

The Observer

From the Files of Project Quantum Leap

Scott Bakula • *Somewhere in the Night* • Donald P Bellisario
Hot Spot • *Scrub, scrub, scrub* • Velton Ray Burch • *Alphabet Rap*
8 1/2 Months • *100 Bottles of Beer on the Wall* • So your hands
won't

Words

Paul M Belous • *Amazing Grace* • I'm Mr.
Scrubbo • *Future Boy* • *Daybreak* • The housewife's new best
friend! • *Duck and Cover* • *Somewhere in the night* • *Kool & The*

Gang •
Hank

you
Fate's

And
thing's

of a
Chris

Bill
travel



Glitter Rock • Paul Brown •
Williams • *inside my dreams*
burn so bright
Wide Wheel •

and

I'm with you there, and every-
all right. • *Footloose* • *Heart*
Champion • *The O'Jays* •
Ruppenthal • *Ladies Night* •
Bigelow • *Home Theme* • As I

space and time • *Hey, Good Lookin'*
Deborah Pratt • *King Thunder* • I want
to stay, I want to go. • *Last Dance*
Before An

Music

Execution • *For*
the *Love of*
Money • You
see my face, but it's not mine • *Dixie* •
Beverly Bridges • *Rock the Redhead* •



What you can't see, you'll never know. • *Nuclear Family* •
Tommy Thompson • *Shock Theater* • Mike Post • *Dean Stockwell*

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November 2003

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PROJECT STAFF

Project Chairman	Karen Funk Blocher
National Project Observer	Margaret Colchin
Publication Coordinators	Sharon Major & Pat Orth
Contributors	Trudy Costagliola, Marla J. Hayes Helene Kaplan, Debbie O'Brien
Transcriptionist.....	Trudy Costagliola
Graphic Coordinator.....	Billie Mason
Website Coordinator	Donna Dickenson
Cover	by Karen Blocher
Thanks to ...	Jay Schwartz, LPOs & Leapers everywhere

Leaper Chronicles

This issue embarks on a newly devised feature for *The Observer*—actually an offshoot of the Leaper's Digest, appearing last in issue 16, Summer 1997. Largely based on Margaret's monthly *Coming Attractions*, and research from various internet and personal sources, "Chronicles" will be an on-going compilation providing details about projects and events which involve *Quantum Leap* and "our fab four"—Dean, Deborah, Don and Scott. While *Coming Attractions* provides timely information, the intention here is to give an overview, yielding a permanent reference for the serious fan. Herein are the first installments of the Dean and Scott Chronicles.

If you can't quite figure out the arrangement, the method to my madness is to arrange the material chronologically by the date that the project became associated with the individual.—SAM.

Anniversaries

Five and a half years ago, when Pat and I stepped into Karen Blocher's editorial shoes, I envisioned a publication that would employ the talents of a large number of Project Quantum Leap's members. And so it has. In spite of responsibilities (and sometimes stress) in their personal lives, everyone associated with *The Observer* has been supportive and generous with their time, imparting their skills as deemed necessary (by me, aka the slave-driver).

So as anniversaries go, I want to give special thanks to the entire hard-working staff that I have come to rely on over the years—Pat, Billie, and Trudy—and to Karen, who can still provide us with a fresh approach to *Quantum Leap* after more than 12 years. I could not have done this without you. In addition, thank you to all of those who have supplied articles and photos over the years, and to our newest staff contributors, Marla J. Hayes in Canada and Debbie O'Brien in England.

I would also like to acknowledge another noteworthy anniversary within Project Quantum Leap. Ten years ago, September 1993, Margaret Colchin began distributing a monthly newsletter, *Coming Attractions*, to PQL members. Margaret has steadfastly maintained constant communication with us, rallied the troops when needed, and often provided information we could never have acquired even with the most advanced Internet browser. During this time, she has also handled the membership rolls and finances, as well as printing and mailing of *The Observer*. From me, and I'm certain from all our members, a Super-size Thank You is indeed in order.

Closure

Regrettably after only one issue of *Essentially Enterprise*, Emma Fee has decided that there are too few subscribers to sustain publication. Refunds will be mailed in November. Contact Emma at EmmaCMFee@aol.com.

After five years, Gillian Earthy has indicated that the final issue (#27) of *Basically Bakula* will be appearing in reader's mail shortly. The contact address will remain basicallybakula@hotmail.com.

An updated Other Voices will appear in the next issue of *The Observer*.

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A Conversation with Deborah Pratt

November 10, 2003

By Sharon Major

In a press release over a year ago, the Sci-Fi Channel expressed interest in developing a two-hour *Quantum Leap* telefilm, leading into a new *QL* series. Citing “a new twist,” the announcement gave no assurance “our guys” would even be involved, and it was apparent this was not the *Quantum Leap* movie we have been yearning for all these years.

Recently imdb.com posted a new entry—*Quantum Leap: A Bold Leap Forward* (2004) (TV) with the following plot summary: “Twenty years after the original series left Dr. Sam Beckett ‘leaping’ into the great unknown, Sam is finally reunited with Al, his old mentor and ‘partner in time.’ But when circumstances beyond their control send Sam away once more, Al must recruit his lost friend’s daughter to pick up where her father left off and hopefully help find Sam again in the process.” Trey Callaway is listed as writer and executive producer.

At the end of October, I telephoned Deborah Pratt and received this brief e-mail reply: “I’m in the final chapters of ‘The Vision Quest,’ the novel I spoke to you about two years ago, and setting meetings with film producers for ‘The Quantum Leap’ theatrical. Universal called to tell me they are releasing the DVD’s for the first season and asked if I would have Ziggy do the intro. Let the troops know things are in the works.” Of course, everyone (including me) wanted to know the specifics, so on November 10, I made another call...

Sharon: Your brief e-mail left me with more questions than answers. Is “The Vision Quest” novel going to be up on the website (as discussed in detail at 2001 Orlando Leap)?

Deborah: We talked about doing it a lot of different ways and right now we’re looking to publish it. I have a meeting in two weeks about exactly how it will come out. There will be two versions—one will be a graphic novel with great artwork, but that’s probably a year away. I’m hoping the (actual) novel will be out in the next six months.

Sharon: Do you want paperback or hardcover?

Deborah: That hasn’t been determined yet. I want it accessible. Writing novels is a brand new world for me, so I need to find out what the difference is between the two—what the cost is to the public. My feeling is that I want to release it to the Quantum Leapers a month

before it goes out to anybody else—an exclusive release just to the Leapers.

Sharon: I’m eager to read anything that you write.

Deborah: Thank you. Matter of fact, the people who are interested in helping us put it together and put it out, just called me today. She went, “Wow! I love this. What happens next?” <chuckling> I didn’t give her the whole thing until I knew she was on board.

Sharon: Yes, of course! You mentioned that you were asked to have Ziggy do the intro on the DVD. Do you mean redoing the Saga Cell?

Deborah: The saga cell, but also promos. “Now on DVD—the first season of *Quantum Leap*.”

Sharon: Are there going to be any goodies?

Deborah: I know they called Scott. I can find out some of the skinny and let you know.

Sharon: I know for later seasons they had bloopers and “behind-the-scenes” that were shown at the cons which could be included on the DVD’s. I want it all!

Deborah: Put a list together of what the fans think should be included and let me know.

Sharon: Great! I don’t want to jinx anything by asking about the *QL* movie, but I do want to ask about that anonymous posting at imdb.com for a *QL* TV movie.

Deborah: I thought that was very interesting. I believe that was by Trey Callaway. It’s my understanding that he is doing the tv series. I don’t know if they will even be using my concept of Sammy Jo for the tv series.

Sharon: As always, thank you so much for your time. Maybe you could give us a longer interview next spring when “The Vision Quest” is ready to come out.

Deborah: Yes, that would be perfect. Don’t forget to e-mail me with those suggestions!

Ed. Note: I’m not exactly certain of the timeframe that Deborah expects our choices, but I would like to get input from as many of our readers as possible before contacting her again. If you have a specific wish list, please e-mail me at SMajorPQL@aol.com or leave a message at projectquantumleap.com before December 1. This time your voice will be heard.

Barbara and Helene's Most Excellent Adventure

A Trip on the Starship Enterprise

October 21, 2003

By Helene Kaplan

Barbara Pilnick and I (and a number of other "Scott Bakula friends") traveled to California in mid-October to attend the The McCready Trust luncheon, a charity sponsored by Barbara Botfield, Chelsea Field's mom. While there we took many side trips, the highlight of which was a visit to Paramount Studios and the set of *Enterprise*.

Unfortunately, the opportunity to visit the *Enterprise* set had been limited to just the two of us. Efforts to increase the number of people allowed to join us onto the set were constantly rebuffed by the Powers-That-Be. By dinnertime, Monday, we had gotten the final word that no others could be included. Sad to leave our friends behind but excited (and nervous) nonetheless, it was on to Paramount on Tuesday.

We got to the lot in the morning. Scott was not expected to be on the set early because for the previous week they had been filming from 6pm to 6am and until midnight the night before we came. We spent a little time in the Paramount store making some purchases and were then joined by our host for a 'trek' to the *Enterprise* sets. He showed us around the lot, and as we walked we saw the soundstages where the new Jim Carrey movie, *Lemony Snicket's A Series of Unfortunate Events*, was being filmed, as well as some of the standard 'bak lot.' As we neared the *Enterprise* area we were approached by security guards, making sure that we had been 'vouched for.' Since the tragedies of September 11, 'regular' tours of Paramount have been eliminated and 'approved' visitors cannot just walk around the sets. Security is very tight.

Our host told us about the two episodes currently in production, "Carpenter Street" (CS) and "Chosen Realm" (CR), both of which were

shooting that day. He showed us the cars that had been part of the filming the night before (the Carpenter Street episode is supposed to take place in modern day Detroit), as well as the fast food signage that Archer/T'Pol are supposed to drive 'thru' and use to order food. The realism and attention to detail was quite impressive!

Next it was on to the make-up rooms, a favorite starting point by our guide and it was easy to see why. Once we walked up three rickety steps we found ourselves in three walk-through rooms. In each was a makeup chair and artist. Seated in each chair was an 'alien' being attended to: a couple were Xindi for CS and one was supposed to be a religious 'zealot' for CR. On each of the three walls of each room were three shelves filled with the latex 'masks' of every alien creature who ever had the audacity to come in contact with an *Enterprise* crew, no matter which series. These rubber and latex faces were fabulous! We found ourselves pointing to the ones we immediately recognized and awed by those we didn't. There was also a very large hanging piece of cardboard containing facial hair, mostly moustaches and beards for Klingons. We were told they were all tied human hair. They sure looked realistic.

We also heard some interesting, personal stories from the makeup artists, but not about the current cast (or we might be tempted to tell tales). These are proud, talented craftsmen who are obviously at the top of their game.

The *Enterprise* area actually consists of three different soundstages, 8, 9 and 18. (Please be advised that I may well have mixed up which soundstage had which items. Yes, I was that delirious!) 18 had the bulk of the standing sets (bridge, etc) with the rest located in 8. The remainder of 8 and all of 9 were set aside for

'swing' sets, sets that are built by the crew for a specific episode. For instance, we learned that they'd built a huge forest area with pond for one episode and housed it all in there.

In the flurry of activity (and lots and lots of our adrenalin), I cannot recall when or how often we switched from one stage to another but I can tell you it happened quite often. First, however, you should know that when we exited the makeup rooms, Mr. B himself was walking purposely by and into one of the soundstages. He was wearing a blue sweater (Barbara thinks it was beige. We were obviously too much in shock to be sure) and loose jeans (boo!!), and was obviously on his way to filming something. Our host told us Scott was in costume for one of the Detroit scenes. The next few moments were a blur but I think we went onto a soundstage.

Over the course of the afternoon we were able to have first hand 'acquaintance' with every set you've seen on the ship. The sickbay is as large and as detailed as it appears on screen. The attention to detail there is unbelievable. Every item has a caduceus symbol and all of the bio-scan machinery works, (although I wouldn't suggest believing any of the readings!). The area where Archer and Phlox chased the bat ("A Night in Sickbay") is larger than we'd anticipated, probably to facilitate filming.



©Paramount

Enterprise Sickbay

The mess hall (which is also the screening room for movie night) is a bit smaller in person and the chairs are not particularly comfortable although they sure look great. In fact, they are so unstable if they'd actually hit turbulence (or a California earthquake), everyone would wind up on the floor! One big surprise was that The Captain's

Mess is much smaller than anticipated. (The camera lens sure gives it a big feel!) Maybe that's why Chef has yet to be seen: he/she can't fit in—there's no room!

