

VOLUME I,  
NO.3  
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# THE OBSERVER

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP

"ALL THE NEWS  
WE CARE  
TO PRINT"

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Herd  
talks about  
*Quantum  
Leap*

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**QUANTUM LEAP  
TOPPLES PRIOR EMMY  
NOMINATION TOTAL**

by Karen Funk Blocher  
researched by Teresa Murray and  
Karen Funk Blocher

On the morning of July 18, just two days after shooting began for *Quantum Leap's* fourth season, Emmy nominations were announced in Hollywood by Ed Asner and Suzanne Somers. This year *Quantum Leap* received a total of eight nominations, two more than last year.

The eight nominations are:

**Best Dramatic Series:** Other nominees included last year's winner *L.A. Law*, plus two cancelled series, *China Beach* and *thirtysomething*, as well as new series *Northern Exposure*, which features former *QL* guest stars John Cullum and Janine Turner. All of the series nominated are supported by Viewers for Quality Television.

**Best Actor in a Dramatic Series:** Scott Bakula faces some familiar competition this year, including last year's Emmy winner, Peter Falk (*Columbo*), and 1990 Golden Globe winner Kyle MacLachlan (*Twin Peaks*). Also nominated are Michael Moriarty (*Law & Order*) and James Earl Jones (*Gabriel's Fire*). The episode submitted to secure Scott's nomination was "Shock Theater," arguably the finest single acting performance on television so far this decade. (Personally, I consider this the finest performance I've ever seen in this or any other medium, but this is a news item, not an editorial!)

**Best Supporting Actor in a Dramatic Series:** Dean Stockwell again faces last year's winner in the category, Jimmy Smits (*L.A. Law*). Other nominees are Timothy Busfield and David Clennon (both from *thirtysomething*), and Richard Dysart of *L.A. Law*. Dean was allowed to submit two episodes. He chose "Shock Theater" and "The Leap Home: Part Two—Vietnam."

**Best Cinematography:** 1990 Emmy Award winner Michael Watkins, *QL's* Director of Photography for nearly every episode of the past two seasons, is again

[continued on next page]

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nominated for his outstanding work on the series, specifically "The Leap Home: Part II—Vietnam." The other two nominations were for *The Trials of Rosie O'Neill* and *Star Trek: The Next Generation*.

**Best Costume Design:** Jean-Pierre Dorleac, designer of not only Al's "cutting edge" clothes but also Sam's maternity outfits, plantation-style ball gown, Carmen Miranda headdress and Future Boy "baked potato" look, was nominated this year for the "GlitterRock" episode. His competition worked on episodes for *Dark Shadows*, *Designing Women*, *Murphy Brown* and *Star Trek: The Next Generation*.

**Best Art Direction:** Cameron Birnie, the man behind the hand link (both of them!) and Moe Stein's "fantasy" and "real" time machines, is nominated for the episode "The Boogiemán," along with Set Decorator Robert L. Zilliox. The other nominations in this category are for episodes of *Dinosaurs*, *Murder, She Wrote*, *Murphy Brown* and (is there a pattern developing here?) *Star Trek: The Next Generation*.

**Best Sound Editing:** Paul Clay, *QL's* Supervising Sound Editor for the past two seasons, is nominated for "Black On White On Fire." Assisting him on this episode were sound mixers Mark Hopkins McNabb and Jim LaRue, and music editor Donald Woods. The other three nominations are for *The Flash*, *Twin Peaks*, and (yes, again!) *Star Trek: The Next Generation*.

**Best Makeup Design:** Four makeup artists from *Quantum Leap* were nominated this year for the daily transformation of Scott Bakula into "his father," John Beckett in "The Leap Home." They are Gerald Quist, Michael Mills, Jeremy Swan, and Doug Kelly. The other nominees in this category did makeup for *Beauty & the Beast*, *L.A. Law*, and two episodes of, you guessed it, *Star Trek: The Next Generation*.

The acting nominations are from a field of some 54,000 Screen Actors' Guild members, male and female, although the number of actors actually appearing on tv is much smaller. About 1,000 members of the Academy of Television Arts and Sciences vote on the awards, after attending special screenings featuring the nominated episodes. Much of the voting, particularly in the technical categories, is only open to Academy members who work in the specific area under consideration.

*Quantum Leap* has won a total of three Emmys to date.

The *Quantum Leap* office had placed ads in the press "For Your Emmy Consideration," a common industry practice. Also suggested for nominations were guest stars Richard Herd and Rhondee Beriault, among others, apparently without success. The guest star categories are no longer televised on the Emmy Awards.

The Emmy Awards will be presented on Sunday, August 25th, just over three weeks earlier than the 1990 telecast. ❀

**BUTTONS! BUTTONS! BUTTONS! BUTTONS! BUTTONS!**

Available in two sizes: 2 1/4" and 1 1/2". Currently available in white, lunar blue, the "sherbet colors"—raspberry, orange, lemon, and lime—plus various shades of yellow/gold; some other colors (light blue, pink, tan, violet, various asuobrights) available from time to time. Please specify color preference, if any, and we will try to accommodate, particularly on large orders. (Please be reasonable; we can't promise miracles!) If no preference is stated, we'll just send a variety of colors.

The following designs are now available [Note: some designs may not be exactly as shown—spacing on the buttons is better]:

Oh, Boy!	I'm not really here. You're just seeing the illusion of my physical aura!	GODSHIE, HAVE ZIGGY CENTER ME ON AL!	"Future Boy" Rules!	Captain Galaxy Rules!	"Quantum Leap. I like that. I like that a lot."
I'm not talking to myself. I'm talking to a hologram!	I'm ready to LEAP NOW!	It's 1997. Do you know where Albert Calaviccii is?	Future Boy	How do I know you're not Sam Beckett?	The man is a saint!
TAKE THE LEAP!	It's 1997. Do you know where your quantum physicist is?	It's 1997. Do you know where your Observer is?	Captain Galaxy and Future Boy!	Quantum Leap. Fun to watch. Difficult to explain.	It's 1997. Do you know where your hologram is?
GODSHIE, HAVE ZIGGY CENTER ME ON SAM!	There are no UFOs. There's only the Waiting Room.	Which one's BONER?	See you in THE FUTUR@!	How do you know I'm not Sam Beckett?	It's 1995. Do you know where your quantum physicist is?

Custom orders (your slogan) available for \$2.00 for the first button, \$1.00 thereafter. If we make your slogan generally available (i.e., if we like it) you will get two extra buttons free (your slogan and a surprise!). All other buttons \$1.00 each, plus 50¢ per order for postage. All orders of \$10 or more also get the special surprise bonus button (not sold separately). Proceeds benefit Project Quantum Leap postage fund. Please make check or money order payable to Project Quantum Leap and send to Project Quantum Leap, P. O. Box 77513, Tucson AZ 85703. [N.B.: If we already owe you buttons for suggesting a slogan, please remind us and we'll send them along!]

## MONEY, DEMOCRACY AND STUFF LIKE THAT

an update by Karen Funk Blocher

Okay, here's the deal. As you may have noticed, Project Quantum Leap has been pretty much an oligarchy so far, mostly because we can't afford to call an international vote every time a decision needs to be made. I'm Project Chairman because the rest of the four original members voted for me. Similarly, Kris Arnold is our Treasurer because we found out the day of the Richard Herd interview that she actually knows something about book-keeping, and drafted her on the spot.

But I feel a little guilty about all of this, and we do want to solicit as much input as possible from those of you who don't happen to live in Tucson. This issue, for example, you'll see articles by several people who live outside Arizona and who were privileged to see Scott or Dean working their way through the summer hiatus. If you also have access to information of interest to other QL fans, we'd like to hear from you as well.

We'd also like your input on what we're doing wrong, what we could do better, and how we can pay for all this stuff we're trying to do. I know the price already went up once, and we've decided not to raise it again, but really, \$15 a person (\$12 for many of you) does not quite cover the increased postage, the variable printing costs, the extra enclosures we've included this issue and last, the phone calls, the badge parts, the photos, the bumper stickers, the answers to queries without SASEs, and all the extra postage and phone bills used to notify people that Scout or Dean would/wouldn't be in their area, that the letter campaign was at a crisis point, and that there was going to be a screening at Universal. I'm not complaining, y'understand, but I'm worried that the day will come that we won't have enough new memberships coming in to pay for postage needed to send things to the old members. As it was, we sent last issue out in several batches as money dribbled in, and some of it went out fourth class, with disastrous results. This is a bad position to be in, so here's what we plan to do about it:

1. Our line of buttons has been expanded, and the price has gone up to \$1.00 each, plus 50¢ postage per order. This is still a good deal, I think, and by buying and wearing them you'll be supporting the club and promoting the show at the same time. Please see the ad on page 2 for details.

