really are not looking to farm them out. We want to write them because that's why we're there—for the fun and profit of writing for a good TV show!

And finally, we were part of some casting decisions, and whatever else came up. In other words, I was a writer, writing episodes and doing rewrites, until someone rang the “producer's bell” and I would go slide down a pole and do producing stuff, putting out those fires, then go back to being a writer.

PQL: Did you continue to follow the broadcasts of the series after you moved on to other projects?

Hill: No, I didn't. Frankly, it was too painful not to be a part of it, so I couldn't watch the shows after I left. I wish I could have stayed on it all the way. I did notice that many things Don stated emphatically “they'd never do on the show” (like have a JFK assassination time-travel show) later were of course done. But there are a lot of things that happen in the 3rd or 4th year of any series—after 60 some episodes—you never thought would evolve. It's not easy to keep having fresh ideas year after year on any show.

PQL: In your 25-year writing career, you have written for both television and feature films in a variety of genres. Has your interest in writing (or producing) a weekly television series waned?

Hill: No, I'm 55 and about five years ago, I got a “shoved retirement” due to ageism in Hollywood. They don't hire many writers in their 40's or 50's unless we've had some blockbuster success of some kind—in TV or features—[ironically] just when we're at the “age of mastery” of our craft, not to mention having more life experience and knowledge than ever. I worked on *L.A. Law* after *Quantum Leap* and won an Emmy there, but then couldn't get work in TV again. I was in my mid-40's and they hire younger writers.

I certainly wish I were working on staff on a TV show today. Of all my different types of writing I've done, including big feature films and premieres and all that bigger money and status,

working on a good TV show was what I really enjoyed the most.

PQL: Will you be contributing more articles to *Scr(i)pt* in the future?

Hill: Yes. The fact I'm not working as a screenwriter or TV writer anymore (I'm in Las Vegas writing novels now) doesn't prevent me from pontificating about the subject, as you can see here in this interview.

PQL: In your January '03 *Scr(i)pt* article you talked about the perks and pitfalls of having a co-writer. Isn't being on the writing staff for a series much like having several co-writers all at one time?

Hill: No. Because with two people working on a spec feature film screenplay, there's 50-50 equality that can lead to logjams and problems when there's a disagreement. But it's very different on a TV show – there's a clear hierarchy that prevents these problems. The hierarchy is that the Executive Producer of a TV show has the closest thing to the power of an 18th century sea captain - total. (Only you can't have a mutiny and put him over the side in a lifeboat and throw the breadfruit over the side!) Even the studio brass or the network execs, at the highest levels, hesitate to annoy a Don Bellisario or a David E. Kelley or a Dick Wolf—they are the geese that know how to lay golden eggs, year after year. They are all powerful.

Basically, for all the titles (Supervising Producer, Producer, Story Editor, etc.) it's really that Exec. Producers are Kings and the rest of us are the other people, scrambling around, bumping into each other, based on whatever they say. (You'll notice how pleased I was to be able to have the rare power to decide the color of a robe in one episode!) So with a clear power hierarchy on a TV show, there's not the same problems at all with a screenwriting partnership, which is essentially a participatory democracy, with the problems that come with it.

* * *

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DON BELLISARIO'S SCREENWRITING SECRETS

By Christine Mersch



When Donald Bellisario was first offered a job as a story editor for the TV series *Baa Baa Black Sheep* (later *Black Sheep Squadron*), he asked what the job entailed. "That's someone I chain to a typewriter," said then boss Stephen J. Cannell.

Twenty-seven years later, Bellisario has converted from typewriters to computers. He is the creator and executive producer of a long list of hit TV shows, including *Magnum, P.I.*, *Quantum Leap*, *First Monday* and *JAG*.

"I still function, even in year eight of *JAG*, as the executive producer. I still dictate the direction of the show, the type of stories, the arcs of the different characters, and then I look to the head writer to keep them all going, and the writers to come up with stories."

Five writers, including Bellisario, produce 24 hour-long episodes of *JAG* per season. They start writing shows after July 4 and continue production until the first week of May, but Bellisario says there is no set writing schedule from week to week.

Bellisario says his own way of writing is also free of scheduling confines. He sits down at his computer and just starts typing. He might have a general idea or place to set the story, or he may just want to do something totally different. Either way, he just writes. In fact, that's his tip to beginning scriptwriters: "Write. That's what I did. Eventually you'll get a break."

Bellisario came up with the idea for *JAG* after reading a news story about the introduction of women on Navy carriers. He wrote a script based on the idea and by the end of his first act, his female character had died. That's when he searched for the military organization that would be assigned to such a case.

He found the Naval Criminal Investigative Service and the Judge Advocate General. Since *JAG* lawyers are able to investigate, prosecute or defend, based on the situation, Bellisario focused on the *JAG*.

Bellisario says he tries to be as accurate as possible when writing episodes of *JAG*. "I prefer to tell stories that cannot be told on any other television show dealing with the law or the police: stories that can only happen within the military environment or the military justice system. That's the hardest part of bringing in new writers. They have to learn military protocol."

JAG accepts spec scripts only from agents, and Bellisario says he does not want to read scripts about *JAG* because of the possibility of legal ramifications. "I want to read a spec theatrical script or some original piece of work."

Staff writers for *JAG* look for interesting events that have actually happened as material for new episodes. They read papers like the *Navy Times* or the *Marine Corps Times*, and employ a researcher to dig up other interesting stories from around the globe.

The standard format for a one-hour long show is four acts, and Bellisario sticks to this. Sometimes he will weave in three or four underlying substories, but he says he usually sticks to an A and B storyline. "The end is like a freight train rushing to a conclusion. You don't want to slow that train down by going to a B or C story in the fourth act. One break for a B story is enough, then on to the end of the show."

* * *

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AN INTERVIEW WITH GILLIAN HORVATH

By Sharon Major

March 2003

Gillian Horvath's first produced script came during *Quantum Leap*'s final season, the so-called Christmas episode for that season, "Promised Land." Leapers may recall meeting her a few months later at the Los Angeles *Quantum Leap* convention in 1993, or again in 1994. Having seen her name attached to some very popular series over the last ten years, it was certainly time to get reacquainted and introduce her to Leapers who are new to the series. Gillian very generously took time out from the busy schedule for her current series, *Adventure, Inc.*, just as the season reaches its final hectic weeks.

Since Horvath's official bio is much more eloquent than I could ever attempt, I quote here from her website: <http://hometown.aol.com/webgill/index.html>

Gillian Horvath was born and raised in the TV business in New York City. The daughter of a documentary producer, she made her first animated films in her father's office at *60 Minutes* at the age of 6, and earned her first screen credit (as a production assistant) while still in High School.

A graduate cum laude of the Film Studies Department at Yale University, Gillian interned in Drama Development at Universal Television and in Drama Programming at NBC. She worked as a writer's assistant, script typist, and tape screener for "America's Funniest Home Videos." She began her professional writing career as a researcher on the final season of *Miami Vice*, where her "Miracle Man" story earned her the only writing credit for a female writer that year. Her *Quantum Leap* episode, "Promised Land," was her first produced script.

Gillian was on the staff of the groundbreaking international co-production *Highlander: The Series* (filmed in Vancouver and Paris) for four seasons. As Associate Creative Consultant, she joined head writer David Abramowitz in supervising the freelance writers on 84 of the series' 119 episodes. Gillian is widely credited with the creation (along with fellow staffer David Tynan) of the hugely popular supporting character of Methos. She also took responsibility for caretaking the show's public

image, working overtime to act as liaison to the growing fanbase and oversee ancillary products ranging from series-based novels to interactive games. Gillian was one of the writers on the feature film *Highlander: World Without End* (later retitled *Endgame*), and the creator and editor of the unique tie-in project, *Highlander: An Evening at Joe's*, an anthology of short stories written by cast and crew.

Simultaneous with her work on *Highlander*, Gillian was also working on the Toronto-based vampire cop series, *Forever Knight*, writing 6 episodes in 2 years, many of which were filmed unchanged from her final drafts. Her episodes "A Fate Worse Than Death," "Father's Day," and "Fever" are considered among the best of the series.

Gillian was Executive Story Editor on Season 8 of *Baywatch*, where she wrote 3 episodes, including "The Choice." Most recently, Gillian was Executive Story Editor on the series *MythQuest*, for PBS, and on the syndicated *Adventure, Inc.*

Gillian's other writing credits include *Diagnosis Murder*, *Beverly Hills 90210* (where her "Perfectly Perfect" episode earned the Scott Newman Drug Abuse Prevention Award for its depiction of diet pill abuse), *Queen of Swords*, *Beastmaster*, and *Xena: Warrior Princess*.

PQL: Do you recall the spec script that opened the door for you with *Quantum Leap*? If so, did that script ever sell on its own or get taken apart and used for something else later on? Is it easy to forget those spec scripts and the hard work that went into them?

Gillian Horvath: My first spec script was a "Simon & Simon," written while I was interning at Universal and had access to their script library and to the producers of that show. My next was a *Quantum Leap* spec, called "Lost Weekend," which went through a year of revisions. A Drama Programming Executive at Universal, whom I'd met while working there, read it and liked it, but the Quantum guys couldn't read Quantum specs for legal reasons. They asked what else I had. I was working on a *Northern*

Exposure spec at the time—I had an outline and one act written. I told them it was finished and just needed a polish, and I would get it to them the next week. I finished that script in three days! It really helped that I'd been working as a Writer's Assistant (on *Jake & The Fatman* and *Jack's Place*), so I'd gotten really fast at typing scripts—plus I'd learned a lot about churning out scenes, from watching my bosses work.