If you stand in certain areas of the curved corridors, it really is easy to believe you are on the Enterprise because you don't see anything to destroy the illusion. Every decal on every wall and door frame has numbers and symbols on it, unlike what apparently was a running joke on other sets where little gag sayings and such would be scribbled in.

The shuttle pods come in two sizes, one for exterior shooting and one a bit larger for the interior shots.

The Armory steel staircase that Archer has slid down on two occasions seems much longer and steeper than it does on camera. The stool in the Armory that Reed often perches on is by far the most uncomfortable of all the chairs on any of the sets, and we were amazed how realistic the torpedoes and guns housed there appear to the naked eye.

The standard crew quarters are really one set whose walls can be altered to make the room appear to be different sizes (depending on whose quarters they are supposed to be).

The decontamination set doors are just as difficult to open as they appear to be in an episode. In fact, a member of the film crew has the job of opening all doors on cue because none of the buttons actually control them.

Also, they rarely film in the turbolifts because they are too small to accommodate a camera. Although they keep one panel open to film from outside, it's rarely done.

One of the 'swing' sets specially constructed for CS was a makeshift hospital ward that the Xindi's were using for experiments on their prisoners. All of the sets that are not in use are covered with plastic tarps to keep them clean and none of the sets are 'dressed' until they're ready to be used. We were also informed that sets such as the 'gym'

and Archer's shower are not standing sets but are setup or constructed as needed.

We met Vince Deadrick, Jr., the stunt coordinator (and Scott's stunt double) who was blocking out a fight scene with a 'Xindi.' We were told and noted for ourselves that he has Scott's exact haircut (at least from the rear) so that you couldn't tell on film if it was the real thing or Memorex. We also had it confirmed that Scott does indeed do his own stunts with the exception of those they won't let him do—those that are deemed too dangerous, such as an upcoming rooftop scene in CS.

Also on hand were various extras who portray members of the Enterprise crew or were this week's Xindi—obviously cast because each was at least 6½-feet tall and had to wear not only latex on their faces, but elaborate costumes, including steel/wire shoulder vests. Mayweather and Hoshi's stand-ins were there, as well as Roxann Dawson and Mike Vejar who were each directing one of these two episodes. David Livingston, who will be directing an up-coming episode, was wandering about the bridge set taking Polaroids for pre-production decisions.

We watched rehearsals and filming of a fight scene in CS with three Xindi and Scott, and we stood in Engineering and watched rehearsals and filming of a scene with Connor Trinneer and one of the aliens we had seen earlier in a make-up chair. Dominic Keating (the 'future director') sat near us briefly in 'the village,' the area of the set where the director can watch monitors showing what the camera sees (both close-up and matte). Keating was paying particular attention to the director's musings about camera angles, shots, etc. We also saw Scott affectionately nudge a crew person on the shoulder as he walked off that particular set.

Everyone else on the sets seemed nice, but professional. There wasn't a lot of time to chat with them because so much was being shot that day. This is most definitely a 'working' set.

As an aside, we also saw a few 'interesting' pictures of Scott's on-set birthday celebration that

were posted on their bulletin board. All we are allowed to say is that the theme for his birthday luncheon was 'Greek' and togas came into play. In the photos, Scott appeared to be the only person still in uniform! If you'd like more information, we suggest that you ask Scott about it during his next chat (whenever that happens).

Oh, and speaking of birthdays, we know for a fact that the huge balloon bouquet that many of us chipped in for did indeed get delivered to Scott personally. The fellow who had to pick it up at the front gate transported the balloons by golf cart. Not easily, either: they kept wrapping around poles as he drove by, and he kept having to stop the cart to unravel them with help from people nearby. As a result, everyone in the vicinity sure knew for whom the balloons were earmarked! He finally stuffed them into Scott's trailer and insisted that the bouquet seemed to be a lot bigger than just 30 balloons!

We discussed the lack of promotion by UPN and everyone admitted to frustration regarding it. They claimed that PR was strictly up to UPN, that Paramount had nothing to do with it. They were thrilled with the ad in *The Hollywood Reporter* that the Enterprise Project had spearheaded!



This full-page ad in The Hollywood Reporter appeared Wednesday, September 10, 2003 marking the debut of the 3rd season

Everyone we spoke with, and everyone our host had spoken with, said how much this gesture by the fans truly meant to them. In fact, the ad had remained up in the breezeway between two of the soundstages until just this past week. Our host was even surprised that it was now missing, probably currently in someone's personal possession.

There's not much more we can say because we had to sign a non-disclosure contract (and if we told you more, we'd just have to kill you). However, when you watch the scene in "Chosen Realm" where Trip is on the Engineering catwalk saying, "Ask your flunkie there. He was watching over my shoulder the whole time," know that we were only 10 feet away. And in "Carpenter Street" when Scott speaks into his communicator, "They have the virus..." and then rushes through a door with gun drawn as the camera pans to an unconscious Xindi, know that we were able to witness it firsthand. Other tidbits: it takes three shots to takedown a Xindi; three is the answer to the eternal question, "How many Xindi does it take to screw in a light bulb?"; and sometimes when Archer gets captured he's done it on purpose (oops, I didn't say that). Also, there is more than one type of electronic notepad—a heavyweight one that lights up (used for close-ups) and others that are just outer shells (for general use because they are lighter weight and less expensive should anything happen to them).



Barbara heading into The Expanse

Our last stop of the day was on the deserted bridge set. It definitely is an awe-inspiring place for any Star Trek/Enterprise fan to be. The set is as large as it appears on TV (if not larger!) and every view

screen is fully functional. The navigation station has many bells and whistles and Barbara had the opportunity to use the joystick and steer us through the Expanse (although we did hit some turbulence on the way). The captain's chair is actually quite comfortable (at least for average sized females) but it sure does need that cup holder! The bridge is also the only set where we were allowed to take pictures.



Helene trying out the Captain's chair

Suffice to say, that it was an honor and a privilege to be in the midst of all this magic-making and we only hope that someday the rest of you will have the same opportunity!

Editors note: "Carpenter Street" is scheduled to air on UPN on November 26, 2003 and "Chosen Realm" on January 14, 2004. More information about these episodes and *Enterprise* can be found at Startrek.com.

Maybe you are already familiar with Layla's website bakulagames.com featuring word-finds (whose topics range from *QL* to *Enterprise*) and other "No pencil required" quizzes and picture puzzles. This summer, Helene and Layla created a new diversion for visitors—Bakology—a comprehensive, chronological multi-media survey of Scott's theater, television and film career. Each installment offers information, photos, audio and video clips. (Most files can be downloaded.) Available now: Gung Ho, Designing Women and Matlock. If you are looking for an excuse to switch from dial-up to broadband, you will find it at bakology/bakulagames.com.

DEAN CHRONICLES 1997 THROUGH 1999

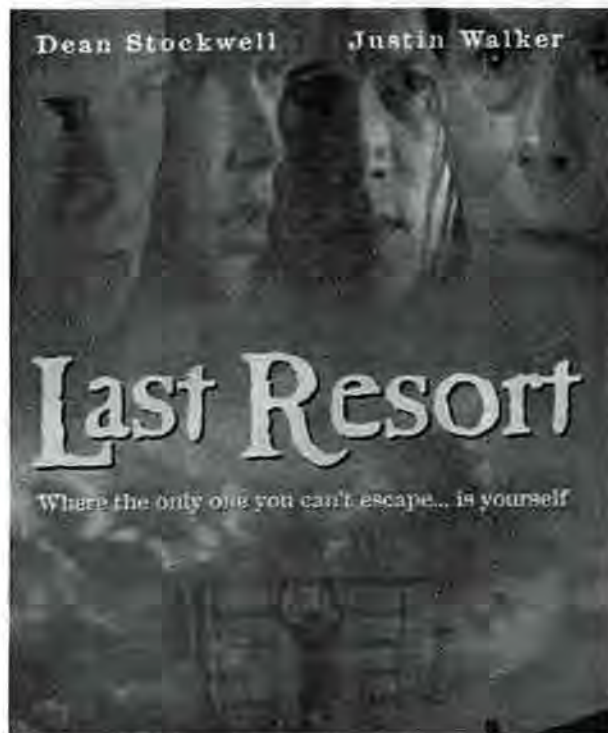
By Marla J. Hayes and Sharon Major

Screen captures by Billie Mason

Editor's note: Unless otherwise noted, prices cited were found at amazon.com; broadcast times refer to US Eastern Time. While we have tried to be as thorough as possible with on-screen and public appearances, any mistakes or omissions brought to our attention (except price changes) will be gladly cited in up-coming issues.—SAM.

Close to Danger, a made-for-TV thriller in which Dean plays Dr. Ames, was broadcast on ABC on Monday, January 13, 1997 at 9pm.

TV Guide summarizes, "A college student (Lisa Rinna, *Melrose Place*), hired to type the manuscript for a murder mystery, fears for her life when she realizes that the novelist (Rob Estes, also on *Melrose Place*) is planning to carry out the crime in real life." Dean is listed among the principal actors, but no clue is given as to the scope of the role.



DVD Cover: Dean's face is on the right.

The Last Resort is an independent film shot primarily in Wyoming and Utah early in 1996. This small budget

film (\$5M) is cited as having been released in the US January 17, 1997, but it is not clear whether it debuted in theaters, on television or direct to video. The distributors listed for this film usually provide family-oriented entertainment.

Dean plays Grey Wolf, the head of a resort that takes in troubled teens and turns them around by forcing them to learn to survive in the desert.

Although it does not appear to be for sale domestically at this time, a DVD was released in Denmark in November 1999, but without indication if it was dubbed or merely subtitled. (Please note that this DVD is only available for Region 2 usage in Europe.)

Popular Science, a short-term series on the Learning Channel, began airing January 1997 and ended its 12-episode run on April 2, 1997. Jean-Marc Rocher summarizes for *imdb.com*, "Based on the popular magazine of the same name, this show brings viewers the latest developments from the world of science. In each episode, host Dean Stockwell shows us how today's cutting edge of technology will become tomorrow's household necessities. Typical features include research into transportation and energy creation technologies."

On Monday April 28, 1997 at 9:30pm, Dean guest-starred as Cy Tannon in the episode of **Ink**, Ted Danson's and Mary Steenburgen's sitcom for CBS. Titled "The Debutante," Danson's character, Mike, has been trying to interview Tannon, a real-estate tycoon, for months and sees an opportunity when his daughter wants to attend a party at Tannon's home. Not only is this Mike's chance to meet him face to face, but also find evidence that Tannon is bribing city officials.

I Survived a Disaster II, a one-hour ABC documentary aired on Monday May 12, 1997 at 8pm, barely two weeks after Dean completed his work on the project. Comprised of police footage, dramatizations and eyewitness accounts, Dean served as on-camera host for the one-hour special. The May Sweeps ratings were so-so; it got a 7.0 rating and 12 share, finishing fourth in the time slot.

McHale's Navy, in which Dean appears as Capt. Wallace B. Binghampton was reviewed and detailed in issue 16 of *The Observer*. The movie opened in wide-release across the country on April 18, 1997. Strong studio promotion from Universal beforehand helped put the movie in 7th place, earning an initial \$2M for the opening weekend. Rental release came September 9, but did not generate enough interest to place it in the top ten rentals.



Dean still looks great in Naval dress whites.

During promotion Dean remarked about his role in the movie. "It was just this big boy's night out. Comedy, to me, is the most enjoyable kind of acting. I've always felt that way, but I haven't had that many opportunities to do it, except recently in *Quantum Leap* and *Married to the Mob*."

The DVD is currently available for \$13.48.

Living in Peril, originally intended as an independent feature previously titled **The Peril of Being Walter Woods**, ended up going first to cable, where it debuted June 21, 1997 on The Movie Channel, then to retail.

A young architect Walter (Rob Lowe) leaves his wife to go to L.A. to draw a mansion for a client (James Belushi). On the highway a truck driver almost drives him off the road. Walter calls the trucking company to complain and the driver gets fired. Walter arrives to the apartment-block where he has rented a flat and he meets the choleric landlord William (Dean Stockwell) and the others living there. But now the problems start. The next morning somebody has ruined his drawing and the client dislikes what Walter has drawn. Soon everything gets out of hand—one morning Walter he finds rats all over his apartment and the next day he finds his beautiful neighbor killed in his bed. He starts to think that it is the fired truck driver who is out to get revenge.