2. There is a possibility that we will be importing the U.K. *Quantum Leap* paperbacks to sell through the club. If this works, the price will be enough above cost to cover our shortfalls, but not high enough to rip you off (in other words, not the \$8 to \$15 they tend to go for here). More news on this if and when it happens.

3. We have made arrangements to keep printing costs as low as possible without sacrificing print quality.

4. We need your suggestions for other possibilities.

Should we have a raffle? An auction? If enough people suggest something, or if we think it's a great idea, we'll do it. Not exactly democracy in action, but it's a start.

Democracy's on its way, though. From now until the next *Observer* (late October), we will accept nominations for next year's officers. These will include Project Chairman, Executive Director, and Treasurer. If you want to nominate someone for some other office, that's okay too. But you must have your nominee's permission before you submit his or her name, and the nominee must be a paid PQL member. I don't want to see any nominations for Scott or Dean, Sam or Al, or, for that matter, Warren Littlefield or Mr. Little, okay? But you can nominate yourself. Any person legitimately nominated by three or more people will be on next issue's ballot. By the way, yes, I am running to retain my post, and so is Teresa Murray, the current Executive Director. But if there's somebody out there who can do a better job, they should get a shot at doing it!

Meanwhile, it's time to get these local chapters off the ground. Those of you who have agreed to be LPO's (and who weren't beaten to the post by someone else) will find enclosed with this issue the names and addresses of everyone in your area who has agreed to be contacted by you. We're not going to tell you all how to run these chapters beyond some bare minimum ground rules, but we do want to hear from you about what you want us to do to help (bearing in mind the cash flow situation). What do you want your chapter to do? Do you want to limit it to a certain driving distance, or will you include PQL members whose nearest chapter is a state away? PQL HQ wants to know!

Oh, one more thing. What with the buttons, the chapter updates, the surveys and general mail, we seem to have wasted the postage of a lot of people who believed it was necessary to address mail in separate envelopes to Tracy, Teresa, Dimitra and myself. It isn't. Postage regulations notwithstanding, I open and read virtually all of the PQL mail, even though I hardly answer any of it myself. This is because a) a lot of it applies to me anyway, such as revisions to job titles and chapter status, which have to be entered into my Macintosh, b) it's my husband's P. O. Box, so I see the mail first, and c) because I'm really interested in what everyone has to say. The survey responses have been fascinating glimpses into the lives of a lot of truly interesting people, and the encouraging words and enthusiasm of various letter writers have been much appreciated. My only gripe is that occasionally we get a "Dear Sir" from somebody. This may be still considered correct business style, but I think it's a bit sexist. Besides, until Weitzman and the Admiral show up, or until the elections, I can assure you that your letter is being read by persons of the female gender, to paraphrase Sam Beckett. If you want your letter to be read by a specific person without my seeing it, just put "eyes only" and the name of the person you're addressing, and I'll respect your wishes.

Enough ranting. On with the issue! ☘

## Coming Up On *Quantum Leap*

by Karen Funk Blocher

(compiled from various reports)

*Quantum Leap* began filming on July 16th—but just what they've been filming may surprise you. Contacted on Thursday, July 18th, Harriet Margulies at the Belisarius office confirmed that *QL* filming had indeed begun, "on location somewhere." A later report (July 23) from *Quantum Quarterly's* Christina Mavroudis reveals that at least one fan did manage to visit the crew on location somewhere (no, we haven't been told where). According to the report, the episode being filmed was entitled "Play Ball."

As of July 30, 1991, the cast and crew had worked on two episodes, neither of which was the season premiere. The other episode had the working title "Hurricane." The titles of both episodes are subject to legal clearances and may change, but at least they appear to give us a clue as to their subject matter. Neither of these is the Paul Brown episode in which Sam leaps into a research chimpanzee, about which Deborah Pratt was recently interviewed in *TV Guide*.

Other episodes planned for this year include one where Sam leaps into a Supremes-type girl group singer, as mentioned by journalist Marilyn Beck in a syndicated newspaper report, and also as mentioned by Deborah Pratt at the February screening. He's apparently also slated to leap into a rape victim.

As of the end of July, according to Harriet Margulies, executive producer Donald P. Bellisario was still writing the eagerly-awaited resolution of the season-ending cliffhanger, with filming on it expected to begin the week of August 5. Asked for the title of this episode, Harriet said she didn't know. "I don't think even Don knows yet," she said. "It probably has a working title, but I don't think that'll do you much good." There has been no word on who Al might leap into in the season premiere, but we have been reliably informed that he's wearing a World War II uniform at the end of "Shock Theater." According to a fan's report from



the I-Con convention in April, Dean Stockwell expected to do "a few leaps" at the beginning of the season, presumably all in this episode. He was also counting on Al finally getting to "kiss the girl."

*The Observer's* Tucson staff did come up with a chart of seven or eight different scenarios to explain exactly where everybody is at the end of "Shock Theater." This includes various explanations on how Sam and Al come to be in those clothes, since clothing normally does not leap with Sam. The editor's favorite explanation places Sam in the 1995 Imaging Chamber (and probably unable to get out), replacing the 1995 Al, who would then be in the 1997 Waiting Room. Our 1997 Al is obviously in the 1940's, and we would hope that Sam Beaterman made it back from the 1997 Waiting Room. On the other hand, Sam could be in a coma in the mental hospital, or...well, never mind. Experience has shown that it's pointless to try to second-guess Donald P. Bellisario.

The season premiere is currently scheduled to air on September 18. ☼

## PQL Survey Results, Part One: The Average Member

by Tracy Ann Murray  
Executive Director, Research  
Project Quantum Leap

This is the first article in a series summarizing the results of the PQL survey which thirty-five of you filled out. The portrait of the average PQL member which follows was compiled from the basic data questions. This description is only the average. Our members have a wide range of backgrounds, religion, education and ethnic groups. The ages range from 15 to 60 and span the globe from California to Germany. But Ziggy says there's a 95% chance that each member will have one or more of the following characteristics listed below.

The average fan lives in the Eastern United States. She is 33 years old. She is of European and/or English descent and is Catholic though often lapsed. She has graduated from high school and attended and often graduated from college. She is single, but if she were married she would have two children with an average age of ten. Politically she has no affiliation. She is employed at a position in an office. She would like to be employed as a writer (preferably including writing for *Quantum Leap*). She is five feet five inches tall and 132 pounds if she cares to reveal her weight. She recycles her household waste.

The statistics make her sound kind of boring, but this average does not reflect the variety and oddities that our members present. Nevertheless the description above is an excellent demographic; just the type of audience members sponsors like to have for their shows.

Next time: Part Two of our series, "Our Favorite Things." ☼

## LEAPING OUT OF FASHION:

The Fashion Observer Replies to  
Some of Scott Bakula's Fans

PQL's so-called Fashion Observer recently received the following letter, here reprinted in its entirety:

Dear Fashion Observer:

We were upset and more than a little disappointed at comments made by the Fashion Observer concerning Scott Bakula's choice of clothing and the formation of the Committee To Get Scott Bakula A New Suit.

Unless Dean Stockwell or someone Scott really knows and loves is the unnamed Fashion Observer, we need to be very careful about the comments we make concerning the personal preferences of an actor who has given us so much. For all we know, his choices in clothes wear on talk shows, at screenings, etc. might have sentimental value or maybe just make him feel more comfortable in nervous settings. Maybe it's Chelsy's favorite suit and he wears it as often as he can for her. Who knows.

We're not trying to be holier-than-thou here. We've had a good laugh at seeing Scott in the same suit more than once. We call it his lucky suit and his choice to wear it, along with those white socks and cute little brown shoes, just makes us smile. And it makes it all the more easy for us to faint at the kind of "drop-dead" styles he gave us at the Emmy and Golden Globe shows.

Surprisingly enough, we talked about buying a new suit for Scott but then talked to someone who knows him well. She was surprised and more than a little hurt at our comments—leading us to rethink our position.

As much as we know Scott has a sense of humor and even if we've been fortunate enough to meet and talk with him, we still don't know Scott Bakula. Nor should we presume that because Dean jokes about Scott's fashion sense, that gives us fans a license to do so, too. Let's show some sensitivity here.