I'm still very proud of those first scripts—they got me the pitch meeting at *QL*, and that's what they were for. It's not the nature of spec scripts to ever be filmed—they show what you can do, and get you the chance at assignments. I like to say it's like a wedding photographer's portfolio—if you like the work he did on other weddings, you hire him to do yours, and figure he's got the skills. But you don't buy the pictures of someone else's wedding. That's how producers look at specs—if they see that you've got the skills, they may hire you to come exercise those skills on their team, with their supervision.

The number of spec scripts that have been sold and filmed is so small, they're legendary in the business. The *Spenser* script where his old boxing coach has gone crooked is one. Another is the *L.A. Law* script where Rosalind Shays falls down an elevator shaft, which was written on spec by Joe Reinkemeyer and Matt Kiene (currently on *Andromeda*), while they were still lawyers.

PQL: Once *QL* bought your script "Promised Land," were you able to work with the staff and have input into the changes that developed?

Gillian: We worked together to create the script. Shows really don't buy complete scripts—they buy your services for about 2 months, while the script is written as a collaborative effort. First there are meetings to create the story beats, which is done as a team, then the freelance writer—in this case, me—writes a 10-12 page outline based on those meetings. Then there are meetings to revise the outline. When the outline is approved, the writer is 'sent to script,' and has 2 weeks to write a first draft. The storyline is set at that point and it's a matter of creating the description and dialogue that brings the story to life. Then there are a couple of passes of revisions.

After that, the freelancer is done and the writing staff takes over the last rounds of revisions. Sometimes

there are 4 or 5 rounds, sometimes 12 or 15. Some of it is because of production reasons—what locations you can get, how many actors you can afford, etc. Some of it is because of new ideas of what to do in the story. For instance, when my drafts were done, the script still took place in a town that reminded Sam of Elk Ridge, not Elk Ridge itself. That was a great change—and something that an outside writer wouldn't be allowed to do without permission from the head writer. They also added the Christmas element, because they knew the airdate would be in December.

PQL: Did you have a chance to be on the set or meet the cast?

Gillian: Tommy Thompson generously invited me onto the set. It's really unusual for freelancers to be on set, but because this was my first produced script, he knew I would enjoy the experience. I observed one day of filming in the bank. It was an amazing experience to walk onto the set and be standing in my bank—the last place I'd seen it was inside my own head, and now I was walking around in my own imagination, it seemed.



Sam leaps home to Elk Ridge and finds himself robbing the bank
Photo by Alice S. Hall for NBC

I really enjoyed meeting all the cast—Dwier Brown (as Neil Walters), in particular, was a doll. Charles and Marion Dugan, who played the Pierces, are actually married in real life, a couple of stage actors from Chicago if I remember correctly.

I also visited one day when they were filming the outside street scenes, on the Universal backlot—the

show I was working on at the time was housed in one of the office buildings adjoining the lot. What was particularly thrilling for me was that Jim Townsend, who played the Deputy, came up to me and told me how special this episode was to him, because his family had lost their farm. He said I'd really captured that feeling. That's one of the best compliments I've ever received—I'm from New York, all my knowledge of farming came from books and documentaries, so I was really pleased to know I hadn't missed the mark.

The three brothers in the episode, by the way, are named Neil, Willie, and John after Neil Young, Willie Nelson, and John Cougar Mellencamp, who were doing those Farm Aid concerts at the time.

PQL: What can you tell us about that delightful moment in the episode where Sam and Al are just about to give each other a "high five" when they realize they can't? I'm smiling just recalling the bit.

Gillian: It's not something that was in the script; it's something the actors added. I first saw it on the day I visited the set, when Tommy Thompson showed me some dailies from the previous day. I was as surprised and pleased by it as anyone.



screen capture by Billie Mason

PQL: After *QL*, and selling a few other scripts, you became involved with *Highlander* as associate creative consultant, and perhaps a staff writer on *Forever Knight*. How did this come about, and what exactly does the job description for "creative consultant" entail? Is maintaining continuity one of the responsibilities?

Gillian: Well, I'd say maintaining continuity is the shared responsibility of the entire staff. On shows

with a lot of turnover in the writing staff, it may well be a film editor or other crewmember who's been there from the start, who catches contradictions. And sometimes no one catches them. If a writing staff is stable, it's not really an issue.

Let me clarify the timeline here. While "Promised Land" was filming, I was working on my second writing assignment, for *Beverly Hills 90210*, while also working as Steve Sears' assistant on the Jeffrey Meek series, *Raven*. A few months later, I took the job as David Abramowitz' assistant on *Highlander*. That was in 1993. I had worked for David A. before, on *Jake & The Fatman*. He was concerned that I would get my freelance career going, and he would be left without an assistant. I assured him that I would only quit if I was offered a staff job—which, with only 2 freelance credits, wasn't particularly likely.

During the '93 season, the second season of *Highlander*, I was David A.'s assistant and the script coordinator, which is a clerical job, albeit a fun one. I got an assignment to do a freelance script for *Forever Knight*, and wrote it nights and weekends—I lost 25 pounds because I had no time to eat! After I turned in the script, Jim Parriot at *FK* loved it, and immediately offered me a contract for two more. This was a big step for me—there's no greater compliment on a freelance script than being asked to write another one. I did two more scripts for *FK* while working my day job at *Highlander*. And because David A. knew my skills, I was also able to contribute to *Highlander* story meetings more than Script Coordinators usually can—David was very open to my story suggestions and line notes on scripts.

In the spring of '94, David A. was able to convince the executives on *Highlander* that if he didn't offer me a staff job, *Forever Knight* would. Because *HL* was a Canadian/French co-production, and I was neither, I couldn't be hired as a writer, and couldn't write scripts. I was hired as a production consultant, to advise the writing staff and freelance writers full time—someone else was brought in to do the Script Coordinating from then on. I was in that job for seasons 3, 4, and 5—in season 5, my title was changed to Associate Creative Consultant, Creative Consultant being at that time a catch-all title for anyone who was advising the writing staff without being hired as a writer per se. My boss was the

Creative Consultant, and I was his right hand. The title Creative Consultant these days seems to mean “anyone on the writing staff who hasn’t negotiated a producer title.”

I was never on the writing staff at *Forever Knight*. I was one of their “go-to” writers—freelancers they would go to whenever they had an opening. I did 3 more scripts for them that year, while also working full-time on *Highlander*. Thank heavens the two shows were similar in tone and structure, so I could do both without getting dizzy.

PQL: How different a process is it to pitch a script idea while on staff at a series, then to come into *QL* or another series with a one-script deal?

Gillian: Wow, it’s completely different! As a freelancer, you don’t have the job when you enter the pitch meeting. It’s a job interview—you only get the assignment if they like something you pitch. The pressure is incredible. And you’re starting from a huge disadvantage, because you only know about the show what’s been on the air, which is months behind what they’re working on. I went into my *Quantum* pitch meeting with 15 ideas—5 that I thought were great and ready to go, 5 that were less thought out, and 5 that were just notions. I didn’t expect to pitch them all, but I wanted a deep bench—if the producer says, “What else do you have,” you don’t want to say, “Nothing, I’m out.” As it turned out, the first three things I pitched were things they already had in the works. Which is a good sign, because it means you’re on the right wavelength, but it means you need more than 3 ideas, or it could be a very short meeting. I loved *Quantum* and I didn’t want to leave that meeting without an assignment.

When you’re on staff, you already have the job, and you know what’s in the works. You can pitch one half-formed idea to see if your boss likes it—if they don’t, you go think of another one. You know you’ll get to write the script, they won’t give it to someone else while you’re thinking of another pitch.

Being a go-to writer is partway in-between. You don’t have the inside track as much on what’s going on with the show, but you have the less-pressured situation of knowing that the assignment is yours, even if it takes a few tries to come up with an approved storyline.

PQL: *Adventure, Inc.* is your newest series and seems to be doing well in syndication. Do you work much with Barry Clifford, upon whose adventurous life the show is based?

Gillian: The *Adventure Inc.* writing staff were fortunate to have a number of meetings with Barry Clifford early on in production, and to have complete access to his writings and documentaries. Barry is a fascinating character, full of great stories. But once the show launched, it was about the fictional character of Judson Cross. Judson is an explorer like Barry, but the details of Judson’s life are not drawn from fact.

PQL: With *Highlander* and *Forever Knight*, and more recently *MythQuest* and *Adventure, Inc.*, the production companies have been outside of the United States. Have you gotten much of a chance to travel with the crew/production company while filming in Canada and Europe?

Gillian: I enjoyed a couple of trips to Vancouver and Paris while working on *Highlander*. I spent the 8 months of filming for *MythQuest* on location in Regina, Saskatchewan and Calgary, Alberta, but it’s more common for writers to be housed in a production center like Los Angeles or Vancouver, and communicate via email and fax with the distant locations.



Gillian (left) on the set of *MythQuest*

PQL: Can I assume that your homebase is no longer Los Angeles, as it probably was when you began? Do you still work with an agent in L.A., and would you advise young writers to still head to L.A. to get a start?

Gillian: American writers still need to be in Los Angeles, yes. Canadian citizens who aspire to writing careers can choose between Vancouver and Toronto. I currently have homes in both Vancouver

and Los Angeles. My Los Angeles agent still gets most of my work.

PQL: *MythQuest* recently reaired on my local PBS channel, and because I didn't have a chance to catch them all, I keep searching my cable guide for another broadcast run. I thought it was a great show for kids and adults alike! I imagine the show probably involved quite a bit of research, especially deciding which myths might make good storylines while fitting into the story arc of the main characters. Was there ever a chance for more than 13 episodes?