Review from *LaserDisc Review*: "The jacket cover art gives it all away. Rob Lowe portrays an architect being tormented by an unknown assailant in **Living in Peril**, a New Line Home Video Image Entertainment release (ID4246LI, \$40). James Belushi portrays his frustrated client and Dean Stockwell is his grouchy landlord. The thriller has its monotonous passages but, once things get revved up, it holds your attention fairly well."

Available on VHS for \$19.98.

Air Force One, originally titled **AFO**, began filming September 16, 1996.

With wide promotion, the Columbia Pictures film was released on July 25, 1997. The opening weekend box office take was \$37.1M, which made it the biggest opening for an R-rated movie and the biggest opening for a Harrison Ford movie.

Box office gross to date is \$172.8M US and \$315M worldwide, which is not bad for having an initial budget of \$85M. Video release for sale and rental came on February 10, 1998 and it promptly zipped to the top of both rental and sales charts. Total rental gross to date has been \$77.7M.

The President of the United States (Harrison Ford) and his family are on a journey home aboard Air Force One after making a speech in Moscow. Disguised as Russian newspaper reporters, a group of hi-jackers seize the plane, demanding the release of General Redek, their leader who was jailed for his terrorist activities. Initially it seems as if the President escaped in the pod, but unbeknownst to the hi-jackers he is really still on board. Utilizing his prior military skills, he attempts to regain control of the plane and to rescue his wife and daughter.



In Air Force One, Dean shares many scenes with Glenn Close.

In a supporting role with quite a bit of screen time, Dean portrays Defense Secretary Walter Dean, who is in a power struggle with the Vice-President (Glenn Close) over who makes the ultimate decisions when the president is unavailable to command.

Despite some minor plot holes and goofs, which the casual viewer can easily overlook, the film melded action and political thriller quite well. As Steve Oldfield for FOX TV summed it up, "Buckle your seatbelts. *Air Force One* is a wild ride."

VHS is currently available at \$9.95 and DVD at \$13.46.

Pretty as a Picture: The Art of David Lynch is an in-depth look at artist/filmmaker David Lynch's works, featuring interviews with family, friends and co-workers, including Dean. (He appeared in Lynch's films *Blue Velvet* and *Dune*.) According to imdb.com the original television airdate was October 14, 1997 (channel information not provided) and the documentary was released for sale on March 16, 1999.

DVD is available for \$24.99. VHS may be found for as low as \$5.49.

The Rainmaker is a Paramount film in which Dean has a small, but pivotal role as Judge Harvey Hale. Directed and scripted by award-winning Francis Ford Coppola, and based on the John Grisham bestseller, expectations ran high for the \$40M budgeted film.

Serious promotion for the movie began in October 1997 and Dean was spotted in a clip from the movie on *Entertainment Tonight* about mid-month.

Critics and moviegoers were not disappointed. Margaret describes it as a sort of David-and-Goliath story, with young Rudy Baylor (Matt Damon) fighting the "Goliath" insurance company lawyer (Jon Voight) when an indigent family's son dies after being denied medical care. Dean makes the most of his only scene, which comes early in the movie.

For its opening on November 21, 1997, Jack Mathews for *The Times* writes, "Coppola's casting is flawless. Damon, a talented young actor on the brink of stardom, gives Rudy just the right blend of innocence, determination and wariness. He makes a preposterous situation as plausible as it can be. (Danny) DeVito is a riot as Deck Shifflet, a hard-working opportunist who can't pass a person in the hallway without producing a business card. Voight is having a nice second career playing villains, and he's terrific as Drummond, a condescending Goliath being plumped for the courtroom kill by his unlikely opponent. Even (Mickey) Rourke, as the ironic shyster who keeps live

sharks in his office, is fun to watch. Other familiar faces belong to Dean Stockwell, playing the derelict judge who encourages Rudy to settle out of court for small change."



Dean as Judge Harvey Hale

The movie garnered a third place opening, earning \$10.6M for that first weekend and stayed in the top ten for the first month, earning a final gross of \$45.9M. Video release came on May 26, 1998, with a total domestic rental gross to date of \$20.2M

Trivia: To get Dean in the proper mood, director Coppola had him pretend to be a sadistic monarch who sentenced every cast member to a beheading.

VHS (\$9.95) and DVD (\$16.99) are now available at Blockbuster.com

The Tony Danza Show, a half-hour television sitcom starring and produced by Tony Danza, with a *Who's the Boss?* sort of feel, by all accounts should have been a hit. NBC's Warren Littlefield gave the show a 22-episode green light for the fall season, premiering on Wednesday, September 24, 1997 at 8pm.

Dean was added to the cast of this NBC series after the initial pilot was filmed, so prior to its debut a special scene was shot and added to the first episode to include his character. Dean plays Danza's father, Frank DiMeo, a widower who runs a bakery. The main plot revolves around Danza's character—a sports writer (who can't type)—recently separated, with custody of his two teenage daughters. Majandra Delfino (recently seen in the tv series *Roswell*) portrays the older daughter and Ashley Malingier plays her younger sister. To assist with the typing duties, Maria Canals (*Mi Familia*) rounds out the supporting cast.

What appeared to be a solid group of diverse characters (except for the whiney younger daughter), was not enough for the network executives, who apparently

wanted huge out-of-the-gate ratings, in spite of pulling on the reins every other week.

The series premiered to a respectable 7.5 rating and a 13 share (with decent demographics) on Sept 24, but with formidable competition from *The Nanny* and *Spin City* on Wednesdays at 8pm, and two pre-emptions for baseball play-offs, ratings fell off quickly. After airing only 3 episodes the series was pulled for November sweeps, the official word being that the show would be retooled, to return in December. After airing two more episodes in early December, now moved to 8:30pm following 3rd *Rock from the Sun*, the show was taken off the schedule for good. According to tvtime.com, 14 episodes were completed in all, and two of these remaining episodes (including the final one, "Sue You") aired on July 7, 1998 on the West Coast as filler for the Major League Baseball All-Star Game in Denver.



Dean looked comfortable playing the role of an old-world Italian with an open admiration for the ladies.

It was great to see Dean on series tv again, and he seemed to work well with Danza. It was evident that Dean loves to do comedy. It's a shame that the series didn't have more of a chance to build an audience and explore the father-son bond of this duo.

The Shadow Men was an independent film first released on video in March 1998, which later came to US television viewers on September 25, 1998 on HBO. Dean plays sci-fi writer Stan Mills.

Plot summary from imdb.com: "Happily married couple Bob and Dez Wilson and their 12-year old son Andy are attacked by a blinding light when driving home from a daytrip. They awaken a couple of hours later, seemingly unscathed but soon driven mad by recurring nightmares. They soon realize that they have been abducted by aliens as verified by their son's handycam that had suddenly started running right after the incident. This mysterious fact is discovered by even

more mysterious Men In Black who start nagging the family up to the point of threatening to kill them. Laughed at by the police, the threesome seeks refuge at sci-fi writer Stan Mills' house and they start fighting back."

Memorable quote from Stan Mills: "It isn't paranoia when they REALLY are out to get you."

The video is available for \$9.99.

Sinbad: The Battle of the Dark Knights was completed in early 1997, but this film had a long road to finding distribution. Originally released in Singapore on June 11, 1998, it didn't show up on US television until November 1999 on HBO.

Plot Summary from imdb.com: "A young boy (Ryan Slater) is taught to use his imagination by his grandfather who casts him in a great adventure back in time. Using a magic coin, he enters the medieval world of Sinbad (Richard Grieco), who must rescue a beautiful princess (Zelda Rubinstein) from the clutches of an evil knight, Bophisto (Dean Stockwell)."

It's True was a television series pilot, filmed in April 1998 by Paramount for CBS. From the information provided by Dean's agency, Dean plays the head of a small news crew that investigates strange phenomena. It's sort of cartoon-like, with cutting-edge computer graphics, and is rather humorous and tongue-in-cheek.

CBS did not pick up the series for the new season. However, Alain Vendargon in Melbourne, Australia posted these comments at imdb.com: "*It's True* was a possible fantasy tv series created/developed and directed by Danny Bilson (producer of the hit series *Viper*). In fact the premise of the show itself was terrific. The show explored the lives of 4 tv reporters who work for a fictional tabloid tv show called *It's True*. However, they discover that some news that is definitely important is not making it to air. They then start running from the Government when they reveal a conspiracy, and government officials are in hot pursuit of them knowing that the information could expose the entire United States government. I was in fact lucky to find the pilot episode (the only episode shot) called "The Rats of Rumfordton," which was filmed on location in Vancouver, Canada over a 3-week period.

"The CBS Network ordered the pilot and due to the high-tech special effects and computer graphics had commissioned \$8.2 Million US Dollars for the pilot. When the fall 1998 - 1999 season approached CBS networked the pilot and commissioned financing for an additional 5 episodes. However due to a lack of

financing for other possible CBS shows, (they) pulled out of the deal with Paramount at the last possible minute.

"The show was terrific and featured Aaron Spelling's *Pacific Palisades* blonde bombshell Australian actress Kimberley Davies as Maya the naughty reporter, and Jarod Emick (another *Pacific Palisades* resident) as Ed the reporter constantly trying to win her affection. The rest of the cast included Jean Stocolla and C. Ernest Harth.

"Terrific pilot with great potential. Pity it wasn't picked up."

And as we know, Dean would have once again been seen in a regular series.

Artists Die Best in Black was mentioned as being one of the independent films that Dean was working on during the first half of 1998. At this time we have no information on whether this film ever made it past post-production or was perhaps released with a different title.

Restraining Order, previously titled **Extreme Duress**, was also filmed in the first half of 1998, and had a difficult time finding distribution, both here and abroad. First released on April 30, 1999 in Germany, as *Der Todfeind – Ein Mann rächt seine Frau* [translation: The Deadly Enemy—A Husband Avenges His Wife], the movie became available the following year on June 14, 2000 in Iceland. US release did not come until two years later on July 18, 2002, when the film went directly to retail.

Dean's character is Charlie Mason, and it is not clear from the plot summary at imdb.com exactly how the role fits into the storyline. "Robert Woodfield is a criminal defense attorney, and he has defended a lot of criminals, many of whom are guilty, but has maintained that everyone deserves a competent defense, which he provides whether they are guilty or not. Currently he is defending Martin Ritter, a killer, whom he gets off." From there the plot becomes quite convoluted, which includes the framing of the attorney's wife.

Maybe the *DVDReview* can provide some sense. "...A formulaic plot, predictable storyline, and a slow beginning hurt what in some places is a nice suspense thriller. Eric Roberts and Dean Stockwell try to help it along, as well as a couple actors well known in Europe, but the film is ultimately a forgettable television drama."

DVD can be found for as low as \$3.75 (when in stock).

Rites of Passage was the third independent film that Dean worked on in early 1998. Fortunately it fared much better than the previous two films mentioned directly above. It only took two years to see the light of day here in the US. The film became available for sale on May 2, 2000 and could also be seen on Action Pay-Per-View throughout the month. The film aired on the cable network ThrillerMax beginning November 10, 2000 and had its UK television debut on November 22, 2000.

Victor Salva (*Powder*) directed this feature and Dean was an associate producer, in addition to his role as Del Farraday.

Plot summary from imdb.com: When lawyer DJ Farraday discovers his father (Dean) has been having an affair, the two drive out to the remote family cabin to talk things over. What neither expects is that DJ's estranged gay brother Campbell will already be there, apparently planning a weekend retreat with his boyfriend. But father and sons are forced to put aside their grievances when two escaped convicts show up and put everyone's lives in danger.