Alternate Idea. We're sure Scott Bakula has enough money to buy a new suit or hire a fashion consultant if he so desires, so how about urging Scott fans to each buy and/or donate a suit to their local homeless shelter or Salvation Army clothes store. There are folks out there who'd wear a jacket of any color just to stay warm. Because while Scott may indeed love the comment that he has no fashion sense and be delighted that a committee has been formed to get him a new suit, we think his heart would be warmed by, and he would be proud to know, fans that leapt to the opportunity to help someone in need. That, after all, is the spirit of *Quantum Leap*.

Sincerely Leaping,  
Darlene C. Lewis  
Constance Avino  
Margaret Hathaway

The Fashion Observer Replies:

Listen, ladies, Scott Bakula is a great actor, a terrific human being (and yes, a snappy dresser), but if he wears the Carmen Miranda outfit to the Emmys I'm gonna call him on it.\*

The Fashion Observer

\*This is a joke. Neither the Fashion Observer nor anyone else at PQL Headquarters believes that Scott will show up with fruit on his head.

The "Edirot" Replies (a bit more diplomatically):

Hmm. Personally, I think it would be neat if he showed up at the Emmys with fruit on his head.

To be honest (and risk the undying resentment of somebody somewhere), the original idea of the fictitious Committee for a Scott Bakula Suit (as I called it) was mine. The idea was then developed by someone else as a brief satire on critics in general and fashion critics in particular (with a little bit of the Dean's Star campaign thrown in for fun). The result was printed with my approval.

Over two months later, the above letter arrived. On first reading, I agreed with much of what is said in the letter, but on reflection I've decided it would be an overreaction to feel too guilty about our little joke. A careful reading of the column reveals that we never said we didn't like the "lucky suit," nor accused Scott Bakula of having no fashion sense. As was pointed out in the column, he has shown that he has an excellent fashion sense when he feels the occasion demands it. Greedy fans that we are, we simply wish to see him exercise it as often as possible!

Nevertheless, I sincerely regret any possibility that Scott or anyone around him (or his fans for that matter) may have been hurt by our comments. In light of this, I hereby declare our fictitious Committee dissolved. The article was not intended to raise any actual money for buying Scott Bakula a suit (Do I have to say it again? It was a joke, folks!), and we heartily endorse the idea of donating clothing where it will do the most good. As it happens, this is something I do regularly anyway. (Used clothing, though. I'm too broke to actually buy clothes for anyone, actor or homeless person or even myself!)

I would also like to state that we in no way intended to demean or belittle someone we consider one of the finest and most generous actors around today. We frankly believe, however, that Mr. Bakula is far too busy to waste his time worrying about an obviously friendly piece of satire which took up half a column in the middle of a fanzine he's almost certainly never seen. Come on, people! He's a wonderful actor and a nice man, but he doesn't belong on a pedestal, and he doesn't need to be protected from the tiniest hint of possible criticism.

Sincerely something,  
Karen Funk Blocher  
"Edirot" ☘

*The Observer Interview:*

## Richard Herd

April 14, 1991, Tucson AZ

Interview by Karen Funk Blocher *et al*

Transcribed by Teresa Murray

*On the second day of the Michael Landon Tennis Classic in Tucson, a large PQL contingent surprised Richard Herd as he came off the court after his first match of the day. Joan Dodson and Kris Arnold both came down from Phoenix for the morning. Karen Blocher, Teresa Murray and Dimitra Catsaros represented the Tucson chapter [okay, except for Tracy Murray we are the Tucson chapter.]*

*In an effort to avoid the Arizona sun, we found a shady spot and a picnic table. After presenting Mr. Herd with an honorary membership and several buttons, we got started. The interview tape begins in mid-conversation, as Herd talks about the possibility of an Emmy nomination for his guest appearance in "Future Boy":*

RICHARD HERD: ...would you try to rerun the show as close as possible to the voting? [general laughter] Because I didn't take any ad or anything when I did the show. But what you do is when you get close to the voting, there's a magazine that goes out to every member of the Academy.

JOAN: Is that the *Emmy Magazine*?

HERD: Yeah, yeah. So it kind of behooves you to remind people, you know. And they usually do that. They'll do "For Your Consideration." So I'm gonna ootz 'em about that. I said, "Gee, that would be terrific if you could rerun it, just a week or two before the voting." [It should be noted that Belisarius Productions did submit Herd's name "For your Emmy consideration" in the Quantum Leap ad. They also reran "Future Boy" during the strategic period in question—as part of Quantum Leap Week.—KFB] Well, it's like—

JOAN: When do they vote? Do you know?

TERESA: The nominations are what? August, when they come out?

HERD: It's a long thing. I know they just mailed it in. April, May, June...I think it's around June; June or July.

You know they did something that I think is terrible. They've taken the supporting actors, the guest stars, and they now give them their awards off air. I think it's lousy.

KRIS: Yeah.

TERESA: I knew I hadn't seen it last year. And I had seen it before, because I remember James Coco when he won for *St. Elsewhere* or something.

HERD: It's awful. They have time for all this other nonsense.

KRIS: Right.

HERD: You know, I think they mention it.

TERESA: Would it help if we wrote and said we wanted

to see it on air?

HERD: Well, I know a lot of people have complained about it because...you take, what, two minutes or a minute, and they have all this time for these dance numbers, singing. It's just silly.

KRIS: They're usually boring.

HERD: Bore you to death.

KRIS: Usually nothing to do with any of the shows.

RH [indicating Karen's *Quantum Leap* tote bag]: Did you make that? That sack?

KAREN: No. I lucked onto it at a convention actually. [indicating Teresa] She's been jealous ever since.

HERD: I have to tell you in all the events I've been to... I've been in a lot of events. You always run into, you know, some Trekkies, which, you know, I'm just borderline; but I have rarely, rarely run into V people.

TERESA: Yeah?

HERD: And I can see the enthusiasm that you all have for such a wonderful show. All I'm saying is that the following of that show must be something else. They got a wonderful share of the total. Because they were kind of a little curious to see if NBC would pick them up, because they weren't getting the numbers. And they put them back in their original slot. They got a great share.

JOAN: We were thrilled.

KAREN: We [QL fans] did everything we could to get as many people to write to NBC as possible, and it worked.

HERD: You have to. Yeah.

TERESA: Now, Karen has some questions. She didn't think I asked you enough.

HERD: Ask right away, Karen.

KAREN: Okay. How did you get into acting?

HERD: In high school. I was a musician. I lived in Brockton. And they had a—I think it was 25 or 50 cents a throw, you could take a fife or drums lesson. So I tried the fife and it didn't work. So I took up the drum. So I played in the drum and bugle corps. And they [also] had the drum and fife corps. And then we went back to Boston. Then I played in the high school band. And to pick up extra money, four or five of us got together. We had a quartet and a quintet. And we used to play at the political rallies and weddings and pick up fifteen, twenty bucks over the weekend. It was not a lot of money, but it was a lot of money *then*. And they used to give us the high school band room. They allowed us to use it to rehearse.

And there was a bunch of actors from college, high school and so forth, Radcliffe and Harvard. And they were doing a radio show called *Fiction Theater* in Quincy, Mass.. So we got to know them, and they asked me to audition and I did. I auditioned for—I'll never forget it—Rambeau, the turnkey in *The Tale of Two Cities*. [It was] a radio show and I got it.

So then I started doing radio every Saturday, children's theater, and then I went from radio children's theater to stage children's theater in the Boston Children's Theater

Company. And then I auditioned for an apprenticeship at the Boston Summer Theater. That was owned by Lee Falk and Al Capp, you know, the cartoonists. And I got a two year apprenticeship. So I got my apprenticeship at the end of my sophomore year in high school. So when I got out of high school, I had my Equity card. I remember the day I got it.

The next summer they got me my first professional job up in Bar Harbor in the resident company. And it was a star house, and you had to fill in with all the other parts. Claude Rains came through and Edward Everett Horton and Victor Jory and any star at that time.

So I went from there and I went down to New York and I studied. And I went on the road and I did Off-Broadway, Broadway, television and soap opera on *Secret Storm* when it was live.

You know, I've done like 130, 140 plays. I was brought out to California in a pilot with Nick Mancuso and Christine Monte called *Shack*, and it became a movie of the week called *Dr. Scorpio*. Yeah, *Dr. Scorpio*, and it didn't sell. It was a wonderful series.

But I got a film at Universal. So I went back and did *All the President's Men*. And I had this film. So Universal would bring me out to do jobs, and somebody saw me in something and they put me in *China Syndrome*.

You know, I do have a slight regret, though. It's not really a haunting regret. I started so young. I'll be a member of the union forty years in 1993. I'll be a professional actor forty years. And I would have liked to have tasted something else. I mean I do all the things. I write and produce and paint and all that.

KAREN: What was the process of being cast as Captain Galaxy?