Gillian: Thanks for the compliments. *MythQuest* is one of my favorite things that I've done. I love shows that make you smarter while you're working on them—I haven't gone through that much literary and historical material since I finished college.



Gillian, with David Gant (*Merlin*) and John Tench (*Eliiares*), makes a cameo appearance in the *MythQuest* episode "Sir Caradoc at the Round Table"

Because I was the only member of the writing staff to be present for all 13 episodes of the first season, I really feel connected to that show. I'm very proud of the Camelot episode—where I brought in swordfighting actors Anthony De Longis and F. Braun McAsh, who I knew from my *Highlander* days, to play Lancelot and Maleager—and of an episode called "The Blessing," on which I worked very closely with the freelancer, Barbara Sapergia. Our lead actress, Meredith Henderson (from *The Adventures of Shirley Holmes*), did an amazing job in that episode. Christopher Jacot, who played her brother Alex, was also a great discovery. I really miss working with those guys.

There's still a chance that the producers will get a second season off the ground, especially if viewers keep haunting their PBS stations asking for it. There are also novelizations of some episodes, aimed at

youthful readers, available these days.

PQL: Like *Forever Knight*, *Highlander* is often described as a cult favorite, and whatever its description, it is definitely a formidable franchise. (I'm still getting merchandise catalogs in the mail!) Did you have a chance to attend or be guest speaker at some of the fan conventions?

Gillian: I've been attending science fiction conventions since before becoming a professional, and it's still something I enjoy doing. Donna Lettow (who replaced me as Script Coordinator on *Highlander* when I was promoted) and I attended many *Highlander* conventions, showing unaired footage and talking about the writing process. I also did a few *Forever Knight* conventions, which was really fun since I was a fan of that show before I had the chance to write for it. The best part was getting to travel to Manchester, England for one convention and Winnipeg, Manitoba for another—where I went ice skating on the frozen river. Definitely an exotic vacation for someone living in Southern California. I also got to go to the Bahamas with a couple of the *Highlander* Cruises. Those were completely intense, adrenaline-packed weekends!

Ironically, my first experience being 'behind the podium' at a convention was signing autographs alongside the "Promised Land" cast at the *Quantum Leap* convention in 1993.



Gillian Horvath (rear center) with the guest cast of "Promised Land" (Jim Townsend, Charles & Marion Dugan, Elizabeth Rainey, and Jonathon Hogan) at *Quantum Leap* convention at Universal in 1993.

Photo by Karen Voyles.

Ed. Note: Fans can visit Gillian's website at <http://hometown.aol.com/webgill/index.html> and view behind-the-scenes photos, as well as leave her a message. Many thanks to Gillian for surrendering some of her free moments for us, and thanks to Marla for her initial help and suggestions.—SAM.

AN INTERVIEW WITH MARLA J. HAYES

by Sharon Major

Our first encounter with Marla was back in issue #18 (Summer 1998) when she wrote a short piece on the *QL* convention cameo in a *JAG* episode. Since Marla will be joining the PQL staff on a regular basis, we wish to extend a hearty welcome and allow our readers to get acquainted with her. A sample of her published writing follows, an interview she did with Dean Stockwell for her local newspaper back in 1994.

PQL: I can tell by the articles that you have submitted, writing is an important part of your life. Please tell us about your writing background and training, and how you utilize your writing skills professionally.

MARLA: Once I discovered words were friends that would run and play with me (thanks to my parents), reading and writing (initially 3-ring binders of teenage, angst-ridden poetry) became lifelong companions.

My first taste of public approval came in senior public school when I wrote and illustrated a picture book "Douglas D. Dog." It entered into wide circulation among the junior grades and came back dog-eared. (No pun intended!) Then in high school, I helped design my friends' performances on the stage, made scenery and the playbills, edited the yearbook, wrote my first semblance of a shooting script (about people eating around a table), and consequently filmed it with an old hand-held camera for art class.

In university I got involved in all aspects of the theater group, except acting on-stage. It was the years at university and teacher's college that gave me all the background I needed to research any topic about which I want to write. Of course throughout those higher-education years I kept diaries. I don't know what possessed me to throw out those volumes and the poetry binders—ah, the resource material gone the way of the garbage!

My writing started in earnest with stories for my

nieces. Enter my first mentor, Dr. Elizabeth Thorne, a university professor, who helped me get two stories into Fifth-grade readers and teachers' sourcebooks in Canadian schools. Dissatisfied with watching TV, I started writing spec episodes for *Murphy Brown*; *Wings*; *Murder, She Wrote*; *Magnum, P.I.* and *Quantum Leap*. I learned the style and technique from books and studying the shows. Finding it hard to find an agent, either US or Canadian, who represented episodic scripts, I tried my hand at longform scripts—Movie-of-the-Week and features.

My second mentor, who has become a life-long "sister" in writing, I met when taking a creative writing course at Artsperience one summer at Canadore College in town. I had just written my spec *QL* episode and was talking about it to a colleague. The instructor, Betty Jane Wylie, was a Leaper, too. She overheard that discussion, asked to read my script and encouraged me to stop wasting my time with courses and just write. At that time her first co-written Movie-of-the-Week had just been produced.

I've honed my scriptwriting techniques by reading produced scripts, and I succumbed to the call of two more courses - one in Ottawa taught by director Allan Moyle; one in Toronto taught by screenwriting guru Michael Hauge. The rest of my screenwriting education comes from writing script after script and persistent marketing.

Non-fiction writing and photography (the occasional wedding and author head shot) help to keep me in paper, clips, and postage. Credits in that vein include feature articles and ten years of columns in *Collectibles Canada*, a book review, newspaper interview pieces in the entertainment section, plus various Canadian and US publications, ranging from *The Rural Voice* to *Canadian Living* to *New Families* and *Canadian Genealogist*. I've even had a show of my photographs at a local gallery, won honorable mention at the Association of Church Presses for that book review, and been the editor and illustrator for a local writers club publication of

stories and poems for children. Both books sold out the entire printing of 1000 copies each.

Script-wise, it's harder to break through that proverbial brick wall, but I'm chipping away at it. Two scripts were written with money from the Baton/MCTV Script Development Fund (an Ontario, Canada TV network); I won an honorable mention in a *Writer's Digest* contest in the TV/Movie category; the 2000 PRAXIS competition jury described my entry as having "quality and merit," and one feature script was a quarter-finalist in the 2002 Hollywood's Next Success Competition.

PQL: Since you are being paid to write—not all of your gigs are free like this one—that makes you a professional writer. Do you support yourself (and family?) with your writing?

MARLA: I am my own family, biologically, but I have an extended, honorary family. The "free gigs" are my way of giving back, of encouraging others that they, too, can write. Earning a living as a writer is a difficult road, filled with potholes that test one's persistence and patience. For now, writing supplements a small income from another source. My goal is to have writing be my primary income source soon.

PQL: It seems scriptwriting has become your main focus. What draws you to that, rather than short stories or novels?

MARLA: Whenever publishers or instructors would read any material I had written, the word "visual" always appeared in their comments. Also, the TV industry and movie-making have long fascinated me. So the transition seemed natural, especially considering, like movies, my dreams play in colour, but on the world's most private screen.

PQL: Is there any particular genre or area of interest that fascinates you? Has that changed over the years?

MARLA: I'm definitely a drama person, although I inject humour into the conflicts within those pieces. Action/thrillers intrigue me, as do pieces based on true stories/real people. Ideas for scripts bombard me every day—I'll have to live to be 100+ to write even a portion of them.

PQL: Are you more of an intuitive writer (like Don) or more analytical/research oriented?

MARLA: I do research for most of the pieces I write, but I try not to let it bog me down or overwhelm me. Research can lead to touches you would never have thought of including in a script.

PQL: I've read that in order to be in the Writers Guild (of America) a script sale is required. Is that the brick wall you mentioned earlier? Is there an equivalent union/guild in Canada for writers who work on Canadian-connected productions?

MARLA: There is a Writers Guild of Canada (WGC) which is affiliated with the Writers Guild of America (WGA)—both provide the same services for non-members and members alike. However, to become a member of either you have to sell something or have something produced within their jurisdictions. Each has specific point requirements for membership. The determining factor about which guild you join is the location at which the material is produced, not where the writer lives.

PQL: Is this the key to unlocking more opportunities for a writer?

MARLA: The guilds are designed to protect the writers and their material, not unlock opportunities for them. If that sounds complicated, it is, but I've tried to simplify it all. The brick wall I spoke of is the initial sale or optioning of a piece of writing. A writer needs to be three people—the person who handles the demands of everyday life; the writer; and the marketer.

PQL: Lastly, tell us a little about your interest in Dean Stockwell. For instance, had you been interested in Dean's career prior to *QL*?

MARLA: Dean has always been on my list of top favs. Once I better understood the workings of Hollywood, my respect for him as an individual increased exponentially—regarding his ability to walk away from the spotlight, the down-side of stardom and the fortitude it took to come back and create a successful career more than once. When I met and interviewed Dean, he affirmed all those positive feelings.

PQL: How has this interest—or fandom in general—evolved and affected your life overall?

MARLA: Certain TV shows have always stood out from the schedules—*Star Trek*, *Magnum, P.I.*, *Murphy Brown*, *Vegas*, and *Quantum Leap*, just to name a few. Once I became aware that there were actual groups of people who enjoyed the same shows, I tentatively reached out to them and attended my first convention in '93, for *Quantum Leap*, of course. The effect on my life? Well, it can be summed up in two words – positive and friends.