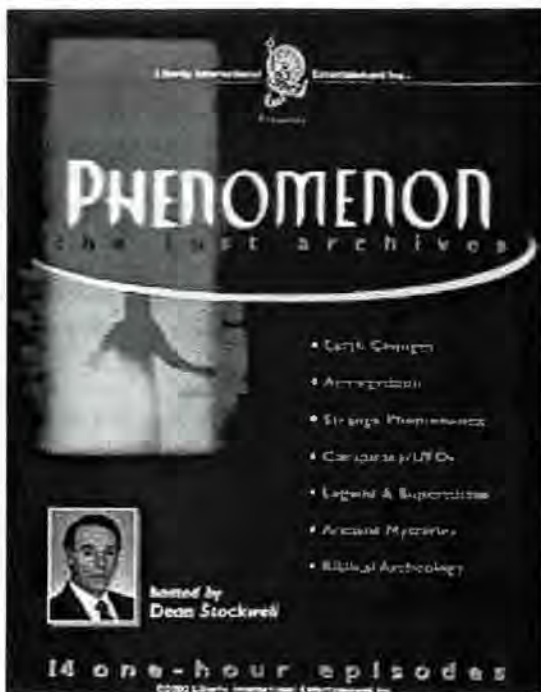
DVDLaser Review says, "Macho antagonism ensues. Salva is not Michael Cimino and he does not grind away at the obvious emotions of the characters, but he does broach them—there is a flashback showing the father teaching his son to dive by kicking him into the lake—and some viewers will find the movie's indulgences laughable (Remar and Stockwell arm wrestle at one point). Yet Salva is immensely skilled at building tension—the movie's opening sequence is a brilliant piece of oozy suspense—and there is a temptation to just let him play his hand, especially since he seems to be working out his own demons right beside those of his characters."

The video is currently available for \$24.95 and on DVD for \$22.46.

Phenomenon: The Lost Archives was originally produced in 1998. According to Liberty International Entertainment, Inc., this is a series of 14 one-hour episodes that deal with "UFO's, ancient mysteries and future science." Said to "explore controversial topics and reveal new information that...secret governments do not want the public to know," Dean is the voice-over host for the series. As of August 2003, the website is calling this a "New Release" but no information is offered about actual broadcast or retail availability of the series.

On the other hand, a quick peek at amazon.com shows 6 of these 14 episodes are available on DVD for \$11.69

each. Interested readers may wish to contact the distributor at libertyinteractive.com for further details.



Dean completed his work on **Water Damage**—yet another independent film made during 1998—during one week in October. Filmed in Toronto, Canada, Dean portrays Frank Skoufaris. The film found its Canadian video release on June 6, 2000. Just prior to that on March 7, the film was released on video in Iceland. Germany quickly followed with an October 30, 2000 release date.

Staci Wilson of *Hollywood Entertainment News DVD Review* says, “It’s a pleasantly surprising little potboiler. Daniel Baldwin is Paul Preedy, a man who’s recently lost his young son to a drowning accident, and is struggling to maintain a relationship with the older son. Both are in therapy. They decide to spend a bonding weekend together by going to Paul’s high school reunion — only to discover that it was a joke. There is no class reunion, just three former students called together by... whom? A few days later, a police detective (Dean Stockwell) informs Preedy that the two other classmates have been murdered: Cruelly tortured with boiled water until they died.

“Under suspicion, Preedy is forced to figure out the connection between himself and the other men. Eventually, he finds he must come to grips with an incident from his boyhood days that he has blocked from his memory. It’s a macabre mystery that must be solved before his second son falls prey to the maniacal killer. The DVD features are mighty slim (it’s not even

available in widescreen!), so I can’t recommend adding *Water Damage* to your library, but it’s certainly worth the price of a rental.”

The DVD was released on November 20, 2001, available for \$23.49, and on VHS for \$9.99.

Filmed in Italy early in 1999, **The Venice Project**, stars Dean’s friend, Dennis Hopper, and Lauren Bacall, plus plenty of other recognizable names from American cinema. Dean portrays Senator Campbell.

The film premiered September 9, 1999 at the Venice Film Festival, where the director, Robert Dornhelm, was nominated for a Golden Lion.

Synopsis from imdb.com: “A bored Count, his family, and his home on Venice’s Grand Canal come under threat during the great annual Biennale art event.”

The film does not appear to be available on video or DVD yet.

At the **Taos Talking Pictures Film Festival, New Mexico** in April 1999, Dennis Hopper was awarded the Maverick Award, which is “given each year to a cinema artist who has retained his or her unique vision.” Dean accepted Hopper’s award on his behalf (and took the opportunity to play some golf!). He also gave a short interview to the magazine, *Hemp Times*, which appeared in their Summer 1999 issue.



Photo by Lisa Law for Hemp Times

By the end of July Dean had finished work on **What Katy Did**, a TV movie for the British Channel ITV. Filmed in Toronto, Canada, Dean indicated to a Toronto newspaper that his role as a tramp was essentially a cameo. The movie, set in the 1800's, is based on the first book in the series by Susan Coolidge. Coincidentally the film features Alison Pill, who portrayed Tilden, the older daughter in BPI's *What Girls Learn*.

There is no video available yet.

The fifth season opener for **The Drew Carey Show**, titled "Y2K, You're OK," aired on September 22, 1999 and proved to be a delightful opportunity for Dean to ply his comedic skills while emphasizing his concern for the environment.

In the episode, the store's computers fail a test for Y2K compliance, and a glitch causes excerpts from Drew's diary to appear on all the computer screens. A panicked Drew seeks the aid of the store's computer expert, Hal, played by Dean. Hal convinces Drew that there will be massive computer failure and total chaos at midnight on New Year's Eve. On the verge of desperation, Hal exclaims, "Our (nuclear weapons) may be Y2K-ready, but what about all the other ones pointed at us?"



Dean on The Drew Carey Show

Cold Feet, a short-lived one-hour romantic comedy/drama airing on NBC was axed just prior to the episode, "An Affair to Dismember," in which Dean and Kathleen Noone (*Passions*, Emmy-winner for *All My Children*) guest-starred as husband and wife. It was the fifth episode of the series and even received on-air promotion prior to its scheduled Friday, November 5, 1999 10pm timeslot.

In a NBC Talk City chat on September 22, 1999, Noone talked about appearing with Dean and the possibility that this might be a recurring role for her. She also mentioned that although she had been acting on the east coast since she was 13, it took her 8 months after coming to L.A. to finally land work—her role on *Quantum Leap*.



Noone as Sadie Cotter in "So Help Me God"

One other interesting tidbit: Two of the executive producers for this series, Kerry Lenhart and John J. Sakmar, had been previously involved in BPI's series, *Mr. and Mrs. Smith*.

Next issue: The "Dean Chronicles" will start with **They Nest**, which was shot just at the end of 1999. Hopefully by then, Dean's most recent release, **Buffalo Soldiers** (which sat on a shelf for two years!), will be out on video and we can provide some pics.

SCOTT CHRONICLES

1997 through 1998

Sharon Major and Debbie O'Brien

Screen captures by Billie Mason

Editor's note: Unless otherwise noted, broadcast times refer to US Eastern Time. While we have tried to be as thorough as possible with on-screen and public appearances, any mistakes or omissions brought to our attention will be gladly cited in up-coming issues.—SAM.

The 50th Anniversary and Grand Re-opening of Coronet Theatre, honoring one of Los Angeles' most important cultural landmarks, took place on Monday, January 27, 1997. Among the notable names and faces was Dan Lauria (*Bachelor's Baby*), who is artistic director for Playwrights Kitchen Ensemble, a highly respected group that does regular readings of new works at the Coronet.



Photo by Mary Weikert for the Hollywood Reporter

Scott and Chelsea at Coronet Theater celebration

On February 10, 1997 Scott appeared at Radio City Music Hall in New York City as an award presenter at the 5th Annual ESPY Award ceremony, an event honoring excellence in sports. The event was televised live on ESPN that evening beginning at 8pm. Scott and Tyra Banks presented the award for Outstanding Baseball Player of the Year to Ken Caminiti.



Scott was also interviewed in the Post-game broadcast, in which he reiterated that he would have liked to play tennis or soccer if he could have been a professional athlete. When asked what his "dream shot" would be however, he said it would be (in basketball), "shooting a 3-pointer at the buzzer."

Plugged In: A Parent's Guide to TV, featured well-known actors and celebrities asking questions on parental skills and getting answers from an expert. The one-hour show aired on April 7, 1997 at 6:30pm on The Family Channel. Scott asked about handling his 6-year-old who sometimes imitates cartoon characters' behavior. The expert's answer was to limit the viewing or bargain with the child for self-control. [Ed. note: I wholeheartedly disagreed with the so-called expert on this one, and felt that whatever spark's a child's imagination should be channeled into creative play and not repressed. This question, especially coming from someone for whom creative expression has been his life, seemed scripted rather than a personal choice.—SAM]

An April 17, 1997 *Variety* article reported that Scott and his production company, Bakula Productions, Inc (BPI), would be moving from Warner Bros. to Paramount. Initially a two-year deal, the association has proven to be successful, and continues to the present. Both BPI and Scott's series, *Star Trek: Enterprise*, are located at Paramount Studios, and in July 2002, Scott was among the 90 stars chosen to help celebrate Paramount's 90th Anniversary.

The last Leaper's Digest, which appeared in issue 16 of *The Observer*, covered the Turner/Warner Bros. theatrical release of **Cats Don't Dance** on March 26, 1997, the release of the movie soundtrack on March 25, and the promotional action toy characters from the film, distributed by Subway. Chris Hewitt of *L.A. Daily News* called it "Purr-fect! Clever, tuneful and fast-paced. The best movie of its kind since *The Lion King*."

Scholastic Books published two storybooks for *Cats Don't Dance*—one mostly with pictures designed for young children, and the other a more detailed paperback aimed at young readers. While both are designated out of print, there is still limited availability on-line at amazon.com through their adjunct new/used dealers.



©Warner Brothers

Danny and Sawyer on video cover

The best news for *Cats Don't Dance* came with its video release for sale and rental beginning August 19, 1997. A few television promos for the video appeared that week, but surely Warner Bros. was in for a surprise. Sales and rentals started out high on the charts and consistently stayed in the Top Ten throughout the year, finishing 4th for total KidVid rentals in 1997!

The movie was nominated for eight Annie Awards (for animated films) in 1997, winning in two categories, one for Best Animated Feature and the other to Randy Newman for his musical score. In 1998, the video was awarded a Saturn Award for Best Home Video Release, as well as a Blockbuster Entertainment Award nomination.

The film had its television premiere on The Disney Channel on January 24, 1998 at 7pm. International release of the video came July 1998 in the United Kingdom and September 1998 in Australia. The domestic release of the DVD with several extras, came only this year, on May 6, 2003, and is quite reasonably priced at amazon.com.

Mix a warm summer evening in Westwood, California, a boat-load of stars, with a cruise-ship comedy and you get the film **Premiere** of *Out to Sea*, starring Jack Lemmon and Walter Matthau, and featuring the late Donald O'Connor in his last film.



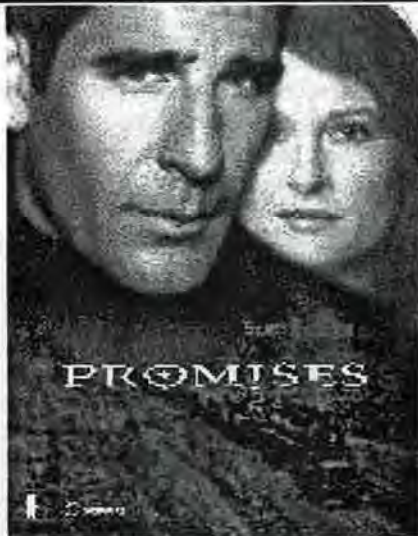
Photo by Albert Ortega

Scott and Chelsea spend a relaxed evening at the premiere on June 29, 1997

In July of 1997, the complete 13-episode series of **Mr. and Mrs. Smith** began airing in Norway (with subtitles) and in Germany soon after. France followed suit in January 1998. Australian Channel 9 also purchased the broadcast rights to the series around the same time, but held off putting it on its schedule until October 1998. (A short synopsis of each episode in the series appeared in issue #16 of *The Observer*.)

In the August 27, 1997 edition of *Daily Variety* and in a short clip on *E! News Daily*, BPI announced that it would be producing a feature film called **Promises Kept**, based on the autobiographical book *Night Never Ending* by Andrei Komorowski. Scott was expected to star as Komorowski, a Polish officer who was the only apparent survivor of the massacre of 15,000 Polish officers by the Russians during World War II. The script for the film was written by Christopher Cnaan and concentrated on "the personal drama of one man's courage and passion to be reunited with the love of his life."

Green Communications was set to co-produce the \$10-15M budgeted film, and according to Scott filming would take place entirely in Europe, "most likely in Poland or the Czech Republic." Principal photography was expected to begin in March 1998.



Initial artwork for the film was displayed on the Green Communications website.

For whatever reason, this project never made it any further into production. During a telephone Q&A at IndyLeap 2000, Scott finally put the project to rest, informing us that the rights to the book had been let go. In his usual "you-never-know" manner Scott added, "We're pursuing (it) from different angles right now."