HERD: Well, I'm going to tell you, that happened very strangely. Unbeknownst to me they had, evidently, seen a ton of comedians, all kinds of comedians. And I was in town, I call it, in Hollywood. And I was doing something and it just happened.

I usually check in with my wife or my machine, but there was nothing going on that day and I—for some reason I checked in. It was like five minutes to 12:00 and my wife was home and she said, "You've got to get to Universal by 12:30. Now there's this role blah blah blah blah, Captain Galaxy."

And I said, "12:30? I'm not even dressed or anything."

And she says, "you gotta be dressed and blah blah." So I got all the way back to Sherman Oaks. I changed. I got to Universal. I was five minutes late.

So it was 12:35 and I hadn't seen the script. You know, they told me a little bit about it. I went in and I read for Don and Deborah and the director and everybody. And I loved it. It was just wonderful. And I didn't really know what the story was all about. I didn't know anything about his daughter or his wife. It was the on-camera stuff.

So I read it and they said would you wait and I went out,

and at ten minutes to 1:00 they sent me to wardrobe. And I started working the next day. I didn't realize how large the role was. I was very excited about it.

No, I didn't start the next day. I was supposed to, but they had a problem because they had to fit us to the suit. The guy thought I was gonna start the next day doing some scenes without the suit. That was a Wednesday. I started Friday. And the first scene we did was in a roller rink.

So that's how I got that job. And I think they had an actor who had a conflict and they had already measured him for the suit. Fate is a strange thing.

TERESA: You don't know who that would be?

HERD: No, I could find out. But he had some other job.

TERESA: Maybe Tommy would know.

HERD: Tommy Thompson?

TERESA: Yeah.

HERD: Now that was a treat. Tommy Thompson, what a wonderful man, what a wonderful script he wrote [*honest, Tommy, that's what he said*].

KAREN: He's great.

HERD: And he's a sweetheart. He and Jan, his wife, lovely, lovely people. Yeah, I really enjoyed doing that script. You don't really get an opportunity.... You know, that script had a lot of humanity and it wasn't an A to B script. It was kind of the full spectrum of emotion and being a family man and so forth. It had a lot of depth. It's what television used to be. What television should be. That's how I got that job.

KAREN: Did the script change much from the time you first saw it?

HERD: Maybe a word here, a word there. That happens a lot on other shows. I would always get pink, blue pages and yellow pages. It didn't happen that much on *Quantum Leap*. A few changes, but no big deal. Nothing, nothing of any importance.

KAREN: Do you know why Moe's name was changed from Hirsch to Stein? Because the call sheet has Hirsch.

HERD: I really don't know. I thought they might change it to Moe Callahan. You know, Moe Stein. And then I thought to myself, it was unusual, too, for an actor back then when Moe was working in the theater, doing the sort of roles that he was doing, it's strange that he didn't change his name. Because, you know, as I said to Dimitra there, the people [didn't] want the simplistic names. But Moe Stein's a good name. I have no idea. You see they have legal searches and if they find a Moe Hirsch.... You know they have a company that they hire to search all these names. Then if Moe Hirsch wants to turn around and sue, he could sue. So they searched and they didn't find any Moe Stein, so they used Stein; that's what happened. They change names a lot and that's the reason: a legal reason.

TERESA: So there is a Moe Hirsch in St. Louis.

HERD: In St. Louis. Yes, that's it. You got it. You got it.

TERESA: And he is not Captain Galaxy.

HERD: After the show he might think he is.



KAREN: Had you seen a *Quantum Leap* before you...  
 HERD: Oh, yeah, sure. I'd watch it. I had a friend of mine...I knew Don Bellisario in New York many years ago. I had met Don, but I had never worked with him, and then I had always, you know, liked Dean Stockwell as an actor. He's had an incredible career. So I knew Don. And Dean Stockwell going to television, I think that enhanced the, you know, made the show better. And Scott with his New York background, you know as an actor, I think they're both good actors. And both people who have had an enormous amount of theater experience and training. That's I think another reason why I liked working that show. It's wonderful to work with people that are theater trained. And they were theater trained, did a lot of theater. So that's why it was so much fun.

KAREN: You've talked before about the family feeling on the set. Was it a difficult shoot from a schedule point of view?

HERD: I didn't notice it. You see when you...I rarely...a lot of times I leave the set and go to the honey wagon and read a magazine or a book and take a nap. And there are always a few moments to do that. I really didn't want to do that on *Quantum Leap*. I hung out, got to know everybody and, you know, if I had to take a nap I'd take a nap in the chair. But basically when I was on the set even when I wasn't working in some of the scenes, I'd just stay there, because there was such a nice feeling.

And also when you're working on a schedule like that, it's always easier to stay close by because it saves everybody time and trouble on the set-ups. A lot of actors will set the master shot and then they'll go back to the honey wagon, and then they gotta go and get you and have a rehearsal and they'll go back to the honey wagon. Once you have the rehearsal you got a lot of time, you got about a half hour. So you can do what you want, but once you get out there you should really stay out there. And I found it pleasurable to stay out there, because it's a very ensemble feeling on the set, very supportive.

KAREN: I was told at the time that the episode took a little bit longer than average to shoot. Was that just the Thanksgiving break or did...

HERD: I don't know. I thought all those shows took eight, nine or ten days. You see I have no history. I don't know how long other shows took. But I think our show took as long as any other show. And we were moving right along; we didn't bog down anywhere. I think it was, was it Michael Switzer? Did he direct it?

PQL MEMBERS: [General agreement]

HERD: I mean he moved us right along and Mike Watkins, the director of photography; a great guy, great guy.

JOAN and KAREN: Yeah. Yeah.

HERD: What does he call him? He calls him BMW. Scott calls him BMW. Big Mike Watkins. But they're all...and I think he's a feature director of photography, too. That's another difference. They've got, the quality of technicians

on that show is very good, very good quality.

KAREN: Did you have a favorite moment during the shooting?

HERD: Yeah, I did. I had two moments. The one where I explain about the string and Scott comes around and gives me another option of what to do with the string. The way he explains to me was so wonderful, about, you know, in your hand, sides touching each other, so you can go from one place to another. That was...I really liked that.

And then the other one was the getting back with my daughter, once I came out of my little oversize toaster that didn't work and our reconciliation. And I thought she was remarkable, Debra Stricklin. She's a very fine actress. She was just wonderful to work with. You see another thing about that show, there's a sense of spontaneity and improvisation. It's just like it's really happening. There's no premeditation and it has to do with the actors, because everybody...we have a term called "being out of your head." Which means that you're in the now, but you're not thinking. In other words, it's just happening. And it's...that's what makes the show so good because it's...it just...it happens. It's not thought, you know, it's not premeditated. It's not pedantic. It's just boom! You're there. You're in the now. There is no "result" acting. Still, it's beautiful, beautiful. And that comes from all those people, Debra, all of us, I think, on that show. And, I think, that's what they look for when they cast it. Maybe that's why that show's so good, now that I think of it. I guess all the actors have some kind of a strong theater background. I'm not putting down a television background, but there's nothing like a theater background. And I account my little thing, especially with Scott... I studied with Paul Sils, whose mother is Vi Spaulin and they established the Compass Theater, a company in Chicago, and Second City. And their whole thing is...the improv, you see, is—you already know what it is. But when you go into the now and into theater games, you don't know what's going to happen next. It's moment to moment and that's the great adventure about acting, but you have to allow yourself to work without a net. You know, you just *voop!* and hope it works. That's the fun of that show.

KAREN: We get the impression that there's a real blurring for them between the role and the actor. I've heard everybody there refer to Scott as Sam and vice-versa, including Scott.

HERD: That's what happens.

KAREN: Any thoughts to offer us on Moe as a character?  
 HERD: Yeah, well, I find Moe to be a distractedly innocent, loving man who really did not intend to injure the relationship with his wife or lose the love of his child, but he got so obsessed and possessed by the business and by the success and the perks of the business, which happens to a lot of people even in television, that he lost focus. This was when he was a younger actor and he was just caught up in himself, caught up in himself totally. And he reached a

point in his life where he found that this was not life. This was just something he did as a living. He turned around and his daughter was grown up and his wife had died. So what did he have? And he must have gone through, not must have, he did go through some sort of a cauldron of despair and depression. He must have gone into a deep depression. Because, you notice, he wasn't out there doing those great shows any more. He was doing *Captain Galaxy*. So he wasn't in demand as the kind of actor he had been years before. So he must have at some time realized that and he said, "This is where I end up. Even though I love kids, I mean I'm not the actor that I thought I was. And look what I've lost, thinking that I was the actor that I was, with all the perks and the attention and the flattery. What is all that? It's hollow. It's a handful of dust."