Dean at QuantumCon '94
photo by Carol Davis

DEAN STOCKWELL – GENTLEMAN, ACTOR, GOLFER

by M.J. Hayes

For five seasons, Dean Stockwell portrayed a hologram on *Quantum Leap*, but this actor is real. Sunday afternoon, February 20th, at QuantumCon '94 at the Pasadena Civic Auditorium, Stockwell, the actor, prepared to talk to a gathering of fans who call themselves Leapers. Stockwell, the gentleman, took a few minutes to chat with this reporter.

Stockwell's career began with his debut on Broadway at a young age in *Innocent Voyage*. His star rose as a child actor in more than twenty films including *The Boy with the Green Hair* and the original version of *The Secret Garden*. Stockwell left life in the spotlight twice during his varied career. His latest return to film, television and theatre has brought him critical acclaim, Academy Award nominations in 1983 and 1988, and a large, devoted following of fans.

When asked how he approaches each new role so that the audience sees that character, not Dean Stockwell acting, Stockwell sincerely answered, "I've been doing this since I was six years old.

Somehow a way of [acting] occurred to me then and it's stayed the same all through the years."

This method stood him in good stead through the seasons *Quantum Leap* was on the air. Stockwell said, the show was "unique in so far as there aren't many shows that develop a following anything like the *Quantum Leap* following. It's unusual." He attributes this "fandom" to certain elements in the show that are attractive to people and do something for them. Upon hearing that his role had a great deal to do with the show's success, the phenomenon that is *Quantum Leap*, Stockwell humbly said, "If it did, I'm really very pleased if anybody benefited in any way from anything I do. I know for a fact that people have benefited from exposure to [*Quantum Leap*]." One girl in a coma awoke when she heard the song *Somewhere in the Night* from the episode "Piano Man."

This type of following for the show leads to the inevitable comparison with the fan-phenomenon surrounding *Star Trek*. Stockwell isn't sure if his show's following developed like *Star Trek*, or if it is that big, but he feels it is certainly as deep and as sincere. There is only one aspect of his character that Stockwell would like to have changed. He would like Al to be able to touch women. And how the actor's eyes twinkled when he expressed that wish.

His eyes were equally expressive when he voiced his hope that a *Quantum Leap* movie will be made in the future. "It would be a wonderful hope to have fulfilled." If this hoped-for movie could deal with environmental issues, two of the actor's concerns, his passions could blend in a way he was never able to achieve during a full episode of the show, although he inserted elements whenever he could.

For the immediate future, Stockwell will be travelling to Australia to film an episode of *The Man from Snowy River*. He would like to get another series, preferably a half-hour comedy, and to that end, is involved in meetings to discuss various projects.

Television broadcasts only a small element of this actor's charm, vitality, quick wit, and good looks. Uneasy about misleading his audience, Stockwell said, "in general, find something that makes you feel good inside, [and] keep doing it." It is obvious Dean Stockwell feels that way about acting. With a smile, he added, "I feel that way about golf, too."

MARLA'S JAG JOURNAL**An Overview of Dean Stockwell's role on JAG
(and John D'Aquino's role, too)****By Marla J. Hayes****Screen captures by Billie Mason and Jo Fox**

Back in September of 2002, Sharon contacted me, looking for a writer to keep *QL* fans updated on the activities of Dean Stockwell. Having been a longtime fan of Dean and a regular viewer of *JAG* the request was most welcome and the timing superb. Dean had just joined John D'Aquino at *JAG* as a recurring character. What better way for Leapers and Dean fans to see their twinkling-eyed fellow and view a show I rate as one of my favs. So, PQL readers, what follows will bring you up-to-date on the characters Dean and John bring to life on *JAG*.

Dean breathed life into Senator Edward Sheffield in "Family Affair," the fifth episode of Don Bellisario's short-lived series about the Supreme Court, *First Monday*. *TV Guide* described Sheffield as "liberal," but the pressures he brought to bear on all he encountered and the power he enjoyed wielding lead viewers to call him a schemer, a man of opportunity, and definitely not liberal. In this first appearance, Sheffield did his best to smear the name of novice-judge Novelli (played by Joe Montegna) and have him removed from the bench. Sheffield's quip, while riding in his limo, left us waiting for the rest of his plan to unfold. (*The Observer*, Issue 25)

"Right to Die" underplayed Sheffield, but not his agenda. Then, in "Showdown," Sheffield lost another round to Novelli, but his character survived to reappear on this season's *JAG*.

"Critical Condition," the first episode of *JAG* for the 2002/03 season, had Sheffield leading the Senate Intelligence Oversight Hearings. Our first view of the Senator questioning the present Secretary of the Navy (SecNav) strongly

reminded me of Al's testimony before a Senate hearing in "Honeymoon Express," *Quantum Leap*'s second season premiere. Only this time, 'Al'/Sheffield was doing the questioning. Sheffield even grilled RAdm. Chegwidden (John M. Jackson) and Lt. Singer (Nanci Chambers) about their involvement in the Kabir Atef hunt in Afghanistan, all in a process that became a witch-hunt to bring down the SecNav.

"Dangerous Game" further advanced Sheffield's agenda. He was sworn in as the new SecNav and introduced to witnesses by a mock President Bush. Sheffield reassured Chegwidden that he still holds *JAG* in the highest esteem; then, he suggested a talented young attorney that he would like to see added to their team. This brought in the recurring character of Lt. Cmdr. Tracy Manetti. [I love Bellisario's use of the last name of a lead actor from *Magnum, P.I.* By the way, Manetti is played effectively by Tamlyn Tomita, guest star in the '92 *QL* episode "Temptation Eyes."] Harm's (David James Elliot as Cdr. Harmon Rabb, Jr.) initial suspicions about Manetti working as a spy for Sheffield were put to rest when Manetti distanced herself, verbally, from Sheffield's agenda "whatever it may be." Sheffield even visited *JAG* Headquarters to check on his protegee, where he informed Chegwidden in clear terms that Manetti is a long-time acquaintance.

"Need to Know" involved the sinking of the Navy's USS Angel Shark sub 34 years earlier. Sheffield is seen in the teaser talking with a Congresswoman in her office. As the daughter of one of the 129 members who died on that sub, she wanted the SecNav's assistance as a reciprocal favor for having once helped him.

Whatever the prior favor, they are obviously on a first-name basis with each other. Sheffield showed a rarely-seen, softer side when he vowed to get her and the other family's members the information of which they had been deprived. Sheffield ordered the investigation for declassification of the information about the incident, and near the end of the episode reported the real findings to the Congresswoman. He more than answered her questions—he gave her a videotape of the submariners' burials at sea that had been filmed by the CIA.



Sheffield offers emotional restitution

From that episode until "Friendly Fire" (airdate February 11, 2003), Sheffield was merely a reference voiced by Adm. A.J. Chegwiddden, and rather unkindly, too. Yet Chegwiddden respects the office of the Secretary of the Navy, so it comes as no surprise that our first glimpse of Sheffield in "Friendly Fire" is in the Admiral's office, as both are watching Bill O'Reilly's report on TV.

The SecNav turns the discussion about the upcoming trial of a US aviator (for killing three British soldiers in Afghanistan) into talk about appropriations for the Navy. Sheffield calls the incident a tragic error and conveys, explicitly, his expectations for the Navy to hold their own to higher standards than would the court of public opinion. Sheffield dangles the carrot of his promise to get the Navy what it needs,

leaving unsaid the part about Chegwiddden playing along to help the SecNav accomplish his own goals.



Sheffield talks to AJ about the trial

The trial starts with Harm on the bench, Bud (Patrick Labyorteaux, as Lt. Bud Roberts, Jr.) and Mac (Catherine Bell, as Lt. Col. Sarah MacKenzie) prosecuting and Cmdr. Turner (portrayed by *QL* alumnus, Scott Lawrence) defending. Cameras are in the courtroom, but there is no sign of ZNN's Stuart Dunston. The SecNav makes a noticeable, late entrance with an aide and sits on the prosecutor's side. Harm advises Mac to tell Sheffield that Judge Rabb will not stand for any show of favoritism.



Sheffield observes the trial

During a break in the proceedings, Mac and Bud meet in her office. Mac comments that the SecNav wants a quick hanging. Shortly

thereafter, Sheffield drops in to commend her on how the proceedings are going, so far. He can't resist adding that he's a bit surprised at the hostility between Mac and Harm, that he thought she'd have more persuasion over Harm. (Is this his not-so-subtle way of saying he knows about the chemistry between the JAG members?) When Sheffield smoothes any ruffled feathers by saying, "If I can be of any assistance in the pursuit of the truth," Mac takes the opportunity to ask him not to sit on her side of the courtroom. The way in which Sheffield remarks, "Yes. I can find other ways to spend my afternoon," is rife with implications.

The reaches of the SecNav's knowledge are simply pointed out when his limo happens to pull alongside Harm while he's out jogging. Their conversation is full of sub-text. They talk about the case while not talking about it. Sheffield feels Harm out as a judge and as an aviator. He points out, "We're at war on terrorism and need to have our Allies standing confidently alongside us." He emphasizes how critical it is to have accountability for the deaths of the three British soldiers. It is a scene with subtle arm-twisting at its best.

The aviator is found not guilty, but Harm recommends that a field evaluation board be convened to assess the pilot's competency.

In Chegwiddden's office again, the SecNav says all the years with Britain as our Allies won't end in a day, but he adds, "It behooves us to ensure that it will never happen again on our watch." He advocates more money being spent on communication technology, command, control and training.