From September to November 1997, Scott was on location shooting **Major League: Back to the Minors** (aka. **Major League III**). Principal photography for the Warner Bros./Morgan Creek film was centered in Charleston and surrounding areas of South Carolina, but included a brief stint in Minneapolis, Minnesota. Several Leapers managed to find work as extras in both locales and provided us with personal accounts of their "close encounters" in issue #17 of *The Observer*.

Written and directed by John Warren, the \$20M budgeted film features Scott in the starring role as Gus Cantrell, a pitcher nearing the end of his playing career. He reluctantly takes over as manager of a pitiful minor league team called the Buzz, which includes a motley crew of oddball players and a hotshot homerun hitter. Gus turns the team around, eventually challenging their parent team, the Minnesota Twins, in the Metrodome.

Customary baseball comedy ensues, but the film exhibits more heart and character development than its predecessors. Mick LaSalle of the *San Francisco Chronicle* wrote, "(It's) a pleasant way to spend 95 minutes...Bakula is a large part of what holds the movie together...(and he) deserves a shot at the majors...The script's best surprise is the handful of decently written and acted dramatic scenes that take place off the field."



Finally a little romance was in store for Scott's character, seen here with Jensen Daggett playing Maggie Reynolds.

With the film scheduled to open in wide-release Friday April 17, 1998, Scott adequately handled his end of promotion, starting with appearances in Chicago on Monday, April 13 and most notably later that day at Planet Hollywood in St. Louis. *Entertainment Tonight* was there to document Scott's tour of his hometown, airing the footage on their April 18th weekend edition.

On Wednesday April 15 there were scheduled stops in New York City, including *The Rosie O'Donnell Show*, *The Daily Show* (with Craig Kilborn), and an afternoon appearance at Shea Stadium prior to the Mets/Cubs game. (These "close encounters" were thoroughly covered in issue #18 of *The Observer*.)



Photo by Albert Ortega

Scott and Chelsea at the Premiere of ML3

Back in Los Angeles, Scott did a morning radio interview with Mark & Brian on April 17, and later that evening appeared on *Vibe*, hosted by Sinbad (*Necessary Roughness*). On *Vibe*, Scott promoted the movie, chatted a bit about old times and sang "apropos" lyrics to "Take Me Out to the Ballgame."



Scott singing on *Vibe*

On Monday, April 20, CBS' *This Morning* entertainment reporter, Eleanor Mondale, aired footage of herself joining Scott in the nearly-deserted batting cages in Agoura Hills, California for some fast-pitch action and pointers.



Screen capture by Trudy Costagliola

While taking the batting stance for the 70mph pitches, Scott joked, "It doesn't even matter if you hit the ball or not, as long as you're looking good and comfortable. You know, while you're standing here—because people could be walking by and checking you out."

In addition to satellite interviews, Scott made other media appearances, including a Planet Hollywood on-line chat on April 14, and a follow-up chat for AOL on April 21.

Co-star Ted McGinley also made the rounds of various talk shows, and television promos appeared, but newsprint ads were limited and full-color print ads were

even harder to find. *Access Hollywood*, *CNN: Showbiz Today* and *E! News Weekend* all made mention of the opening, but since Warner Bros. did not send out advance tapes to critics, there was little pre-release coverage in the print media. Margaret seemed to feel that the production company, Morgan Creek, was responsible for scheduling most of the promotional events we were given.

Although the film opened on 2,322 screens across the country, it only earned \$2.1M that first weekend, and dropped appreciably thereafter, grossing a total of \$3.5M after its fourth week in wide release. Video rental came October 13, 1998, sales on VHS became available in April 1999 and a DVD with only one supplement called "Meet the Buzz," was released a year later on May 16, 2000. On May 12 1998, Curb Records released the soundtrack for the film (No, Scott does not sing.), and in mid-May Country Music Television (CMT) began airing the music video for the main theme song for the movie, *I'm Looking Up from a Long Way Down* sung by Phillip Claypool. The video has about equal parts of Claypool singing and various scenes from the motion picture.

As VHS sales became available, *ML3* started showing up on television, first on the cable network Cinemax in May 1999, then on HBO during August. The movie was a fairly common staple between the two network groups over the next year. TBS has been running the movie since August 2001.

VHS, DVD and soundtrack are all available at reasonable prices at amazon.com.

On December 16, 1997 Scott was among the attendees at the *Tomorrow Never Dies Premiere* in Los Angeles. Corralled by *CNN: Showbiz Today* cameras, Scott expressed a "Happy New Year" wish, which then aired on January 1, 1998.



Photo by Albert Ortega

Scott and Chelsea at *Tomorrow Never Dies Premiere*

Daily Variety reported on January 29, 1998 that another BPI project, **The Immortal**, was in the works. Scott had supposedly signed a deal to star in this telefilm, intended for the cable network Showtime. The premise of the tale deals with a genetic scientist who fights to keep his discovery of immortality from falling into the wrong hands. Bakula told *Daily Variety*, "We prefer not to do big studio (pics), but rather unique and distinctive stories that are period pieces or tell of personal heroics. We like films that push the envelope a little bit, even though they may also be tough sells to studios. So when they get made, it's particularly gratifying."

Like *Promises Kept*, this project too melted into the blackhole that Scott has come to refer to as "Development Hell."

America's Most Wanted, hosted by John Walsh, celebrated the apprehension of its 500th fugitive with a one-hour broadcast on February 28, 1998. A sharp-eyed Leaper posted that they spotted Scott among the celebrities offering congratulatory remarks as the end credits rolled. [Ed. Note: I have not been able to personally verify this; further information from our readers would be welcomed.]

In February 1998, PBS began airing 13 episodes in a second season of the half-hour animated series titled **Adventures from the Book of Virtues**. During the first week of March, the third episode, "Integrity," utilized the story of Charlemagne and the Robber Knight to exemplify the main storyline. Scott was featured as the voice of Elbegast, the Robber Knight, who became the devoted friend of Charlemagne (voiced by Dean Cain).

Quality children's programming is frequently recycled on PBS and the series still turns up occasionally on local PBS daytime schedules. Although it appears as if individual episodes of the series are available on videotape from pbs.org, the "Integrity" episode currently listed belongs to the third season and is not the one with Scott.

On Thursday evening, March 19, 1998, the **Premiere** of the feature film *The Proposition* was held in Westwood, California. Scott was expected to attend, along with various other celebrities and some of the stars in the film, including Robert Loggia who had a supporting role. Then on Thursday, April 23, 1998 a benefit screening of the Tri-Star film *In God's Hands* was held in Los Angeles for the Surfrider Foundation. Again Scott was listed as being among the expected

attendees. At this time we have no confirmation that Scott appeared at either event.

On April 30, 1998, USA network, in honor of "National Erase the Hate and Eliminate Racism Day," premiered a one-hour **National Hate Test**, at 7pm. This excellent "test," hosted by the late Gregory Hines, asked viewers to examine their own prejudices and think about their personal values. A number of celebrities, including Scott, introduced short sketches demonstrating subtle forms of discrimination. Frank discussions among ordinary people followed.



In Scott's segment, he spoke about how *Quantum Leap* taught him to place himself in other people's shoes, and he then asked viewers how they felt when first meeting someone who is in a wheelchair.

Although not technically an appearance, on May 6, 1998, at 9pm, a one-hour special, called **CBS: 50 Years of Funny Flubs and Screw-ups** included bloopers from the *Murphy Brown* episode, "It's Just Like Riding a Bicycle." Candice Bergen and Scott each flubbed lines and cracked-up laughing while the cameras rolled, capturing the audience's reaction.



In June 1998, Scott began shooting his role in the independent film, *Luminarias*, adapted from the successful play. Leonard Maltin gives the film three stars, citing it as a "warm, intelligent look at four Latina women in Los Angeles trying to get past their own social prejudices and find the right men. A sharply-observed portrait of women with ethnic identity crises, told with vigor and humor. Written by its impressive leading lady, Evelina Fernández, and directed by José Luis Valenzuela." Fernández portrays Andrea, a divorce attorney. In a supporting role, Scott plays Joseph, an opposing lawyer, who falls in love with her.



Evelina Fernández stars as Andrea

Filmed entirely in California, the motion picture is produced by Sal Lopez (founder of the Latino Theatre Company in L.A.), in cooperation with award-winning Sleeping Giant Productions.

Shown at the South by Southwest Film Festival (SXSW) in Austin, Texas in mid-March 1999, the film received good notice. By the end of May 1999, *Luminarias* had been seen in several film festivals throughout the southwest, including Los Angeles. By October 1999 the film had finally found a distributor in New Latin Pictures. Scott and Chelsea attended the official premiere held in Los Angeles on May 3, 2000, and the film officially opened in about 55 theaters from Los Angeles to San Francisco on May 5. In its first three weekends, the movie landed in the top 50 across the nation, and as of May 21 had grossed nearly \$300,000. More cities in California, New Mexico and Arizona continued to debut the film throughout the summer, with the New York City opening finally coming on September 15, 2000.

Award nominations came in 2001 from both ALMA (American Latino Media Arts) and the Imagen Foundation, two prestigious groups honoring the work and portrayal of Hispanic people and culture in media and film.



Luminarias' television debut came on digital cable channel Showtime Women in July 2002. Later it moved to regular pay cable, showing on Cinemax at the end of September 2002, then the HBO and Showtime groups in November. The film has continued to air frequently among these venues up to the time of this writing.

VHS and DVD were finally released on February 26, 2002, with the VHS initially priced at \$89 for the video rental market, and the DVD in the \$28 range. Both are now available in the moderate price range.

On Sunday, July 26, 1998 CBS reran *The Bachelor's Baby* at 9pm. Originally broadcast Sunday, September 29, 1996 on CBS at 9pm, the telefilm won its timeslot and ranked #11 for the week in the Nielsen ratings. (Overall for the 1996-7 season, *The Bachelor's Baby* ranked #6 among the made-for tv-movies.) What was probably unexpected was that the repeat almost two years later would do so well in the midst of summer reruns, again winning the timeslot and ranking #8 for the week.



Inspired by actual events, the made-for-television comedy-drama stars Scott as Jake Henry, an infomercial huckster whose carefree single life is rattled by Jaimie, an old girlfriend played by Chelsea Field, who drops a bundle of joy—his son, Zack—on his doorstep. Dan Lauria co-stars as his lawyer and friend. Ray Bunch handled the musical score and Kathryn Morrison was in charge of costume design. (Morrison was the costumer on *Mr. and Mrs. Smith*, and more recently for the St. Louis production of *I Do! I Do!*) Although not technically a BPI production, Scott and Tom Spiroff were executive producers for the project.

Starting in January 1999, Lifetime network picked up the rights to reruns of *The Bachelor's Baby*, where it still continues to turn up about every few months or so. As yet there has been no move to release the film on VHS or DVD here in the United States.

On the other hand, both the United Kingdom and Australia saw distribution of the film under the title, *Here Comes the Son*. Video cassette rental in the UK came January 27, 1997 and sales came a year later, January 26, 1998, followed by broadcast on UK Sky Satellite Channel on November 1, 1998.



By the end of September 1998, Scott had finished filming Tom Clancey's *Netforce*, a mini-series for ABC, slated for February 1999 sweeps. Principal photography included 51 days of shooting in Washington, DC and various locations in Virginia.



Photo by Steve Granitz

Scott and Chelsea at ABC Fall Kick-off Party on 9/9/98 in Westwood, California

Promoted by ABC as a world premiere event, *Netforce* aired in two two-hour segments, Monday, February 1 and Thursday, February 4, 1999, both starting at 9pm. Budgeted at \$15M, the series performed better the first night, ranked at 46, than it did for the conclusion, falling to 74th place, in large part because of the Thursday block of shows on NBC. According to Margaret however, the Thursday night airing earned ABC their best showing in two months for the 18-49 year-old demographic; taking into consideration the increased amount of commercial time, ABC probably got their money's worth. (*Netforce* was previously covered in issue #19 of *The Observer*.)



Joanna Going and Scott in Netforce

Set in the year 2005, Scott stars as Alex Michaels, deputy commander of Netforce, a division of the FBI that patrols the Internet, combating technology-based crime and terrorism. Based on characters and a story by Tom Clancy and Steve Pieczenik, the film is aptly described as a techno-thriller. Directed by Rob Lieberman, the telefilm co-stars include Joanna Going, Brian Dennehy, and Kris Kristofferson. CCH Pounder (*QL: Black and White on Fire*) had a small, but effective role as head of the FBI, and Chelsea Field appeared as a television reporter.