So he thought in his childlike mind, not childlike, he's a mature man, but because of being an actor and the imagination he had he figured, well, he'll build a time machine and he'll be able to go back in time and get a bad review so he could not be the success that he wanted to be and, like he says, be the husband he should have been and the father he wanted to be.

There's an object lesson to be learned there, because that happens to a lot of people. Our life is right in front of us and the things that are important and we don't see them, because we get obsessed and devoured by materialistic things. And there are so many things, like Moe, he didn't.... We're blind. And then he woke up. And then at the end of his life he got the love of his daughter. And you see Moe had a realistic part in him. And he had this dreamer and I think the thing that saved him was the dreamer. And the thing that destroyed him was the realistic part of his life. So in the end he gets the realism back and he goes back. That was my feeling about Moe.

KAREN: Now, you did *Secret Storm* and other tv in the fifties. Did you consider the set of "Future Boy," the *Captain Galaxy* set *per se*, fairly accurate in that respect?

HERD: When I was a young actor in New York...see, television was all live then. I mean, when you did it, everybody was watching it. And like on *Secret Storm* I'd come in in the morning and I'd rehearse and we'd go on live at one o'clock, half-hour show. Then we'd rehearse, go home, come in the next morning, rehearse. Well, boom, boom, boom. But there was a show on at that time that an actor friend of mine, an older actor friend of mine at that time, had been on for many years, called *Captain Video*. And *Captain Video* was a sort of futuristic guy. And then I remember looking at the *Flash Gordon* thing and some of their sets. And I'd seen the *Captain Video* set as well. So there were, there was more sophistication on the *Captain Galaxy* show, a little more sophistication. But it was very close. It was very close to what was. And I think the only reason there was sophistication...you see, if you had watched *Quantum Leap*, that show, on a 1954 television set, black and white, you would have got exactly the feeling that

they're trying to convey. You see, but when you do a show like that that takes you back into time, it would be wonderful if somehow they could do shows in black and white that were before color, and do the color shows when there was color, because the audience would be viewing it as the way they would at that particular time in time and space. See, so that's the only difference. My thing is that if the *Captain Galaxy*, if everything else had been done in color and all the *Captain Galaxy* portions had been done in black and white. KAREN: Of course, you wouldn't have seen the silver lamé as well.

HERD: And another thing, it's...see, the reason for color, and that's why they're colorizing, is that if you have a color film [it] makes millions more than a black and white film.

TERESA: Even if the black and white film's better.

HERD: That's right. That's right. But that way then you would have actually seen...that way it would have looked just like it was in the fifties. I'm not finding fault, and as a matter of fact I didn't think of it then. I'm just thinking of it now, but that was not a thought at that time.

KAREN: Have you played many other eccentric characters over the years?

HERD: As an actor in New York I did. But when I came out to California after I did *China Syndrome*—which was a wonderful experience—I couldn't get any more charm or... Somebody said that when I did Moe, it was kind of the romantic in me coming out; and I had done a lot of those as a young actor, but all they ever gave me after *The China Syndrome* were bosses, killers at a corporate level, a general, General Omar Bradley in *Ike: The War Years* with Bobby Duvall, and then I did *Fighting Back: the Rocky Blier Story*. I did *Chuck Knowle* [?], you know with Bob Urich. But I would always do leaders of men. Authority figures. Yeah, which was fine, but.... And I know I fought in *China Syndrome* to get one scene where I was just at home with the kids in the basement playing ping pong, so I would have the sense of just being an ordinary human being. And so that when you saw this man you would see what a monster he is. Yeah, so does that answer that.

KAREN: Have you been surprised by the response to "Future Boy?"

HERD: I have to tell you I have been. I have been, but while we were doing it, and I wasn't kidding, I was not kidding Don and Tommy, I said, "There's a series here. There's a series here about this guy who has this show," and I said, "Maybe it's a Saturday morning show for younger people, kids, you know, with the adult life in the background." I solicited heartily, and all they did was chuckle at me.

But I would say more than surprised, I was gratified. Because I hadn't had an opportunity to play a role like that for so long that I was gratified at the response. But I was more gratified, having had the opportunity to play a human being, a person, a real person, who just had some sort of delusion that he could correct something in his life. We all have that. I think Moe, most people can relate to him. But

I was surprised, but I was more gratified at having the opportunity to play that role. And I didn't realize until I read the script, and I didn't read the script until after I had the job, so I didn't know the treasure that I had.

Plus the opportunity of working with those people. I'd go back like *that*, but you see you can't once you play a character on that show. I've done other shows where I've gone back four, five, or six times as the same character. You know, you do a show and then, boom, they write a show for you and they bring you back. That's happened to me several times. I don't know how it could happen on this show.

TERESA: They have had actors back.

KAREN: Oh, as another character. They do.

HERD: In different roles?

KAREN: Yeah. And once you've been in a Bellisario show, they seem to...

HERD: Oh, another role, yeah. Yeah.

KAREN: But W. K. Stratton played two different characters a couple of years apart.

HERD: He's wonderful, W. K.. I liked W. K.. He was so good in *Baa Baa Black Sheep*.

KAREN: And Teddy Wilson.

HERD: Teddy. Yeah, Teddy's a lovely man. He was there [at the Quantum Leap wrap party] that night. W. K. was there, too.

KAREN: That's great. Have there been responses in job terms from this?

HERD: I got calls from people I hadn't talked to in years. I got calls from people I never expected to get calls from. I got a level of recognition just from the public when I would go somewhere; I'd have my hat on, my glasses and people said, "I loved you in *Quantum Leap*." Or they'd say, "Hi, Captain Galaxy." It was remarkable. You see, when you do a series and you're on two, three, four, six, seven times you get that sense of recognition, but just having done the show once, it was incredible. It was really incredible. And it continues.

JOAN: Obviously.

HERD: And the show was what? I remember the date, March 13th. And the show was just about a month ago. And it just pops up in the oddest place. It's wonderful.

TERESA: Tennis tournaments too, huh?

HERD: Well, just walking into a store to buy something. I'll be somewhere. So it's wonderful. And you know, I got like...you're unshaven or you're this or you're that and they'll say, "Oh, hi, Captain Galaxy. Did you get that costume?" I tried to get it and I told you they had already rented them out. I really tried. I called Jean-Pierre; he's a wonderful costume designer. I did get a triangle hat.

TERESA: You didn't bring it with you, right?

HERD: No, it's locked away in my closet. I got a pyramid hat.

KRIS: Just wear it when you need some extra energy.

HERD: Yes, I believe in that.

KAREN: That's very New Age, that whole thing. He would fit right in in Sedona, Arizona.

HERD: Yes, that's right. He would. He would.

KAREN: Go into a vortex or something.

HERD: I could open up a restaurant, "Captain Galaxy's Galaxy Burgers."

KAREN: How did you hurt your knee? [He's wearing a knee brace to play tennis.]

HERD: Oh, I did a picture called *Gleaming the Cube* with Christian Slater. I did another bad guy in that. A skateboard picture, but it was very good. Directed by Graham Clifford, who directed *Frances*, the Jessica Lange picture. And it was like the next to the last day of shooting. It was a very simple shot. I had to go over a wall about *this* high [about two and a half feet]. But all I had to do...I pull the gal out of a car at gunpoint.

I sat on the wall, and I pulled her over, and then I just spun around, put my legs down, and I had them build a platform so there was too much of a drop; and she crossed me and tried to get away, and then I pulled her back and then I turned around and I fired a couple of blanks. Simple thing. Well, we rehearsed it and I did it twice and they got it on camera. It was fine. The guy said, "Let's do it another time." [We] did it again. Went over and...you know those little round things sometimes that are in plywood, little pieces. Well, I landed on one of those, and my foot, when I turned to the left, my foot got jammed somehow. I mean, it wouldn't move. And so, when I turned, I heard this pop. And I just fell right down. And they got it on camera, this pop, and my cruciate ligament, which is in the front, which holds your knee from flopping back and forth, it just popped.

So they got me to the hospital, and then the next day they had an ice pack on it and they had a double for me on the wall there. But I went to this specialist. I went to this doctor and everything, and he said, you know, if I were like in my twenties or thirties they can't orthoscopically fix it; they'd have to take my knee, open it up. And he said, "I don't know what I might find in there. I might be able to fix it. I might have to put a piece of pig ligament in there, another piece of ligament." And he said, "I can't guarantee anything. Build up the muscle around there. Let's try a brace."

And he said it would have taken four months. I mean to cut it and then to lay around. I wouldn't have been able to move around for four or five months. And, you know, atrophy and all that. I said, "The devil with it. I'm too old for that."