Chegwiddden catches on that the SecNav is already campaigning for an appropriations bill. Sheffield's parting shot is to Harm. When he describes Harm's first time on the bench as "distinctive," Harm chooses to take it as a compliment. One never knows what lies beneath Sheffield's words.



Sheffield's rhetoric is pro-Navy

"Friendly Fire" offered viewers everything they could want—excellent writing, continuing intriguing storylines and the possibilities that Sheffield will continue to step in when it suits his agenda. [I vote to see Dean more often, and I especially hope Don explores Sheffield's softer side, perhaps in an in-depth storyline revealing more of his backstory.]

For several seasons, *JAG* has been incorporating the character of Stuart Dunston, ZNN reporter, (played by John D'Aquino) into its storylines. In his earliest episodes, "Separate Peace, Part 2," "Touch and Go" and "Ambush," Dunston was seen filming update shots outside of JAG headquarters or broadcasting news clips to television screens, and other times just sitting silently in the courtroom watching Harm and Mac work their magic.

Not until the two-parter, "Dog Robber" were Dunston's reporting skills put to use to affect the outcome of a trial and its investigation. During that episode, Mac investigated a charge of sexual harassment when a female officer charged a Marine colonel with humiliating her by airing portions of her training tape on the TV show *Military Bloopers*. Dunston leaked the report of that video's airing. It turned out that the female officer herself leaked the video to the blooper show. Dunston did not like being used, perhaps foreshadowing his future conflicts with the Navy.

“Answered Prayers” involved Dunston in another small role, a lighter-touch B-plot to a Christmas episode, in which he broadcast the news that a group of reindeer had broken through a runway fence at the Naval base in Iceland and were subsequently corralled by base security. ZNN’s report upset children into thinking the reindeer wouldn’t be able to take Santa on his Christmas Eve sleigh ride. A child’s father brought a class-action lawsuit against the Navy, requesting the emergency order to release the impounded animals. Dunston’s report ended on a happy note.

After another brief appearance in “Code of Conduct,” John’s character was finally given a strong storyline and an opportunity to interact with the regular cast members and actors in “First Casualty.” Dunston was assigned to accompany a SEAL team on a raid to capture a Taliban leader. As Dunston videotaped the team moving in for the takedown, things go wrong. Three SEALs were wounded, as was Dunston, and four civilian Afghans were killed. Harm and Mac investigated the incident and received conflicting reports from the Commander who hadn’t wanted Dunston on the mission, to a Petty Officer who said Dunston saved his life.

Dunston’s actions on a videophone minutes before the raid could have tipped off the Taliban about the operation, calling his ethics into question. It turned out that the SecNav had given the orders for the mission and was ultimately to blame for its outcome. Nevertheless Dunston was brought up on charges of interfering with the mission and disobeying an order, and eventually was taken to court-martial. Actually Dunston’s producer passed on the information prior to the raid to an uncle in Islamabad. Stunned, Dunston admitted responsibility and expressed regret about his part in the disastrous mission. Although he was sentenced to twelve months of hard labor, the judge recommended that the sentence be suspended. Dunston apologized on ZNN, saying he would take some time off.



John D'Aquino on JAG

Less than two months later, in this season’s opener “Critical Condition” mentioned earlier, Dunston was back on the air, reporting from a base in Afghanistan. He recognized Bud as he was brought in after the land mine accident. Dunston’s breaking news report interrupted ZNN’s coverage of the Oversight Committee hearing with word of a JAG officer being injured. Bud’s name however wasn’t released until Dunston’s later broadcast from the site of the explosion in which he explained that this tragedy need not have happened, that Bud’s actions, while well-meant, were unnecessary.

For now we’ll have to wait to be let in on more of Sheffield’s plans and the details of his agenda, and we’ll look for Dunston to show up on ZNN or at trials where Harm and Mac least want him to be.

FOCUS ON J. G. HERTZLER ACTOR AND AUTHOR

By Sharon Major

Credited on screen by many different variations on his name, John Garmen Hertzler is best known to Leapers as Weathers Farlington IV, the father of the bride, in *Quantum Leap*'s second season episode, "Sea Bride." From regular roles on *General Hospital* and *Zorro*, to guest appearances on *Highlander* and recently on *Everybody Loves Raymond*, Hertzler's career has spanned every genre. (See String Theory Redux, p. 33.)



Screen capture by Billie Mason

However, his recurring role as General Martok on four seasons of *Star Trek: Deep Space Nine* has not only been the longest-running role of his career to date, but also given him an opportunity to expand into writing. Hertzler's first taste of *Star Trek* came as a Vulcan Captain in the *Deep Space 9* pilot. Years later, auditioning for the role of the Klingon, Martok, in *DS9*'s fourth season, he was told he needed to show more anger. He threw a chair at the wall, breaking a thumbnail in the process and getting the part.

J. G. Hertzler's prior writing experience was limited to screenplays, but with co-author Jeffrey Lang, he has now expanded into writing novels. His love of the *DS9* series and familiarity with his character inspired him to write *The Left Hand of Destiny*, a two-part saga centering around, now

Chancellor Martok's return to Klingon after the Dominion Wars. The pair of paperbacks are scheduled to be released this April and May by Pocket Books.

Leapers who watch *Enterprise* might not recognize him under the alien makeup, but Hertzler's most recent role has been Kolos, an aging and disenchanted Klingon advocate assigned to represent Captain Archer, in the April broadcast of the episode "Judgment." TrekWeb sat down with Hertzler in Los Angeles recently to get the inside scoop on his very full *Star Trek* plate, and amid the discussion came insights on working once again with Scott. Thank you to Steve Krutzler for granting permission to reprint portions of that interview. Readers are encouraged to visit TrekWeb.com for the entire interview, as well as a new interview with Hertzler concerning his novels, including insights on making the transition from scripts to prose. Both interviews are assessable now from the front page of the website, and will eventually be moved to the Article Archive, found under Departments→Features→Article Archive.



photo credit: Paramount Pictures

J. G. HERTZLER

By Jacqueline Bundy

Excerpts from a TrekWeb.com Feature Posted February 26, 2003

TrekWeb: Tell us about “Judgment,” your *Enterprise* episode.

J.G. Hertzler: The character I played on *Enterprise* is fabulous, a really fabulous character. I adore Martok and the character that I’m doing on *Enterprise*—after all, it’s me doing him—is not entirely devoid of Martok-isms. [Kolos is] very different from Martok, he’s a lawyer as opposed to Martok being a warrior, but he’s driven by the same kind of soul—what he believes is right and wrong. It’s a wonderful character.

TW: The director of “Judgment” is James L. Conway. Didn’t he direct you in “Way of the Warrior?”

JGH: It was great to be working again with James Conway. He’s the one who cast me as Martok and brought me into *DS9* in “Way of the Warrior.” The man who wrote “Judgment,” David Goodman, is a big Martok fan. He was really happy I was doing this episode.

TW: Was the role offered to you, or did you have to audition?

JGH: I did have to read. Some returning actors don’t, but I almost always do. When I did the Hirogen on *Voyager* I didn’t have to read for that, they offered it to me. When I did Laas I had to read to make sure it would be different enough from Martok. To be honest I was very surprised that I got it [the role of Kolos]. Martok has been a tremendous force in my life, certainly for my career, but also in life. I’m very lucky. [But] I grew to like Kolos immensely, and I got to work with some fantastic actors on *Enterprise*—Scott Bakula is an incredible prince.

TW: Didn’t you work with Bakula on *Quantum Leap*?

JHG: I did, a long time ago. Fifteen years ago. The last thing he said: “I hope we get a chance to work together again sooner than 15 years.” Scott

is tremendous. He’s aware of everything that’s going on. Everything. But he is the most accessible, most affable, most beloved person on that set. From everyone’s point of view. From every department. It was truly amazing. And he takes great care that not only the best of every scene is accomplished, but the best of each actor in that scene.

TW: You’re playing the equivalent of a public defender for Archer, correct?

JGH: Pretty much. I’m called an advocate but it’s basically that I’m assigned to his case.

TW: Did you have a lot of scenes with Bakula?

JGH: Almost all of my scenes were with Scott, yeah. I never had a scene that wasn’t with Scott.

TW: John Vickery is also in the episode isn’t he?

JGH: Yes. He played a Cardassian on *DS9*. He plays “Orak.” John Vickery is a fantastic Shakespearean actor. I first saw him in 1980 at the Delacorte Theater in New York in Central Park, playing Prince Hal in *Henry IV*, part one. John Vickery is an unbelievably wonderful actor and it was a real honor for me to be playing opposite him so that we could chew the scenery together.

The other person that I played a lot of scenes with, there were four of us: myself, Scott, John and a fourth character played by Sonny Van Dusen, Granville Van Dusen, who is the judge. Sonny, Granville, is again an incredibly talented actor. He’s done television, film and a lot of theater. He’s a stage actor. That was a hoot because the people you’re up against are so brilliant it’s like playing in a two on two-basketball game with Magic Johnson and Michael Jordan. It was great!

Ed. note: As of publication, “Judgment” was tentatively scheduled to air on April 9. Hopefully this issue will reach our readers in time to catch the broadcast in their area.

CATCHING UP WITH RICH WHITESIDE (and Getting His Interviewing Secrets)

by Sharon Major

E-mail on March 6, 2003



When we last got in touch with Rich a year ago (Issue 25), his writing was becoming more information-oriented, geared toward other writers. He has been a steady contributor to the www.Lewhunter.com website and starting in September 2002 has become a regular contributor to *Scr(i)pt* magazine. In each issue, Rich has been exploring a current television series by interviewing the executive producers and writers, giving readers a unique behind-the-scenes look at television production today. In the November issue of *Scr(i)pt*, Rich furnished readers with insights on *Enterprise*. (His complete interview with Scott Bakula begins on p. 3.)