This time Scott remained on the west coast while promoting the mini-series. Satellite interviews were conducted January 28, 1999. Scott appeared in a live broadcast of CBS' *The Late, Late Show with Tom Snyder*, taking caller's questions, on Tuesday evening, February 2 (broadcast 12:30am February 3 for East Coast viewers). On February 4, he appeared on the syndicated daytime talk show, *The Howie Mandel Show*. It was an interesting contrast watching Scott go from Snyder's settled, newscaster approach to Mandel's frenetic style.

On the strength of the Clancy affiliation, print coverage was substantial. *Time* magazine even highlighted the broadcast stating, "After a choppy start, the multiple storylines of *Netforce* rev up, smoothly coalesce and—with a couple of neat twists—hit the finish line grandly."



Photo by Nels Israelson, ABC

Scott with co-star Kristofferson
from *Time* magazine

The mini-series was nominated for both a 1999 Emmy Award and by the Motion Picture Sound Editors, USA in the sound editing category.

Concurrent with the broadcast premiere a mass-market paperback was released, later spawning two paperback

series, one for adult readers and another series aimed at young adults.

Sci-Fi Channel picked up reruns of *Netforce* and debuted its new acquisition with a broadcast of the entire mini-series on November 4, 1999 at 8pm. Broadcasts later moved to their sister network, USA on September 26-7, 2002.

While VHS rental came in May 1999 in Australia, sales of the video and DVD had to wait here in the US until June 30, 2000. Both VHS and DVD are economically priced at amazon.com, here and in the UK.

On Sunday, October 11, 1998 at Will Rogers Park in Hollywood, Scott appeared on-camera at the **Environmental Media Awards and Festival** with Pat Richardson (his co-star from *Eisenhower & Lutz*). Stars and their families were invited to attend the casual, outdoor carnival-like event honoring films and television shows that promote positive environmental messages.



Photo from eZuma.com

Both *Access Hollywood* and *E! News Daily* covered the event during their Monday, October 12th broadcasts. Although Scott only made it on-camera for the *Access Hollywood* clip, E! made use of their clip of Scott later in the year during their **Golden Hanger Awards**, which aired December 19th. Scott quipped that he probably wouldn't get a Golden Hanger for the shirt he was wearing.

In December 1998, Scott began filming **Mean Streak** in Toronto, Canada, a telefilm produced by Paramount for Showtime. Coverage of *Mean Streak* will be among the projects featured in the next installment of "Scott Chronicles."

The Music of *Quantum Leap*

Part Six: Wednesday Night Fever

By Karen Funk Blocher

Screen Captures by Billie Mason

Here we go again with another installment of identifications (and failed identifications) of the music played on *Quantum Leap*. We're now up to the second half of Season Three, when the series "leaped back" to Wednesday nights after a short hiatus. I have to tell you right up front that there's a lot of music in these episodes that I can't identify for you. Many of these are instrumentals, and without lyrics it's more difficult to deduce a title. The fact that many of these are not rock & roll or mainstream pop also makes it hard for me. Sorry. I'll try to make the stuff I do recognize at least moderately interesting.

SEASON THREE Part Two:

8 1/2 Months

The twangy country instrumental music at the beginning of Act One is almost certainly Ray Bunch's work. In fact, I think he's used it in more than one episode. (The script calls for *Sixteen Tons* by Tennessee Ernie Ford as Dotty drives Sam back from the hospital. It was a #1 hit in 1955, so it's from the right era. We don't get to hear it, though.) A female country vocal that's so buried under Sam and Al's dialogue that the only word I can make out is "honky tonk" follows the background instrumental. It is now evident from a background weather report that the music is coming from a radio in Dotty's parlor. The next song on the radio is a male country vocal—and I can't hear that one, either, much less identify it.

There's much more of Bunch's original country instrumental work throughout the rest of the episode, some of which we later hear again in other episodes. Other than that, there's a song on the jukebox when Keeter's talking to Dotty on the phone, and again, I can't hear it very well. I think it may be called *Daddy Come Home*, but I also hear the lyric "I'm a Honky Tonk Man."

The leap-out to "Future Boy" utilizes a wonderful original parody of 1950's science fiction movie music, complete with pseudo-futuristic bleeps and bloops. There are no high tremelo effects from a theremin, however.

The main instrumental theme from this episode plays again over the end credits.

Future Boy

The sci-fi instrumental from the previous episode's leap-out is repeated and expanded. There's also a brief organ music interlude during the *Captain Galaxy* episode, an accompaniment to the live broadcast. Captain Galaxy's broadcast concludes with an orchestral flourish heavy on the tympani.

In Act Two, Sam is hustled on stage wearing a scrubbing pad costume for a live commercial. Two back-up vocalists, dressed as housewives, sing the following jingle, a Velton Ray Bunch melody with lyrics by Tommy Thompson. Sam does his best to mumble through the ridiculous lyric.

"Mister Scrubbo cleans pots and pans,

So you don't have to ruin your youthful hands.

Oh, oh, do - do - do.

Scrub, scrub, scrub,

So your hands won't stink.

I'm Mr. Scrubbo

The housewife's new best friend!"



Sam as Mr Scrubbo

A similar version can be found in the script, with a slightly different product name.

"Mister Scrubby cleans pots and pans,

So you don't have to ruin your youthful hands.

Just stick Mister Scrubby into your sink,

And scrub, scrub, scrub,

So your hands won't stink.

I'm Mister Scrubby...

The housewife's new best friend!"



Sam as Future Boy!

At the roller rink, the non-descript organ music—muffled by the hollow reverberation produced by such a large enclosed space—is totally unidentifiable.

Ladies Night by Kool & the Gang is heard during the leap-out to “Private Dancer” (see below.)

Private Dancer



Sam leaps in as Rod, the Bod

At the beginning of Act One, Al dances and sings along with a line or two of *Ladies Night* by Kool & The Gang, which is playing as Sam leaps in wearing the Zorro outfit. (Al also sings this in the script.) This disco hit topped out at #8 on the pop chart in November 1979, and was a #1 R&B hit for three weeks. *For the Love of Money* by the O’Jays (the song that goes “Money Money Money Money”) follows as Sam exits the dressing room. It was the band’s fifth hit, reaching #9 on the pop chart in May 1974. There are three more songs after that, the first with a Bee-Gees sound as Sam dances with Joanna Chapman, played by Debbie Allen. The other two are instrumentals that I don’t recognize. At least one of these is probably original music.



Debbie Allen dances in and directed this episode

After the club closes, Dianna pops in a tape that sounds like Stevie Wonder but with a Latin beat. Later in the park, Dianna explains what she “hears”: “When *Jailhouse Rock* plays, I feel the rhythm and beat, but no Elvis.” *Jailhouse Rock* was #1 on the pop chart for seven weeks in October-December 1957, the R&B chart for five weeks, and the Country chart for one week. (Although the song isn’t used in this episode, we did get to hear it in “Rebel Without a Clue.”)

Sam sings only in the script, not on screen. This happens in Act Two, when he hears the Marvin Gaye song *What’s Going On* playing on a passerby’s boombox. Sam sings along, but Dianna didn’t hear the song, has never heard it or heard of it. It was #2 on the pop chart in 1971.

Later in Act Two, according to the script, Sam “grabs a lamp-post and swings around it (à la Gene Kelly).” This is a reference to the most famous cinematic performance of *Singin’ in the Rain*. The song appeared in three different MGM movies (four if you count *That’s Entertainment!*), but Gene Kelly’s wet tour-de-force was in the 1951 movie of the same name. I can find no reference to its having been a pop hit, however, even though I have heard it on senior-oriented radio stations.



This shot is used in the opening montage for later seasons and the syndicated reruns

Daybreak is the song to which Dianna dances with Sam. Sung here by a female vocalist, it was one of Barry Manilow's lesser hits, only getting as high as #23 in October 1977. There's an up-beat jazzy instrumental at the audition that I don't recognize, and a smooth jazzy instrumental at the dance studio as Sam tries to get Dianna a second chance at an audition, which she does in Act Four. (I'm really bombing out on this episode, aren't I?) The female vocal version of *Daybreak* is reprised as Dianna dances her heart out at the end.



Rhondee Beriault shines as Dianna

The leap-out to "Piano Man" features a little automated rhythm on Joey's keyboard, supposedly accompanying the just-completed song, *Feelings*. Another generic instrumental covers the closing credits.

Piano Man

According to the script, Sam improvises a few chords to finish the song Chuck/Joey was playing when Sam leaped in. (He does this on screen, too, although it's not at all clear whether Sam initiates those chords or just completes the motion the real lounge singer started.)



Sam leaps in as lounge lizard, Chuck (or is it Joey?)

Sam then checks the sheet music to see what he was supposed to be playing. It was *Feelings*, perhaps the quintessential overplayed lounge lizard song. Morris Albert took this incredibly sappy song to #6 on the pop chart in 1975.

Act One opens with the Velton Ray Bunch-Scott Bakula composition, *Somewhere in the Night*, which is performed in pieces throughout the course of the episode. Sam plays and sings the chorus and the first verse in the lounge at the beginning, followed later by Sam and Lorraine singing the second verse at the lunch counter. Sam plays an instrumental reprise of the song for Lorraine in an empty bar over the end credits. The version of the song that appears on the *Quantum Leap* CD was specially recorded for GNP Crescendo in 1992 or 1993. There was also a CD single issued, backed with the *Quantum Leap* main title theme (GNPD 1402), but it wasn't a hit.

According to the script, after the first installment of *Somewhere in the Night*, Sam plays *Ribbon in the Sky* while speaking to Lorraine. I'll take the script's word for it, because I don't recognize this instrumental either. Sam plays for about 25 seconds before stopping to deal with Lorraine.

As they move to the bar to talk, the instrumental in the background sounds very familiar, like a Supremes backing track. I think it previously appeared in at least one other Season Three episode. Later Sam plays some more unidentified piano music as Lorraine talks to "Carl" on the telephone.

After the second rendition of *Somewhere in the Night* at the diner, the script has Sam playing while he and Lorraine sing the Kenny Loggins hit *Footloose*, from the movie of the same name. That's almost what happens on screen, except that both of them play piano, not just Sam. The Loggins version was #1 on the pop chart in 1984.



Marietta DiPrima as Lorraine shares a piano bench and a couple of songs with Sam

In the changed history, Joey and Lorraine end up with a long-running lounge act at “the Freaky Tiki in Waikiki.” Waikiki Beach in Honolulu, Hawaii, has been home to some famous musical acts over the years, and is heavily associated with the retro easy-listening genre known as lounge music. Aside from Don Ho of *Tiny Bubbles* fame, the most important Hawaiian lounge act was Martin Denny. Back in the 1950s and 1960s, Denny and his combo used to play a lot of musical evocations of faraway places with titles like *Quiet Village*, *Stone God* and *Hypnotique*, a musical style originated by Les Baxter and Martin Denny that came to be known as Exotica. Denny’s particular claim to fame was that a band member started incorporating bird calls and other sound effects into the act in imitation of the real sounds heard from outside in the Hawaiian night as Denny played. I like to think that Joey and Lorraine were aware of the rich heritage of Hawaiian lounge music, which influenced their desire to move to Honolulu.

Southern Comforts

This episode is full of honky tonk and ragtime piano music at the bordello, and Dixieland jazz at the Adams Hotel. I have no clue what most of the songs are. There’s a good chance that some of it is by Ray Bunch, but I’m guessing that some of it may have been written by Scott Joplin and/or Fats Waller.

The bordello has a door chime that plays the first line of *Dixie*, a song I wrote about extensively in issue #26, for the “Miss Deep South” episode.

Asked by Sam to “play something religious,” the house pianist plays *Amazing Grace*. This song, famously written by a former slaver (see the write-up on www.snopes.com), has been recorded by Judy Collins (who had a #15 hit with it on the Billboard pop chart in 1971), The Royal Scots Dragoon Guards (who had a #11 hit with it in 1972), Mahalia Jackson and many others. As Leapers we previously heard it in “The Right Hand of God” and yet again in the fifth-season episode “Memphis Melody.”