He said he wouldn't do it anyway. He said, "Once you're past forty-five I wouldn't do an operation like that anyway." You gotta be a kid, because you got your life ahead of you. So, I couldn't ski any more. I had to quit skiing, even though they have a ski tog on here. There is a thing that fits to your ski boot. I can't do that. Can't do that. This [tennis] I'm just starting again.

TERESA: Did you do the stunt in "Future Boy" where he goes though the window?

HERD: Oh, no. That was Farnsworth. Diamond.

JOAN: Was it?

KRIS: I knew it.

HERD: And I met Diamond when he did his first job. He's the stunt guy on that, the coordinator. I worked with him in *F.I.S.T.*, with Stallone in Dubuque years ago. You know his dad?

JOAN: Mmm-hmm. Richard.

HERD: Right, yeah.

TERESA: Well, we do now at any rate.

KAREN: What have been working on since "Future Boy" wrapped?

HERD: Oh, well, what did I do? I had just come back. I did a one man show on Cecil B. DeMille in Denver, and I'd just come back, and I'd only been back a week and I did "Future Boy." And then the following week I got a call. They asked me to do the west coast premiere of *Other People's Money*, which has since been made into a film with Danny DeVito and Gregory Peck. In it I played another nice guy. I couldn't turn it down, because it's such a wonderful role. So I did that for four months. Then I came back about three weeks ago and there's a wonderful writer by the name of John Stepling. I had done a play of his at the Mark Table Forum about three years ago and he wrote a play for me, a work in progress. So we did that as a work in progress at the Los Angeles Theater Company with Alan Mandel and Joe Spano from *Hill Street*.

KAREN: Oh, yeah.

HERD: And that took care of that. [*Getting up*] Oh, God! A mass of aches and pains. A pleasure to meet all you guys.

KRIS: You, too. Thank you very much.

HERD: You know, I'll be around. Thank you.

*"Quantum Leap. I like that. I like that a lot."*

—Moe Stein. ✿



Photo by Joan Dodson

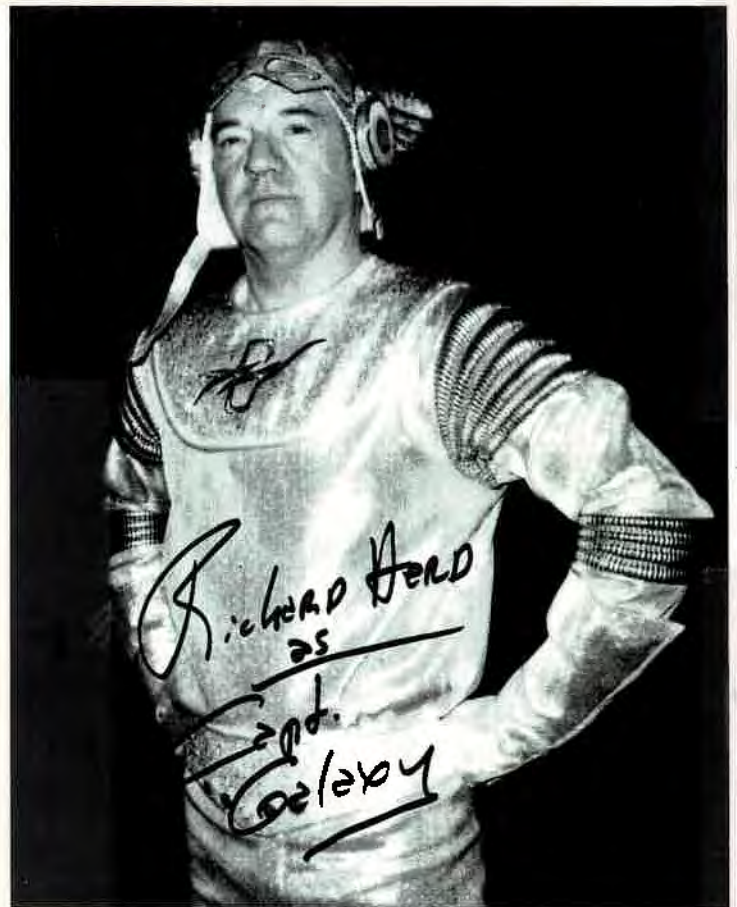


Photo by Jean-Pierre Dorléac

RICHARD HERD AS CAPTAIN GALAXY

## Time Cadets: Welcome to the Future

by Teresa Murray

Executive Director, Project Quantum Leap

In the last issue of *The Observer* we ran a little ad asking members to look for *T. J. Hooker*. The series, in which Richard Herd co-starred for several years, was and is being shamelessly pirated.

We would like to extend our gratitude and the accolade of Time Cadet to the following members for their enthusiastic detective work:

Kris Arnold of Gilbert, AZ  
Joan Dodson of Phoenix, AZ  
Dr. Joyce Hatcher of Livermore, CA  
Nancy Rapaglia of Methuen, MA  
Ann Raymont of Indianapolis, IN  
Diana Lynn Smith of Arvada, CO  
Patricia L. Stone of Atlanta, GA

Thank you all for sending the *TV Guide* clippings. If *T. J. Hooker* is being shown in your area, and you're not listed above, let us know and we'll forward the information to Mr. Herd. ✿

*Necessary Roughness:*  
**What Scott Bakula Did On  
 His Summer Vacation**  
**(Part One: Texas Sojourn)**  
 by Julie Barrett

Whoever said that only mad dogs and Englishmen were foolish enough to stay out in the afternoon sun never met a Texan. Or a fan.

The movie camera were once again rolling in North Texas this summer, and one of the feature films being shot was called *Necessary Roughness*. Scott Bakula is one of the stars of the Paramount picture due out this fall. When the studio put out the calls for extras, I took a day off from my job and headed up to Denton, Texas for my shot at stardom. Along with several thousand others.

*Necessary Roughness* has a plot right out of Texas athletics, so it seemed logical the shoot would be in this state. But you know Hollywood. They almost shot the movie in Tempe, Arizona (sorry, PQL folks!), but they chose the University of North Texas. Seriously, Texas has managed a bit of a reputation for "shady" football recruiting. You see, football is an unofficial religion in Texas. Schools and school boosters have been known to do almost anything to get a winning team. That's where we pick up the plot:

The mythical North Texas State University Fighting Armadillos has been busted for recruiting violations, big time. Since they want to keep their football program, they bring in two honest coaches (Hector Elizondo and Robert Loggia) to build a football team with whoever they can find. The star of the team is a 34-year-old quarterback played by Scott Bakula. Scott's character was a standout in high school, but he had to go back and work the family farm after graduation. So, in theory, the man is still eligible to play football. As if playing football after all these years isn't enough, he's falling in love with his Journalism teacher. The place kicker is a girl—played by swimsuit model Kathy Ireland. Standup comedian Larry Miller plays a dean who is determined to sink the football program.

The first shoot I went to was supposed to be one of the first games of the season. I ended up sitting in the visitors' bleachers, which meant I had to boo Scott and his team. Let me tell you, that was rough, but when you're an actor, you have to make sacrifices for your craft. Besides, they were giving away all of the cool prizes on our side of the field. Actually, I think they had most of the off-campus extras and a lot of UNT students on the visitors' side, because at this point in the film the "good guys" are so lousy no one shows up at the games.

Those of you who have been on a set know that a lot of filming is playing the game of hurry up and wait. We rehearsed our yells. They rehearsed the teams coming out

of the lockerrooms. We all rehearsed together. Then, when the excitement level was at a fever pitch, they broke for fifteen minutes to set up the shot. Finally, a guy with a huge clapper (I thought they had a cure for that!) hit the sticks and



Photo by Julie Barrett

the shoot was on—for two minutes. Then they had to shoot the scene from another angle. We went through the entire process again. Even though they had very few flubs, the shoot lasted about four hours.

There were several QL fans there, and most of their free time was spent Scott-spotting. I was glad I had my camera with the monster lens. Still, it was difficult to tell when Scott or his double was on the field, especially because the actors on the football team were helmeted for much of the time. We finally figured out when he was taking warm-up throws because someone else caught the ball when it came back to him. Apparently this was to protect his hands, and not out of some "star" trip, because Scott was in there hustling like a football player even when the cameras were off.

After they finished with the extras, Scott came over to our side of the field and signed autographs. One of the crew kept trying to take him off, and he kept staying on. It was obvious that he didn't want to disappoint anyone, and that he was sorry he had to finally be pulled away.