Interviewing is not new to Rich's résumé, however. Back in 1998, Rich compiled numerous interviews he had done with

executive producers and writers, agents, and screenwriting professors for his book *The Screenwriting Life: The Dream, the Job, and the Reality*. The book makes a fascinating and informative read for budding screenwriters and non-professionals alike.

Having experienced firsthand the difficulty in acquiring the skills of presenting an interesting interview, I asked an expert to share his "secrets."

Rich: I'm in the middle of writing and polishing my latest article for *Scr(i)pt* magazine (about the television series, 24); moving from my townhouse—where I have accumulated 11 years of junk—into a real house; and in the heat/heart of casting three new pilots for Paramount: a "JAG spin-off," *MacGyver* (a nephew of the original MacGyver) and *Homeland Security*.

Between these, I'm not getting any sleep. I'm in a beat, Zombie-like state, but I will try and answer your questions to the best of my much-diminished ability.

PQL: One reason I especially enjoyed your interview with Scott was that you were able to elicit some very candid remarks, which are quite different than the usual "sound bite" comments we have been accustomed to hearing. Do you have any comments regarding this interview that you would like to add?

Rich: I met with Scott at his trailer while he was waiting to be called to the set. Shortly after we began, he got his call, so we had to stop and pick up again between the next setups. It was a fairly short interview, but I had planned to do it quickly and, beforehand, spent a lot of time

working on my questions. To be honest, it wasn't my idea to interview him; the magazine asked if I'd do a sidebar with Scott. I thought it was a great idea but was expecting the sidebar to be in addition to my measly 3,700 total word count. Wrong. It had to fit in my allotted space. Ouch.

So I marched off and jumped through all the hoops necessary to officially clear the interview with Jay (his publicist). That took several weeks. Then we had to find a time when Scott was available—the man has an 18-hour-a-day job and a family: time is his most precious commodity.

At first I wasn't sure what to ask. After all, I write for a screenwriting magazine, so it had to be a writing angle. Off and on for weeks, I'd just brainstorm ideas—filling sheets of paper with questions. I had questions borne out of my own acting training: the thousands of hours of Uta Hagan-based scene study workshops. Through that, I learned an approach to finding a character as well as breaking down scenes, and I wanted to know what a professional at Scott's level did to find a character. Then, when I recalled that he had a production company and produced pictures (more importantly, pictures in which he did not act), I knew I was home: we could also talk about production hell.

Once the interview started, armed with my question list, I was able to let go and fully listen to what he was saying and not be distracted by thoughts of, "What do I ask next?" I was mentally open to explore any tangents that might come up in his answers. It was a great interview, and Scott, as always, was his warm and open self, despite being in the middle of shooting and having to deal with all the stuff that goes on during a shoot.

PQL: When you are interviewing someone new, are there any secrets in breaking through their defensive wall? Does it depend more on the individual, or is this a skill that can be developed with practice?

Rich: I find that breaking down walls is more about being prepared and confident. I believe that puts the interviewee at ease: they can sense when the person driving the interview knows where s/he is going. FYI, part of being confident is having a deep-down, gut-wrenching, gotta-know curiosity about the interviewee and the subject. When I'm ushered in and introduced, they are often in the middle of work, so they have to put that aside to do the interview. The first couple of minutes are always idle chitchat about whatever comes up: items on the wall or desk, the lot, some personal connection, etc.

I intentionally act as if I'm dropping in on a good friend. Meaning, I'm not overly fawning or shy. In fact, I will look for ways to be confident and comfortable. I'll gently take charge and put them at ease by being loose and spontaneous. Then as we physically move to the location where we are going to do the interview, I have a little routine I've worked out. Since I have to set up my recorder, I use that time to further break the ice and slowly change the tone of the conversation from friendly banter to get-down-to-work mode. I'll do this by showing them some of the magazine issues and pointing out my articles. While they scan the articles, I do this bit and tell them how I conduct my interviews and write my articles. Basically I say the following:

"I approach my interviews in a somewhat unique way: I'll interview you and record it. Then I will transcribe it and send the transcript to you. You can then add, delete or modify as you feel so inclined. Anything that you don't want in the public domain, just strike it out, and I'll cut it from the file. Some people like to edit the actual computer file, some prefer a hard copy. Either way, I'll make the changes and use that as my official full interview. After the article is published, the magazine lets me post the entire interview on their website for the hard-core fans.

“Usually I interview three to five people. After I have completed all the individual interviews, I’ll extract quotes from each to write the final article, which will appear to be an interview at a round table, cutting back and forth between your individual interviews. More importantly, with your permission, I will also edit your words to make you sound as intelligent and succinct as I know you are. Sometimes a direct transcription loses the meaning or is confusing or flat, so I will rework things to make the information as clear, impacting and dense with information as possible. Once I’ve completed my draft, I will send it to each of you to get your edits. Only after all of you approve the article will I submit it to the magazine.

“Finally, I gear my articles primarily toward beginning-to-intermediate screenwriters. Therefore, I focus on how you learned your craft, what it’s like to work on a staff, what’s it like to write for this particular show and how this show is it different from other shows in its approach to developing and writing stories.”

As I read back through the above, it’s a tad dry, but I deliver it in an engaging way: making good eye contact and so on. I actually get through the “bit” fairly quickly, and by then, they’ve had a chance to size me up, and they know the general nature of the interview. For me, the key to successful interviews is be honestly and intensely curious, and to listen; if they say something that raises a question in my mind, I’ll either butt in and ask what they mean, or I’ll write a note on my pad and come back to it. My articles are all about exploring two basic questions: (1) how did you learn your writing craft, and (2) how does this show work writing-wise?

I work to make the interview lighthearted, open, engaging and honest—honest meaning, my sincere desire to understand. I love doing the interviews and, so far, I’ve felt that the people I’ve interviewed enjoyed the process. But then, I’m exploring their lives, and what’s everybody’s favorite topic? Themselves!

PQL: Finally, on a more personal note, when you put aside writing or interviewing, what are some of your favorite pastimes?

Rich: I don’t have enough time to actually write the stories I want to get out. I need to make the time, but it escapes me. Days (and nights) seem to just disappear in basic routines. On weekends—to keep in some semblance of being in decent physical shape—I play tennis. Years ago, and in a land far, far away, my skill level was reaching that of a professional, but that was back in the Jurassic era. Today I still play with the big dogs, but I sometimes get frustrated when I can’t generate the shots I know I used to be able to make.

I also look forward to a time when I can travel both within the US and abroad. I’m leery now about foreign travel, but I would love to get back to Italy, and I’ve never visited England or Australia. I’m particularly interested in Australia because my two primary tennis coaches were from Australia . . . mate(s). I’d also love to go back to Hawaii. And I like to read and relax, but who has time for that?

Write on,
Rich

* * *

Ed. note: A special thank you to Rich for generously sharing his limited spare time and his “secrets” with us. Back issues of *Scr(i)pt* (\$8, plus s&h) featuring Rich’s previous interviews can be ordered from *Scr(i)pt*, 5638 Sweet Air Rd., Baldwin MD 21013, by calling 410-592-8062, or visit www.scriptmag.com.

Rich’s interviews in *Scr(i)pt* for September ’02 featured *CSI*, November ’02 *Enterprise*, January ’03 *Judging Amy*, and the current issue (March ’03) focuses on *Alias*. Although Rich’s book, *The Screenwriting Life*, is no longer in print, copies may still be available at Amazon.com

**Why Sam Didn't Leap:
Leaps That Never Happened—
And the Original Histories of Some That Did**

by Karen Funk Blocher

Screen captures by Billie Mason

Introduction

It's been years since I last added a *Quantum Leap* script to my collection, but it was an interesting pursuit while it lasted. Most of the scripts I bought, traded for, or was given were treasured glimpses into often-watched or upcoming episodes, as fun to read, as they were easy to identify. Even if the script title didn't match the title of the aired episode, it didn't take long to discover that "Mrs. Mom" was "Another Mother," and "Leaping on a String" was the early title for "Lee Harvey Oswald." But what about "August 22nd, 1964" or "New York Art Scene"? Where did "Hidden Identity" fit in, or "Another Rainbow," or "Dasvidanya"?

These are some of the titles of two special, overlapping categories of *QL* scripts: episodes that were commissioned and written, but not produced, and episodes that changed so drastically that very few of the elements of the original script ever made it to the screen. They are the stillborn or premature children of a handful of screenwriters, the orphans that got left behind as their siblings went on to fame and fortune.

Enough with the bad metaphor. The point is, these were real *Quantum Leap* scripts by professional TV screenwriters, some of whom worked on the Belisarius Productions staff at one time or another. Ultimately, though, these scripts weren't good enough to be filmed and aired. They are the stories that the 4/11/91 edition of the "*Quantum Leap* Story Guideline," almost certainly written or co-written by Don Bellisario, refers to as "Arenas you should avoid (either because we're doing them, or because we've decided not to use them, or because our astrologer said not to do them, or whatever)." The list of "arenas" below this comment includes a number of stories they did ultimately use, including "Do-Wop Singers," "Sports Star," and "research chimp/gorilla." But it also has "Gang Member," "race car driver," "A Soviet-Jewish immigrant in upstate New York," and many other ideas in various stages of development, most of which never aired.