At Sam’s instigation, the would-be customers sing *When the Saints Go Marching In*. This is perhaps the quintessential New Orleans/Dixieland song, having been played by hundreds of jazz artists over the years, especially after funerals, and most famously by Louis Armstrong. (A version of it also appears on the 1960 German Polydor Records LP by Tony Sheridan and the Beatles.) A scene intercut signals the passage of time, and we assume these poor shmoees have been singing for quite some time as Sam leads them in the last two verses of *100 Bottles of Beer on the Wall*.

The leap-out to “Glitter Rock” has King Thunder playing *Rock the Redhead*, followed by more New Orleans-style jazz over the end credits.

Glitter Rock

Most of the music in this episode is performed by the fictional glam-rock band King Thunder. The band members are guitarist Flash McGrath (played by Jonathan Gries of *The Pretender*), keyboardist Nick (no last name given, played by Robert Bauer), drummer Calvin (no last name given, actor uncredited), and Geoffrey “Tonic” Mole (mirror image played by Bruce Michael Paine). Sam leaps into Tonic, so most of the time the lead vocal is performed by Scott Bakula. I don’t know who does the vocal for the “album cut” version of *Fate’s Wide Wheel* (heard later in the episode), nor whether Gries, Bauer and the uncredited actor perform on any version of these songs. Based on what the show has done in past musical episodes, I suspect that they do. As I reported in my first write-up of this episode over a decade ago, “Some of the guitar work looks a little iffy to me, but Scott as Sam does at least play while practicing for the concerts, and he definitely plays keyboards on *Fate’s Wide Wheel*. Of course, all the show’s music is normally prerecorded in a music studio anyway. Scott definitely sings as always, but did he play any of this in the studio? Who knows?”



Scott handled the guitar work in rehearsal scenes

All of the King Thunder lyrics are by Chris Ruppenthal, and all the music is by Velton Ray Bunch. Sam leaps in on the last few bars of *Rock the Redhead*, which is apparently the last song of the encore. We’ll hear more of the song (but not all of it) later in the episode.

As the band rides away in the limo afterward, a bit of generic rock guitar is heard. It’s meant to sound like the George Harrison guitar riff from the Beatles’ *Day Tripper*, but it’s not quite the same, thus neatly sidestepping a hefty licensing fee, assuming they could get permission to use it at all. *Day Tripper* was a #5 hit for the Beatles in 1966.

During this, ironically, there's a discussion of whether King Thunder is richer, more successful, and more famous than the Beatles (fat chance). This is reminiscent of John Lennon's infamous 1966 comment, first quoted in the London *Evening Standard*, that the Beatles were "bigger than Jesus." This was widely quoted and taken out of context, putting a damper on the Beatles' 1966 American tour, touching off record burnings and forcing a partial retraction and apology from Lennon, who said he was stating a fact about their popularity in England "at that time," not saying that they were more important than God or "putting down Jesus as a person or God as the thing."

A further reference to the Beatles is a sad one: Al mentions the name of John Lennon's murderer (John died December 8th, 1980 outside the Dakota apartment building in New York City) by way of speculating about what kind of person killed Geoffrey "Tonic" Mole in the original history.

One of the guest stars in the episode is Peter Noone (interviewed in issue #20), former front man for Herman's Hermits, whose popularity in the mid-1960s was part of the so-called British Invasion touched off by the Beatles in 1963-4. A wimpy instrumental version of one of the Hermits' hits, *Mrs. Brown You've Got a Lovely Daughter*, is heard as background music as Sam confronts Dwayne (Noone) about the bounced escrow check later in the episode.



Peter Noone plays the slick manager, Dwayne

Rock the Redhead reappears as part of a tv report about the King Thunder concert as Sam turns away some groupies.

In the script, but not on screen, there's a brief scene before the record store scene in which Sam sits

memorizing King Thunder lyrics off liner notes while talking to Al. Sam reads the following lyrics aloud:

"In the garden of your heart
Beneath the oak of our true love,
I parked my Harley in the dark
And waited for your dad to go."

Sam considers this lyric painfully bad. Even Al admits it's "not Shakespeare." On screen however, the activity of memorizing lyrics and guitar charts is covered in a voice-over later in the episode.

The "hit record" version of *Fate's Wide Wheel*, as sung by the "real" Tonic, is playing in the background at the shopping mall as a disc jockey named Chase asks Sam to explain the song's lyrics. The proto-metal power ballad, called *Mystic Traveller* in the script, is supposedly off the band's latest album, *Five All Night*. (Why five? Did the band formerly have a fifth member? A bassist, perhaps?) The lyrics Sam must explain have an intensely personal meaning for the time traveler, since they closely parallel his life:

"As I travel in space and time,
I want to stay; I want to go.
You see my face, but it's not mine.
What you can't see, you'll never know."



Sam responds, "We all live our lives behind masks."

Like *Somewhere in the Night*, *Fate's Wide Wheel* was recorded again for the 1993 *Quantum Leap* album, and a second verse added. Continuing the supposedly synchronistic connection between the song's lyrics and Sam's predicament, the second verse asks for "one final leap"—presumably, from Sam's point of view, the leap home.

The record album-sized squares of cardboard the band signs in the shopping mall are called "flats" by the record industry. They are one-sided reproductions of the front covers of albums (at least they were, in the days before CDs), meant for use in promotional displays, and for autograph sessions such as this one. (Iron Maiden signed a bunch of these at the record store

I used to work for, Buzzard's Nest, in 1982, promoting their album *The Number of the Beast*.)

In the script, the disc jockey Chase asks Sam, "What's the most important thing about a hit song?" Parroting Al, Sam says they should have a "good hook and title" that are "provocative and sexy." Pressed for examples, Sam mentions the Madonna song titles *Like a Virgin* (#1 in 1984) and *Material Girl* (#2 in 1985)—just before a fan removes her jacket in front of Sam, revealing "only a sexy white bustier" underneath. The girl is an aspiring singer, named, of course, Madonna. In the aired version however, there's no Madonna reference, and the girl is wearing only a smile as she takes off her shirt.

Philip sings and hums *Fate's Wide Wheel* as Al follows him around, trying to determine his identity. In the next scene, Sam (singing extremely tentatively) and King Thunder rehearse *Rock the Redhead* until a bank of lights falls, clipping Sam.

Sam remembers that he grew up listening to Simon and Garfunkel, and believes, somewhat justifiably, that he's not a rocker. King Thunder's hard rock sound isn't the kind of music he's suited for as a vocalist. Nevertheless, he does manage to rock out on stage when the time comes. Just before that, Al advises Sam to play guitar like Hendrix (which Sam eventually does in Season Five) or Townsend. Sam's Swiss-cheese memory isn't currently up to remembering Pete Townsend or his band, The Who, and Al's attempt to refresh Sam's memory ends up a bit like the Abbot and Costello *Who's On First* comedy routine. Al also mentions the infamous Milli Vanilli, a duo that secretly didn't sing any of their own music. They had five top five hits in 1989-90, and were stripped of a Grammy Award after their deception was discovered.



Sam does manage to rock out on stage when the time comes

The concert at the end is supposed to feature *Rock the Redhead*, which according to the script,

describes the song as having "the energy of David Bowie's *Rebel Rebel* or AC/DC's *You Shook Me All Night Long*." On screen, however we get Sam's only "complete" performance of *Fate's Wide Wheel*, which, of course, lacks the second verse found on the *Quantum Leap* CD. A brief single-entendre rocker called *Hot Spot* follows. The "encore" stage performance of *Rock the Redhead* plays over the end credits—and gets talked over by an NBC announcer promoting mostly long-forgotten shows. The script version of *Rock the Redhead* has the same lyrics as on screen (assuming Sam is singing "slake your desire," whereas I always thought it was "take your desire"), except for the earlier, inferior version of the chorus offered here:

"Rock the Redhead
Rock the Redhead,
Take me through the night.
Rock the Redhead
Rock the Redhead
Give me all your might."

The scripted lyrics for *Fate's Wide Wheel* are the same as on screen, except, again, in the chorus:

"I'm just a trav'ler upon the sea
Of time, of life, of Fate's wide wheel
My own path is a mystery.
The me I am is all that's real."

Speaking of lyrics, I should mention one more thing before moving on to the next episode. The 1993 *Quantum Leap* CD has a completely different recording of *Fate's Wide Wheel*, with a second verse added. If Tonic's first verse seemed to speak directly to Sam's predicament, the second verse is explicitly about Sam:

"We all begin this life alone;
We live, we love all though the years.
Yet deep inside we long for home,
But every sea's obscured by tears.
I cry the time; it falls past me;
The door of Faith remains asleep;
But in my soul, this hope burns free:
Oh, please let there be one final leap!"

At least, that's what I think he's singing. We have our pick of three theories regarding these lyrics:

1. Tonic wrote this verse, too, even though we don't happen to hear it the episode itself. This would mean that Tonic was seriously inspired about Sam by G/F/T/W long before the leap took place. Since that is true of even the first verse, I'm not especially troubled about the unlikelihood of this.

2. This was originally a very short song with only one verse. Sam himself wrote the second verse. Or:

3. The second verse is not meant to be part of *QL* continuity at all, but is meant to connote Scott and the *QL* staff speaking to the show's loyal fans.

The songwriting credit for this on the CD reads Mike Post/Velton Ray Bunch/Chris Ruppenthal/Mark Leggett. I'm guessing that the Mike Post credit is more contractual than actual, and that Leggett may have written the additional verse.

A Hunting We Will Go

Most of the music on this episode is bluesy guitar and harmonica scoring from Ray Bunch. The Universal series *The Bionic Woman* (in the script it was *Police Woman*) appears briefly on a hotel room tv set, including a few seconds of scoring from that show—you know, with that special effects sound they always used on the two bionic person shows when Steve Austin or Jamie Sommers made a mighty leap. The Internet Movie Database (IMDB) lists over a dozen composers for *The Bionic Woman*, so it's impossible to know who composed this particular snippet.

Sam later turns on the television again for a few seconds, just long enough for Donny and Marie Osmond (appearing on *The Donny and Marie Show*) to sing the words "No, you did not call me," (at least, I think that's what they're singing).

Last Dance Before an Execution

This one has no licensed music, and very little scoring.

Heart of a Champion

Ray Bunch's country guitar theme from "8 1/2 Months" is prominent in this episode as well. *Hey, Good Lookin'* by Hank Williams (Sr.) is played at the bar as Sam talks to Al and tries to head off the fight with the two "morons." It was a #1 hit on the country chart in 1951, two years before Williams died.

Nuclear Family

One of the characters is nicknamed Burt the Turtle in honor of a character used in the Archer Productions/Civil Defense film *Duck and Cover* (circa 1950-1952), which was designed to show children how to survive a nuclear holocaust. The cartoon character Burt the Turtle's theme song, also called *Duck and Cover*, is referred to (and sung) many times in the course of the episode. It was never a hit, but it later reappeared in the 1982 documentary *The Atomic Café*. A snippet of the *Duck and Cover* film appears on the Ellroy's tv, with the kids (Robert Hy Gorman, as Stevie and Candy Hutson, as Kimberly) singing along.

The kids later watch an unseen Woody Woodpecker cartoon, complete with soundtrack music. It should surprise no one that Universal owns the rights to Walter Lantz's famous creation.

We hear a very brief snippet of lush instrumental music on the bomb shelter radio near the beginning of the episode. I have no idea what it is, but it's probably from 1962 or earlier, perhaps as early as the 1940s. What can I say? It sounds to me like something that predates rock & roll.

There's a nice bit of Ray Bunch scoring as Mack describes the Dust Bowl, and a really lovely arrangement of saga cell theme music as Sam reassures Stevie.

Shock Theater

Dean Stockwell performs the Deborah Pratt composition *Alphabet Rap*, with Al improvising words to a generic rap music backing track in Ziggy's data bank. Scott Lawrence as Tibido "Tibby" Johnson joins in, assisted (sort of) by some of the other inmates. Sam, as Tom Stratton, anachronistically but correctly identifies the song as rap music.



Al leads the group in Alphabet Rap

The song also appears on the *Quantum Leap* CD, with substantially different lyrics geared toward teaching children to read (as opposed to a "looney tune in a big white room"). On the CD version, Dean Stockwell is accompanied by the "Pratt Pack": Drew and Nick Rathgen, Rolake and Sinmi Bamgbose, Troian and Nicholas Pratt-Bellisario and Osmar Robles. [I'm not sure who the parents of some of these kids are, but Troian (previously seen in "Another Mother") and Nicholas are Deborah Pratt and Don Bellisario's two children.]

The Home Theme is heard as Sam dreams of running down the road to the family farm in footage taken directly from "The Leap Home."