The next shoot took place at night, and we made it a family affair, taking Paul and Christopher along. I'll have to admit it was pretty much like the day shoot, only I didn't come home with a monster sunburn (yes, I used sunscreen). This time we got to sit on Scott's side of the field—and his trailer was on the other side! He spent quite a bit of time on the field running plays, and came over to the stands a couple of times to talk and sign autographs. The poor guy was signing photos and pieces of paper just as fast as he could, so he could do as many as possible. He made a lot of fans happy that night.

Like last time, we did a lot of yelling and cheering (except this time it was for Scott's team), and waiting around for shots to be set up. Naturally, a small knot of diehard *QL* fans formed, and we all swapped stories. My



Photo by Julie Barrett

## What Scott Bakula Did On His Summer Vacation

### Part Two: The Streets of Chicago

by Karen Funk Blocher  
(compiled from various reports)

There's been no rest for Scott Bakula this summer. When shooting wrapped on his Texas movie, Paramount's *Necessary Roughness*, Scott immediately "leaped" all the way to Chicago to film an NBC tv movie, *An Eye For An Eye*. Filming on the latter began in mid-June, and was scheduled to be completed in time for a brief vacation in early July before shooting was to begin on *Quantum Leap*'s fourth season. However, the film business being what it is, *An Eye For An Eye* ran a little behind on its shooting schedule. As a result, *Quantum Leap* began filming on July 16th—just one day late, and poor Scott got no time off at all.

In *An Eye For An Eye*, according to a press release, "Bakula plays a New York City police detective who finds himself ostracized from the rest of the force when he takes a public stand against the death penalty."

What else do we know about this film? Mary Schmidt of Madison, WI reports that a casting call for extras went out, asking that auditioners come dressed in 60's clothing. But Chicago *QL* fans overall found it difficult to learn anything about the film, particularly details on where location shooting would take place. PQL member Michelle

two-year-old son, Christopher, was having a blast. He kept yelling, "Sam! Sam!" I took him down for a close look when Scott was signing autographs, and the kid went crazy.

Filming for the movie wrapped in June, and everyone is pretty excited about the movie. I might mention some of the heavyweight talent behind the camera. Howard Koch, Jr. is the executive producer. His credits include *Heaven Can Wait* and *Gorky Park*. Stan Dragoti (*Love at First Bite*, *She's Out of Control*) directed the film. The on-camera talent, which also includes comic Sinbad and a host of football greats, speaks for itself.

As if having Scott Bakula in the area wasn't enough, Oliver Stone was also in the area filming scenes for his upcoming movie on the JFK assassination. Kevin Costner stars in this film, and the local papers were full of reports of Bakula and Costner sightings.

Watch for *Necessary Roughness* to be out around October. Watch for me, too. I'll be one of the 10,000 screaming extras. ❀

*Note: There will be a set of Necessary Roughness trading cards available this fall. They should be for sale in stores, or from Pro Set, 17250 Dallas Parkway, Dallas, TX 75248-1144. They also did the Bill & Ted cards.*

Jaworski did manage to be present for one six-hour night-time shoot on the streets of Chicago. According to the newsletter *Leapin' In* (based on a posting on Prodigy), her perseverance was rewarded with the sight of Scott running out of a disco into an alley, finding another policeman dead, and then running across the street. As with the last few minutes of *Sibling Rivalry* last year, Scott was seen wearing surprising hair for this film, in this case a mustache and sideburns.

In Texas the month before, the cable channel E! asked Scott what he liked to do on his summer vacation, and Scott ruefully replied that he didn't have time for summer vacations any more—certainly true this year. If he did have one, the actor went on, he would like to play tennis and golf, travel, lie on the beach, build "major sand castles," and drink cream soda floats. It appears he did travel this summer—at least to Texas and Chicago—but it's doubtful that he got much of the rest of it in. As Scott put it to Faith Daniels in a November, 1990 interview, "you kind of have to make [movies] when they come." When Daniels accused him of being a workaholic, Scott denied the label, but conceded that he enjoyed coming to work in the morning, especially to shoot *Quantum Leap*.

Incidentally, the Baker-Winokur-Ryder press release about *An Eye For An Eye* concludes with this quotation from the *New York Times*: "Scott Bakula probably has the most demanding and rewarding job on weekly television. Mr. Bakula jumps from one character to another with thoroughly impressive and charming aplomb...this actor seems to revel in versatility." ❀

## What Dean Stockwell Did On His Summer Vacation (New York Interlude, April 1991) by Candyce B. Nathanson-Goldstein

I am *not* Sam Beckett. I am *not* a quantum physicist. I do *not* leap about in time. But...when I found out that Dean Stockwell (*my* Dean Stockwell) was coming to the ICON-X Convention in Stony Brook, NY, it was as if I *did* leap into someone else's molecules. Usually laid-back and quiet, I became like a raving lunatic—moving mountains in order to attend the convention. The fact that I had school, the fact that I had the flu, the fact that New York suffered its worst weather in months did *not* stop me. I cut school, took off of work to rest and simply got wet in the pouring rain. But I went (with my son Evan) to see *my* Dean Stockwell.

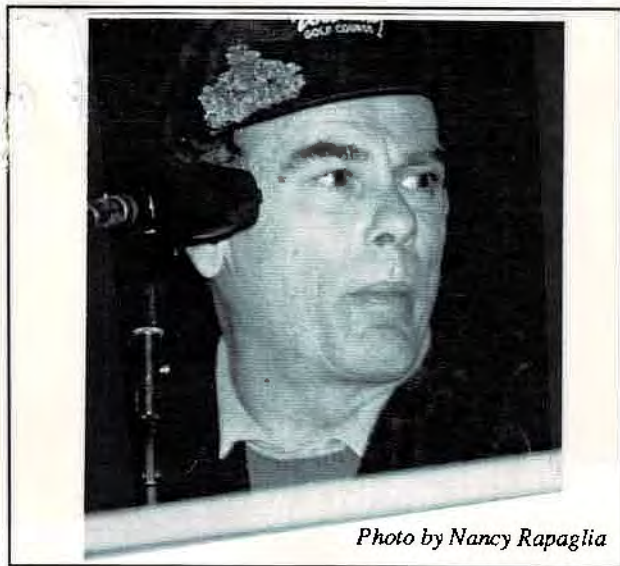


Photo by Nancy Rapaglia

ICON is a little different from the conventions that I had attended before. It is a place where many sf writers, cartoonists, and tv performers come as guests and meet with their fans. It has a nice, informal air about it and allows one to get really close to the guests. Dean was scheduled to hold three speaking sessions. Many of the same questions were asked at each session. Of course, I went to all three sessions, taping two of them, and spending the night in between at a local hotel. Dean patiently answered the questions posed to him by his fans.

The age span of the *Quantum Leap* aficionados present was quite wide. There were youngsters (and I could tell Dean loves children), teenagers (I saw one of my daughter's friends), and adults. There seemed to be a split between the male and female fans.

People seemed to get pleasure out of dissecting the show. Questions came up about the Imaging Chamber, the Waiting Room, what might be coming up for Al, what

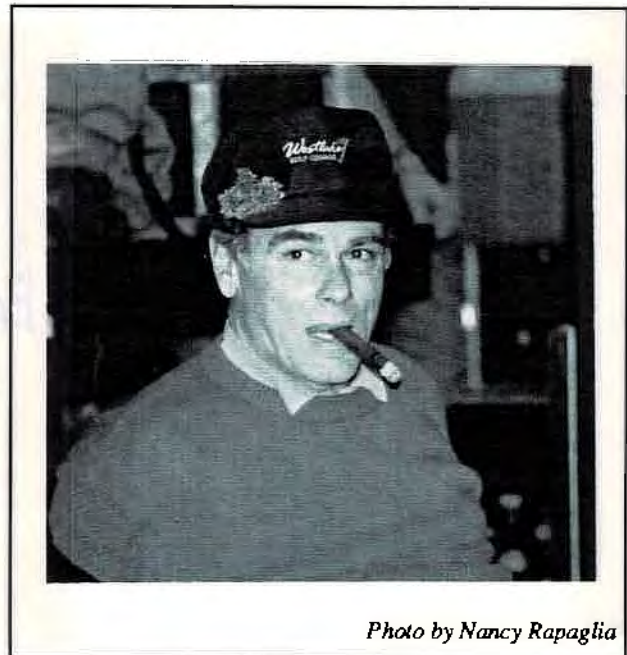


Photo by Nancy Rapaglia

might be in the works for Sam, etc.. I realized a lot of people (including myself) have never seen the pilot. Dean complained about his new hand link, saying it was like a Lego toy.