Scripts in my collection that were never produced are as follows:

TITLE: New York Art Scene (a.k.a. All That Glitters)
PRODUCTION #: #65414 (Season Two)
LEAP DATE: 10/17/63
SCRIPT DATE: 11/3/89 First Draft
WRITER: Charlie Coffey
PREMISE: Sam leaps into a struggling New York artist whose career is about to be sabotaged, and gets caught up in a murder mystery.

TITLE: Dasvidanya
PRODUCTION #: 66411 (Season Three)
LEAP DATE: 8/15/69
SCRIPT DATE: 8/16/90 Second Draft
WRITER: Emily Dwass
PREMISE: Sam leaps into the male half of a pair of defecting Russian ballet dancers in 1969. Suspected by the FBI of being a KGB assassin, Sam soon finds himself on the lam with Katrina, riding toward Woodstock with a van full of hippies in an effort to save the life of a dissident Russian author.

TITLE: The Driver
PRODUCTION #: 66415 (Season Three)
LEAP DATE:
SCRIPT DATE: 7/10/90 First Draft
WRITER: Robert Wolterstorff
PREMISE: Sam leaps into a young, would-be NASCAR driver in 1955. Success means a ticket out of life in a dying, small southern town for the driver and his friends, but first Sam must overcome a jealous rival, a threatened career-ending injury, and a girlfriend's hostile family.

Even some leaps that ultimately were produced in some form changed so much from first draft to air date that they are almost unrecognizable. Scripts in this category are as follows:

TITLE: August 22nd, 1964
 EARLY VERSION OF: "Rebel Without a Clue"
 PRODUCTION #: 65011 (Season One)
 LEAP DATE: 8/22/64
 SCRIPT DATE: 3/13/89 Third Draft
 WRITER: Nick Harding

TITLE: Hidden Identity
 EARLY VERSION OF: "Her Charm"
 PRODUCTION #: 65416 (Season Two)
 LEAP DATE: 10/26/79
 SCRIPT DATE: 11/30/89
 WRITER: Paul M. Belous. This script includes the writer's past credits and an analysis from the *L.A. Law* production staff turning Belous down as a new *L.A. Law* producer.
 PREMISE: witness, Berkshires.
 NOTES: early version of "Her Charm" with almost no similarity of plot. M.I.T. and the Berkshires mentioned; that's about it. Sam leaps into a former mob lawyer who is in a witness protection program with his family.

TITLE: Nowhere to Hide
 EARLY VERSION OF: "Her Charm"
 PRODUCTION #: 65416 (Season Two)
 LEAP DATE: 9/26/73
 SCRIPT DATE: 12/20/89 FR
 WRITER: Teleplay by Deborah Pratt, Story by Paul M. Belous, Robert Wolterstorff, and Deborah Pratt. Aired version added Donald P. Bellisario to both story and teleplay.
 PREMISE: FBI man, string theory
 NOTES: Much closer to aired version than "Hidden Identity." The professor in this version is named Professor Bell, but other names and basic characters are as aired.

TITLE: Rainbow's End
 EARLY VERSION OF: "Rebel Without a Clue."
 PRODUCTION #: 66407 (Season Three)
 LEAP DATE: 9/1/58
 SCRIPT DATE: 08/13/90 Third Revision
 WRITER: Teleplay by Randy Holland and Paul Brown; story by Randy Holland. Credits changed somewhat by airdate.
 NOTES: This script was succeeded by a script entitled "On the Road," dated 10/10/90. (I also have title page dated 10/18/90.) "On the Road" is basically the same as the aired episode so I refer it to here only in passing.

TITLE: The Avenger (also labeled Midnight Avenger)
 EARLY VERSION OF: "Evil Leaper Pt 2: Return"
 PRODUCTION #: none (Season Five)
 LEAP DATE: 5/12/59
 SCRIPT DATE: Undated, First Draft
 WRITER: Story by Danielle Alexandra & Deborah Pratt. Teleplay by Danielle Alexandra. The aired episode was credited solely to Richard C. Okie!
 NOTES: Very early version of "Evil Leaper Pt 2: Return." First draft, totally different plot.

TITLE: The Evil That Men Do
 EARLY VERSION OF: "Evil Leaper Pt 2: Return"
 PRODUCTION #: 68124 (Season Five)
 LEAP DATE: 8/8/56
 SCRIPT DATE: 1/8/93 First Revision
 WRITER: Richard C. Okie
 NOTES: Much closer to aired episode.

What we have, then, are three completely unfamiliar leaps, and early documentation of the evolution of three other leaps. Next issue I will write in depth about the unused scripts, plus the development of "Her Charm" and the second Evil Leaper episode. For this issue I'm going to concentrate on the troubled "original histories" of the scripts that became "Rebel Without a Clue." Incidentally, if anyone has any other unproduced or drastically different *QL*, scripts, I'd love to hear from you before next issue!

"Rebel Without A Clue"

SCRIPT ONE: August 22nd, 1964
 PRODUCTION #: 65011 (Season One)
 LEAP DATE: 8/22/64
 SCRIPT DATE: 3/13/89 Third Draft
 WRITER: Nick Harding
 THE PLOT: Sam leaps in as a member of a motorcycle gang called the Buzzards, and promptly crashes into another biker. (Sound familiar?) The young biker Sam crashed into (Eddie) takes the blame, and the gang is surprised when Sam chooses not to exact vengeance by tattooing Eddie's nose. Sam is "Fungus," an evil-smelling, violent biker whose real name is Fergus William Murison.

Sam soon comes into conflict with the gang's leader, Hawk, over plans to go to Hobbsville, where they intend to fight it out with the rival gang that killed their friend Jimmy the Weasel. Al informs Sam that four people will die in that rumble unless Sam can prevent it. When Sam tries to talk Hawk

out of the trip, Hawk takes it as a threat to his authority. Sam agrees to settle the issue at Rudy's Run—whatever and wherever that is. Al's being less than helpful on the research, since he's distracted by his attempt to win membership in the Drones, a club of genius scientists.

Sam is drawn to Hawk's girlfriend, an idealistic, talented artist who paints the gang's leather jackets. Sam goes to see the dean of an art college about getting her accepted as a student, despite the fact that she has no obvious means of paying tuition. The dean is dubious, but Sam blackmails him into it by threatening to trash the college with his gang.

First, though, Sam has to deal with Hawk. After a successful scuffle with the locals at a bowling alley, the gang proceeds to an L.A. park, where Sam and Hawk race, sans brakes, to pull a pair of longjohns off of a statue of Rudolph Valentino. After the two motorcyclists cause numerous car crashes, Sam wins the race, thanks to the fortuitous arrival of Hawk's father, an abusive police sergeant who starts beating up his son the moment he sees him. As the new leader of the Buzzards, Sam calls off the Hobbsville trip, gets Sally to go to school rather than stay with Fungus, and talks most of the Buzzards into enlisting in the Marine Corps.

NOTES: The date-only title was standard procedure for many of the first season *Quantum Leap* scripts.

COMMENTARY: I originally catalogued this as a completely unproduced script, and it very nearly qualifies. By the time the next Sam-in-a-biker-gang script surfaces 17 months later, the production number has changed (from a Season One to a Season Three series number). In addition, scriptwriter Nick Harding's credit is completely gone and nearly everything about the story has changed, from the leap date and year, to the character names, traits and motivations, to most of the particulars of the plot itself. All that remains are the basic concept of Sam in a biker gang, his minor accident on leap-in, his desire to get the gang leader's artistically talented girlfriend out of the gang and into school.

Why didn't this script make it into Season One? Quite frankly, it wasn't good enough. Without the later addition of the storyline about the diner owner and his dead son, the story drags. Credulity is stretched to the breaking point several times as well. The dean's agreement to enroll a destitute art student (who hasn't even applied to the college!) on the basis of two painted jackets and a scruffy gang member's pleadings seem extremely unlikely, as does the sudden arrival and extreme behavior of Hawk's cop

father. Furthermore, even given the fact that Sam has not yet remembered the death of his brother in Vietnam, it's more than a little out of character for him to talk these "dirtballs" into enlisting, just as the Vietnam War starts to escalate.

SCRIPT TWO: Rainbow's End

EARLY VERSION OF: "Rebel Without a Clue."

PRODUCTION #: 66407 (Season Three)

LEAP DATE: 9/1/58

SCRIPT DATE: 08/13/90 Third Revision

WRITER: Teleplay by Randy Holland and Paul Brown; story by Randy Holland. Credits changed somewhat by air date

THE PLOT: Sam leaps in as a member of a motorcycle gang called the Crusaders, and promptly runs himself off the road, nearly crashing into another biker. The other biker, Snake, threatens to hurt Sam, but is called off by Flint, the gang's leader, at the intercession of Flint's girlfriend, Donna. Instead, Flint cuts Sam's accelerator cable, forcing Sam to walk his motorcycle nine miles along the California coast to a roadhouse diner. The Crusaders will wait for Sam there.

Sam is "Bug," a biker and semi-talented artist whose real name is Shane Thomas. When he arrives at the diner, all is forgiven, except by Snake. When Snake discovers that Sam has drawn a picture of Donna, Snake tells Flint, who feigns disinterest. (Unlike in later versions of the story, no one asks Sam to draw anyone else.)



Flint demands to see what Donna is writing in her journal, or for her to read it to him. When Donna complies, however, Flint doesn't understand the passage she reads. Sam explains that it's a metaphor, whereupon Flint talks bitterly about the hidden meaning of the words "police action" as applied to Korea. Flint was in that war, and is bitter about it.