NEXT ISSUE: SEASON FOUR, PART ONE

STRING THEORY REDUX

Screen capture by Billie Mason

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on *Quantum Leap* – a monumental task. This project was originally started in *Quantum Quarterly*, but has now taken on a life of its own. Information presented here is based largely upon data found at imdb.com.

Feature films are underlined, TV series are in italics (followed by episode title, when known), TV movies are shown in regular type with (TV) after, (V) signifies video and (VG) videogame. The year in parentheses indicates release date or broadcast appearance.

Baer as Judge Samuelson in *Eisenhower* & *Lutz*

In our last issue of *The Observer*, we paid tribute to Parley Baer, one of television's most revered character actors, especially in comedy. The following represents a movie and television career that spanned from 1950 to 1996, and from A to Z.

Parley Baer (8½ Months, Trilogly III)
[August 5, 1914 to November 22, 2002]

The Addams Family: Crisis in the Addams Family (1965)
The Addams Family: Gomez, the People's Choice (1965)
The Addams Family: Morticia's Favorite Charity (1965)
The Addams Family: Progress and the Addams Family (1965)
The Adventures of Bullwhip Griffin (1967)
The Adventures of Huckleberry Finn (1960)
The Adventures of Ozzie & Harriet (regular) (1955-1961)
Air Cadet (1951)
Alfred Hitchcock Presents: Help Wanted (1956)
Almost an Angel (1990)
The Amazing Dobermans (1976)
The Andy Griffith Show (regular) (1962-1963)
Apple's Way: The Circus (1974)
Archie Bunker's Place: Small Claims Court (1983)
The A-Team: It's a Desert Out There (1984)
Away All Boats (1956)
Bachelor Father: Peter and the Medicine Man (1962)
Bedtime Story (1964)
Beverly Hills, 90210: A Walsh Family Christmas (1991)
Bewitched: Cheap, Cheap! (1967)
Bewitched: The Eight Year Itch Witch (1971)
Bewitched: I'd Rather Twitch Than Fight (1966)
Bewitched: The Leprechaun (1966)
Bewitched: Paul Revere Rides Again (1970)
Bewitched: Sisters at Heart (1970)
Bewitched: Tabatha's Very Own Samantha
Bewitched: The Truth, Nothing But the Truth, So Help Me, Sam (1972)
Black Saddle: Client: Starkey (1959)
Bonanza: The Emperor Norton (1966)
Bonanza: No Less a Man (1964)
Bonanza: The Thunderhead Swindle (1961)
The Boy Who Stole the Elephant (TV) (1970)
The Brass Bottle (1964)
Breaking Home Ties (TV) (1987)
Bristle Face (TV) (1964)

Burke's Law: A Very Important Russian Is Missing (1965)
Bus Riley's Back in Town (1965)
Bus Stop: The Runaways (1961)
Carbon Copy (1981)
Cash McCall (1960)
Charlie's Angels: Angels Ahoy (1978)
Charlie's Angels: Angels at the Altar (1979)
Chattanooga Choo Choo (1984)
Checkmate: The Deadly Silence (1961)
Coach: Fool for Lunch (1995)
Comanche Territory (1950)
Counterpoint (1968)
Cry for the Strangers (TV) (1982)
Dallas: Post Nuptial (1982)
Dallas: The Wedding (1982)
D-Day the Sixth of June (1956) (uncredited)
Dave (1993)
Day of the Evil Gun (1968)
Deadline - U.S.A. (1952) (uncredited)
Death Valley Days: The Great Turkey War (1965)
Dennis the Menace: Innocents in Space (1959)
Doctor Detroit (1983)
Don't Push, I'll Charge When I'm Ready (TV) (1977)
The Double Life of Henry Phylfe (regular) (1966)
Dragnet: The Big Lamp (1952)
Drango (1957)
Dr. Kildare: One Clear Bright Thursday Morning (1963)
Eisenhower & Lutz: Pride and Prejudice (1988)
Elopement (1951)
The Farmer's Daughter: Katy's Castle (1965)
Father Knows Best: A Friend of Old George's (1955)
Father Murphy: John Michael Murphy, R.I.P. (1982)
The F.B.I.: An Elephant Is Like a Rope (1965)
The F.B.I.: False Witness (1967)
The FBI Story (1959)
Fearless Fagan (1952)
A Fever in the Blood (1961)
Finder of Lost Loves: Maxwell Ltd: Finder of Lost Loves Pilot (1984)
Flag (1986)
The Flash: Trial of the Trickster (1991)
Fluffy (1965)
Follow Me, Boys! (1966)
The Fresh Prince of Bel-Air: You Bet Your Life (1993)
The Frogmen (1951) (uncredited)
Frontier Circus: Calamity Circus (1962)
F Troop: The 86 Proof Spring (1965)
The Fugitive: Bloodline (1964)
The Fugitive: The Other Side of the Coin (1967)
The Further Adventures of Gallegher: The Daily Press vs. City Hall (1965)
Fury: The Horse Coper (1955)
The Gnome-Mobile (1967) (uncredited) (voice)
The Golden Girls: Bringing Up Baby (1987)
Gomer Pyle, U.S.M.C.: A Leader of Men (1967)
Gomer Pyle, U.S.M.C.: Gomer and the Phone Company (1966)
The Great Adventure: The Night Raiders (1964)
Green Acres: Guess Who's Not Going to the Luau? (1968)
Green Acres: Kimball Gets Fired (1967)
Green Acres: Lisa the Helpmate (1965)
Green Acres: Son of Drobny (1971)
Growing Pains: Mike and Julie's Wedding (1989)
The Guns of Will Sonnett: Join the Army (1969)
Gypsy (1962)
Halloween with the New Addams Family (TV) (1977)
The Hardy Boys/Nancy Drew Mysteries: The Mystery of the African Safari (1977)
Harper Valley P.T.A.: Harper Valley Christmas (1981)

- Hart to Hart*: My Hart Belongs to Daddy (1982)
Have Gun - Will Travel: Genesis (1962)
Have Gun - Will Travel: Hobson's Choice (1962)
Have Gun - Will Travel: Tiger (1959)
Here's Lucy: Lucy's Bonus Bounces (1971)
Here's Lucy: Lucy and Harry's Tonsils (1969)
Here's Lucy: Lucy's Vacation (1971)
Hogan's Heroes: The Empty Parachute (1969)
Hogan's Heroes: Killer Klink (1967)
Hogan's Heroes: The Schultz Brigade (1966)
Hogan's Heroes: The Scientist (1965)
How the West Was Won: The Forgotten (1979)
How the West Was Won (miniseries) (1977)
I Dream of Jeannie: Fly Me to the Moon (1967)
I Love Lucy: Lucy Gets Chummy with the Neighbors (1957)
I Love Lucy: Ricky Needs an Agent (1955)
The Incredible Hulk: Captive Night (1979)
Incredible Rocky Mountain Race (TV) (1977)
Inside Out (V) (1992)
Ironside: Due Process of the Law (1968)
Ironside: I, the People (1968)
Ironside: To Kill a Cop (1968)
The Jack Benny Program: Jack Renews Driver's License (1964)
Jane Wyman Presents The Fireside Theatre: The Golden Door (1957)
Jane Wyman Presents The Fireside Theatre: The Hidden People (1956)
Jane Wyman Presents The Fireside Theatre: The Wildcatter (1957)
Killer in the Mirror (TV) (1986)
Kung Fu: An Eye for an Eye (1973)
L.A. Law: Ex-Wives and Videotape (1990)
L.A. Law: McKenzie, Brackman, Barnum & Bailey (1994)
Land of the Giants: Sabotage (1969)
Laramie: The Fortune Hunter (1962)
Laredo: Like One of the Family (1967)
Last of the Dogmen (1995)
License to Drive (1988)
Life Goes On: The Baby-Sitter (1989)
Life Goes On: Thatcher and Henderson (1990)
Little House on the Prairie: Sweet Sixteen (1980)
Little House on the Prairie: The Runaway Caboose (1976)
Lou Grant: Fireworks (1982)
Lou Grant: Goop (1980)
Lou Grant: Kidnap (1979)
Lou Grant: Wedding (1981)
Mad About You: Weekend Getaway (1993)
Mannix: Walk with a Dead Man (1970)
Marriage on the Rocks (1965)
The Mod Squad: Color of Laughter, Color of Tears (1971)
The Money Trap (1965) (uncredited)
Murder in Texas (TV) (1981)
My Favorite Martian: Keep Me from the Church on Time (1965)
The Name of the Game: The Bobby Currier Story (1969)
Newhart: But Seriously, Beavers (1984)
Newhart: Much to Do Without Muffin (1987)
Newhart: Still the Beavers (1985)
The New People: Pilot (1969)
Night Court: Top Judge (1988)
Oh, Baby, Baby, Baby (TV) (1973)
One Big Family: Dog Daze (1987)
The Outcasts: How Tall Is Blood? (1969)
The Outer Limits: Behold Eck! (1964)
The Over-the-Hill Gang Rides Again (TV) (1970)
People Will Talk (1951)
Perry Mason: The Case of the Bouncing Boomerang (1963)
Perry Mason: The Case of the Captain's Coins (1962)
Perry Mason: The Case of the Jealous Journalist (1961)
Perry Mason: The Case of the Positive Negative (1966)
Perry Mason: The Case of the Stand-In Sister (1962)
Perry Mason: The Case of the Telltale Tap (1965)
Petticoat Junction: The Glen Tinker Caper (1969)
Petticoat Junction: Jury at the Shady Rest (1966)
Petticoat Junction: Kate's Day in Court (1967)
Petticoat Junction: Last Train to Pixley (1970)
Petticoat Junction: Smoke-Eaters (1965)
Pickup on South Street (1953)
Pray for Death (1985)
Punch and Jody (TV) (1974)
Rango: The Daring Holdup of the Deadwood Stage (1967)
Rawhide: Incident at El Crucero (1963)
The Real McCoys: Beware a Smart Woman
Red Skies of Montana (1952) (uncredited)
The Rifleman: A Friend in Need (1961)
The Rifleman: A Matter of Faith (1959)
Rodeo Girl (TV) (1980)
The Rogues: The Project Man (1964)
Roswell (1994) (TV)
The Second Hundred Years: Love on the Double (1968)
Shadow Chasers: Amazing Grace (1985)
The Sheriff (TV) (1971)
Simon & Simon: The Case of Don Diablo (1986)
Sixteen (1972)
Skin Game (1971)
The Slowest Gun in the West (TV) (1963)
The Spiral Road (1962)
Star Trek: Voyager: Sacred Ground (1996)
Swamp Fox (regular) (1959)
Temple Houston: The Third Bullet (1963)
Temple Houston: The Town That Trespassed (1964)
The Texan: Blue Norther (1959)
Those Calloways (1965)
Three Guys Named Mike (1951) (uncredited)
Thriller: Child's Play (1960)
The Time Machine (TV) (1978)
Time Trackers (1989)
Trackdown: The Toll Road (1958)
True Colors: Pilot (1990)
True Grit (TV) (1978)
TV Reader's Digest: Dear Friends and Gentle Hearts (1955)
The 20th Century-Fox Hour: The Marriage Broker (1957)
Two on a Guillotine (1965)
The Twilight Zone: The Storyteller (1986)
The Ugly Dachshund (1966)
Under the Influence (TV) (1986)
Union Station (1950) (as Parley E. Baer)
Vicki (1953)
Viper(III): Safe as Houses (1994)
The Virginian: A Bad Place to Die (1967)
The Virginian: Halfway Back From Hell (1969)
The Virginian: Last of the Comancheros (1970)
The Virginian: Woman from White Wing (1962)
Wagon Train: The Eli Bancroft Story (1963)
Wagon Train: The Hobie Redman Story (1962)
Wagon Train: The Mavis Grant Story (1962)
Wake Me When It's Over (1960)
Wake Me When the War Is Over (TV) (1969)
Where Were You When the Lights Went Out? (1968)
White Dog (1982)
Winner Take All (TV) (1975)
WKRP in Cincinnati: Bah, Humbug (1980)
You Are There: Benjamin Franklin's Kite Experiment 1752 (1956)
You Are There: The Great Diamond Fraud 1872 (1956)
You Are There: Spindletop—The First Texas Oil Strike 1901 (1955)
The Young and the Restless (recurring) (1993, 1996)
Young Billy Young (1969)
The Young Lions (1958)
Zane Grey Theater: Make It Look Good (1959)