The proprietor of the diner, Rupe, had a son who was also in Korea, but never came home. Rupe refuses to believe that Daryl is dead, and is still keeping Daryl's Vincent Black Shadow bike for him. Although Rupe claims that the bike is not on the premises, Flint and Snake suspect otherwise.

Outside, Sam talks to Donna, trying to convince her not to stay with Flint. When the gang comes out, however, Donna gets on Flint's bike anyway, partly to protect Sam from the wrath of Flint and Snake. They roar off, leaving Sam behind.



Rupe comes up with the part Sam needs for Bug's Harley, and shows him the Vincent. Sam fixes the Harley and rides off after Donna. Donna has argued with Flint, who is drunk, about stealing the Vincent. Flint nearly rapes her, but when she refuses to resist, thereby robbing him of his fun, he threatens to tattoo her instead. Sam arrives just in time. Donna climbs on Sam's bike for a quick getaway.

Back at the diner, Sam and Donna enlist the help of Rupe, and discover five years of wrapped presents in his son's room, as well as Daryl's book collection. The latter inspires a conversation about *Catcher in the Rye*, with Sam identifying heavily with the catcher in the title. There's a romantic moment before Sam and Donna go off to sleep separately.

The next day, Sam takes Donna to a nearby college, where they show Donna's writing to a sympathetic English professor. She agrees that Donna's writing shows promise, and offers to speak to the admissions office on Donna's behalf. As Sam and Donna leave, however, Flint and the others catch up with them. By the time Campus police arrive, Sam is hurt, and Flint has Donna. Once again Sam rides after them, this time to Rupe's Roadhouse. Before he can get there, however, Flint does his best to distract Rupe while Snake and the others break

into Rupe's garage to get the Vincent. Donna slips Rupe a note, asking him to call the police, but Rupe gets caught before he can complete the call. A fight breaks out. To try to protect Rupe, Donna grabs a butcher knife, but Flint gets it away from her. Snake is about to kill Rupe with the knife when Sam arrives. Snake throws dirt in Sam's eyes. Blinded, Sam relies on Al for directions as he fights off half the gang. Eventually, Sam has a knife at Flint's throat, but doesn't use it. Flint gets the upper hand again, at which point Donna grabs the knife. Sam stops Donna from killing Flint, and wins the fight himself.

Once Flint and Snake have been arrested, Sam talks Donna into going to college, and gets her a job working with Rupe, which has the secondary effect of saving Rupe's life once Daryl's remains are found. Sam leaps.

COMMENTARY: Although this script still isn't ready for prime time, most of the elements of the aired episode are in place. Aside from character names and three significant changes in the plot, the main differences between this and the "On the Road" script (which in turn is very close to what we saw in "Rebel Without a Clue") are the literary references and the changing relationship between Sam/Shane and the gang leader. The references in "Another Rainbow" are to both *The Wizard of Oz* and *Catcher in the Rye*, making for a muddled focus. "On the Road" dumps the Oz stuff and brings in Jack Kerouac (in person!) and his book *On the Road*. In terms of character dynamics, Shane "Bug" Thomas is an artist, but not the caricaturist, newcomer and "gang clown" that Shane "Funny Bone" Thomas is in the later script and on TV. Accordingly, Flint doesn't initially have the attitude of amused tolerance toward Sam that his later counterpart, Dillon, has. Flint also voices what later become Mad Dog's words about Rupe/Ernie's son being either dead or a "Commie turncoat."

The first major plot change is in the original history. In "Another Rainbow," Sam has to prevent Donna from killing Flint. In "On the Road" and "Rebel Without a Clue," it's Becky whose death Sam must prevent. The other major change is that the idea of sending the girl to college, first seen in "August 22, 1964," disappears after this version of the script. A secondary plot change is the subterfuge that later develops, with Ernie telling Dillon that Sam/Bone stole the Vincent.

NEXT ISSUE: THE EVOLUTIONS OF "HER CHARM" AND "EVIL LEAPER, PT. 2: RETURN."

STRING THEORY REDUX

By Jim Rondeau

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on Quantum Leap – a monumental task. This project started in *Quantum Quarterly*, with readers supplying credits to add to the list whenever they came across one. The list is now too long to publish as a whole; only the entries that have been updated since their last publication are presented here. The last time the list was published nearly in full was the final issue of *Quantum Quarterly*. Anyone can help out. Please send any actor/actress credits of guest stars you come across to Jim Rondeau, 1853 Fallbrook Ave, San Jose CA 95130-1727 (where you can also ask for details on back issues of *Quantum Quarterly*).

Feature films are underlined, TV series are in italic, and TV movies are shown in regular type with (TV) after. The year in parentheses indicates date of film release or broadcast appearance. (Much of the information for this column was obtained at lmdb.com) (V) signifies video and (VG) videogame.

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

[1939 to January 1, 2003]

Issue 24 Update

Gods and Generals (2003)*Houston Knights*: Colt (1987)*Houston Knights*: Diminished Capacity (1987)

Inherit the Wind (TV) (1999)

JAG: Retreat, Hell (2001)

The Rookie (2002)*Tales of the Unexpected*: Heir Presumptuous (1983)Talking in Your Sleep (2003)They Only Kill Their Masters (1972)

Hertzler as Weather's Farlington, IV

John Hertzler (Sea Bride)*The Adventures of Brisco County Jr.*: Bounty Hunters' Convention (1994)...And Justice for All (1979)*Charmed*: Be Careful What You Witch For (2000)

A Cry for Help: The Tracey Thurman Story (TV) (1989)

Diagnosis Murder: Sister Michael Wants You (1994)*Dr. Quinn, Medicine Woman*: The Washington Affair: Part 1 & 2 (1994)*Enterprise*: Judgment (2003)*Everybody Loves Raymond*: Who Am I? (2002)*General Hospital* (regular) (1990)*Highlander*: See No Evil (1993)Jane (2000)*Lois & Clark: The New Adventures of Superman*: Battleground Earth (1996)*Lois & Clark: The New Adventures of Superman*: Lord of the Flies (1996)

Pirates of Silicon Valley (TV) (1999)

The Prophecy II (V) (1998)

The Redeemer: Son of Satan! (1978)*Roswell*: Ask Not (2000)*Sabrina, the Teenage Witch*: Double Time (2000)*Star Trek: Armada II* (2001) (VG, voice)*Star Trek: Deep Space Nine*: Emissary: Part 1 (1993)*Star Trek: Deep Space Nine*: What You Leave Behind: Part 2 (1999, as Audience member)*Star Trek: Deep Space Nine*: Chimera (1999, as Laas)*Star Trek: Deep Space Nine* (recurring 1995-9, as General Martok)*Star Trek: Voyager*: Tsunkatse (2000, as Hirogen Hunter)*Touched by an Angel*: The Face on the Bar Room Floor (2000)

Treasure Island: The Adventure Begins (TV) (1994)

Ultraman: The Ultimate Hero: Tails from the Crypts (Aboras & Banilla) (1993)*Zorro* (regular) (1991-2)

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 and WEB SITES

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

Trudy Costagliola is now solely in charge of **Leapers Unlimited**, an international fan club based in Australia, and publishes a newsletter, called *Leapers Digest*, about every three months. Australian subscriptions are \$16 AD per year, and overseas memberships are \$15 US (US funds only) per year. You can mail 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. Contact Trudy at quantumleap88@hotmail.com or visit her website, **Completely Scott** at www.angelfire.com/stars/scottbakula

The farewell issue of *Quantum Quest* (#29) was sent to subscribers in March. (See p.1) Although we are sorry it had to go, Emma and Diane have resurrected the same format as *Essentially Enterprise*, the first issue having been mailed in August. To join, write to Diane Fowler 15 Weavers Close; CREWKERNE; Somerset; TA18 8EN UK. UK price £10 for four issues, Europe £11, elsewhere £14, USA \$20 in US funds. Emma can be reached via e-mail: emmacmfee@aol.com or visit her website <http://www.geocities.com/essentiallyenterprise/index.htm>

Gillian Earthy of the UK is still going strong with her quarterly zine devoted to Scott, called *Basically Bakula*. Information about current membership rates and details about the past few newsletters can be found at her website <http://www.aearthly.freemove.co.uk/index.html> The rate for US members is still \$15US, check payable to Janey Graves at the address above. For submissions and letters of comment contact Gillian at basicallybakula@hotmail.com

Janey Graves has two small websites for sharing Scott-related pix and sound files, located at <http://pages.ivillage.com/janeybkla/> and <http://pages.ivillage.com/billiegraves/>

Jo Fox has an incredibly large and up-to-date website, called the **Quantum Café**. Be prepared to spend a little time feasting your eyes and downloading photos at www.joorl.com

The official French Fan Club, **Les Chroniques Quantum** is still happily (and seriously) running. There are three 60-page issues/year, each with lots of drawings and a wonderful cartoon. Micheline Caputo is really happy to have wonderful people who can make drawings that are more realistic and beautiful than a lot of professional publications. In June there was a special issue featuring crossovers (in French) with such series as *Charmed*, *Profiler*, *Ally McBeal*, *Harry Potter*, *ER*, *JAG* and lot more. USA rate to subscribe is \$30 for three issues. Send IMPO to: Christine Didier 801 Rue CENTRAYRARGUES; Appart 33; Résidence IFS; 34070 Montpellier FRANCE. "Dean Stockwell, from Midshipman Donald Martin to Admiral Al Calavizzi," a wonderful fan-written biography featuring Dean's career, was published in 1997, translated into English, and is still \$20US, plus shipping (varies upon destination). Contact Marine Vion at sbi22@free.fr if interested.