Dean does *not* dress like his character, Al, nor did he strike me as being outgoing and flamboyant. But he certainly cared about his fans. Over and over, he answered questions about his past movie roles, his reasons for leaving the business, and his "good fortune" in becoming part of *Quantum Leap*. He spoke very highly of Scott and Don Bellisario. He filled us in on the upcoming cliffhanger (as it was then), which, as we all know, was absolutely phenomenal.

There were several autograph and picture-taking sessions. At the Saturday night panel, I went to the mike to state that I thought *Quantum Leap* was a high quality show and that I looked for Al each week to bring his special pizzazz to the stories. I thanked him also for his environmental work. When it got close to 11:00 PM, Dean said he wouldn't be signing autographs, and that he would do so the next day. When moans were heard from the audience that not everyone would be there the next day, Dean agreed to stay and sign. I really wanted to jump all over him but fought to contain myself. After all, I wouldn't want to hurt Dean in any way.

In Sunday, I saw Dean strolling through the vendors' area looking at some books. I wanted desperately to talk to him and I went over and thanked him for travelling all the way to New York. Then I let him browse some more.

Having read so much about all the *Quantum Leap* activities on the West Coast, I never dreamt that I—3,000 miles away—would be able to meet and be in the same room with Dean Stockwell. It was a weekend I'll never forget. ✿

Dean Stockwell Speaks, Part One:  
QUESTIONS AND ANSWERS:  
I-CON X

Stonybrook NY, April 20, 1991

transcribed by Nancy Rapaglia

STOCKWELL: For me it's a big deal to sit down. I never get to sit down on *Quantum Leap*, [laughter] because I'd go through the chair, naturally.

I'm a little jetlagged, but I'm feeling pretty good, very happy to be here on Long Island. I'm feeling especially well because since we stopped shooting this past season of *Quantum Leap*, we found out that we were picked up for 22 more, [applause] and that makes me feel nice and secure during the off season.

I want to tell you that I saw your friend and mine, Mr. Scott Bakula, yesterday. We were doing some looping—it's called looping; during the off season we have to do that quite frequently when there's something amiss with the sound and the dialogue. We have to redo the dialogue so it's nice and clear. He had just flown in from Dallas, Texas, where, yesterday and the weekend, he was doing his second feature film, the name of which I don't have with me. And I told him I was coming, and he said to send his regards and say hello to all of you. And I'm sure someone will ask me this question, so I'll give the answer before the question: he is definitely a wonderful person to work with, and he's become a true friend, and I can't say enough wonderful things about him.

And I'd like to tell you about our closing episode for this season, which is the cliffhanger, and then we can do some questions and answers, okay? I'm going to tell you this because I just think it's interesting, because you like the show. The last episode finds Sam in an insane asylum in the 1950's, and before I have a chance to give him any information to tell him who he is or anything, he's given electroshock treatment, by kind of a hostile orderly. And the shock treatment completely blasts away his personality, and when I find him, he's not Sam, he's Gloria. [laughter]

So through this episode he goes from one personality to another, of characters he's leaped into on the show. And the idea to get him back is, he has to have another shock treatment. And you see him in the shock treatment room, and they have him all strapped down, and they put the thing and they zap like *this*, and it's storming out, a lightning storm happening outside. And just as he gets the shock treatment, he leaps, and then you see us in a little park. It looks a little like a New England bay, and there's a cannon and a building. And I'm standing near the cannon, and he's laying on the grass.

And I say, "Sam? Are you okay?"

And he looks at me and says, [inaudible, probably:] "You must have leaped with me!"



I happen to notice what I'm wearing. I've got a uniform on. And he gets up and waves to me and says, "Come here."

And I go to walk to him—and I bump into the cannon. [laughter and applause] And then we both look towards the camera, and say "Oh, boy!" [laughter]

The show that's going to be a continuation of that has not been written yet, [inaudible] but anyway you heard it here first, directly from the hologram's mouth. [applause]

Now should we do some questions and answers?

QUESTION: What was it like to kiss Michelle Pfeiffer in *Married to the Mob*?

STOCKWELL: Not too shabby. [laughter] This is a beautiful girl, beautiful woman, and I respect her a great deal. She's serious about her work, very conscientious, very professional, and a very nice lady. And I really like her. I'm glad I got to kiss her...uhhhhh...! [laughter]

QUESTION: Could you do Duke Nukem's voice for me?

STOCKWELL: This is from a show called *Captain Planet* [and the Planetars—Ed.], and Duke Nukem is one of the villains, and he goes like this. [Dean laughs in Duke's voice] "I'll give those Planetars a sunbath and a little radiation!" That's it! [applause]

QUESTION: The clothes you wear on the show; do you wear those outside of it too?

STOCKWELL: No, those are just for the show. I dress quite a bit more conservatively. You see this jacket? It's from a movie I did about six years ago called *Beverly Hills Cop 2*. This is conservative. I don't wear that kind of thing. I like it on the show. The guy that does that, his name is Jean-Pierre Dorleac. He's quite a good costume designer.

QUESTION: Are you really kind of a ladies' man? [laughter]

STOCKWELL: No, that's part of the character. Mr. Bellisario, Don Bellisario who created the show, and created the beginnings of the character anyway in the pilot—because you can see that Al was a bit of a lech. Part of Mr. Bellisario's personality is in Al. And he projects it in his



shows. He's doing a new show now called *Tequila and Boner*, which will be on in the new season. It's about a cop and a dog, and the dog can sniff dope and catches criminals, and you can hear the dog's thoughts and the dog has a personality. And the personality is like Al, [he laughs] so you can see it's like coming from Don Bellisario.

QUESTION: How did you like playing Howard Hughes in *Tucker*?

STOCKWELL: I enjoyed it very much. A lot of people refer to what we do, that we actors do, as challenging. That particular one was in some small way a challenge, because other people had already played Howard Hughes. Some fine actors, that I respect a great deal, had already done it. So it was challenging in that respect.

QUESTION: How difficult was it for you to come back into entertainment and show business after you had left? And what made you want to go back into show business?

STOCKWELL: Well, the first time I left, I was sixteen years old, and I had been making films at MGM for nine years. And I was a child star and I didn't have much privacy, and I was working all the time. I couldn't be where I wanted to be; I couldn't play; so I needed to find anonymity, to just disappear. That's why I quit. Then I came back when I was 21.

I found it difficult at first because I really couldn't capitalize on what I learned as a child, since I was no longer a child. But I answered some ads, and got some interesting television roles. And then I got to play *Compulsion* on Broadway, and that started me doing quite well in the late 50's and into the 60's.

Other than that, the kind of work wasn't what I wanted. It was fourteen years before getting films like *Tucker* and *Married to the Mob*. There was that period of fourteen years where, like people say, I couldn't get arrested. And I was always available and wanting to work at the time, but it just wasn't the way the dice were falling. I wasn't very wanted. [He fakes a cry.]

QUESTION: Scott Bakula has a grey streak in his hair. [It's white, folks!—KFB] Did they do that for the show?

STOCKWELL: No, it's natural. Don Bellisario said, "The heck with it. Just leave it."

QUESTION: When Sam jumps in, where do people go when they're not there?

STOCKWELL: That's what we refer to on a lot of episodes. It's called the Waiting Room, and it's in the present—future—and usually the people in the Waiting Room think they've been abducted by aliens.

QUESTION: How did you go about getting the role in *Blue Velvet*?

STOCKWELL: I had done a job, a little movie in Mexico City [inaudible; the film was *To Kill a Stranger*, directed by Juan Lopez Moctezuma—Ed.]. ...I ran into this fellow carrying a script of *Dune*. And I had read the books to *Dune* and was a big fan, and still am.

So I got someone to help me meet this guy David

Lynch. I went ahead and asked if I could have a part in *Dune*. And he said, "Oh, the parts are all taken. Gosh, I'm really glad to meet you and see you, and I'm sorry."

So I said, in my mind, "Okay, I tried."

A couple of months later, I got a call from my agent that I was offered a part in *Dune*, because the other actor kept falling [?] out of it. And I was asked to call David.

So I called him. And the first thing he said, he apologized and said, "I'm sorry if I looked a little pale and shaken when I met you that day at the restaurant, but I thought you were dead. [laughter] And he had mistaken me for someone else, obviously. So I auditioned for the role, and got the part of Doctor Yueh in *Dune*. So later on, when—David likes to use people more than once—and when *Blue Velvet* came along he had told me about it, and he extended to me a role in it.

QUESTION: Are you a big Roy Orbison fan?

STOCKWELL: I'm much more of a Roy Orbison fan now. I was not a fan of his at all when the movie was done.

QUESTION: Other than your role on *Quantum Leap*, what else are you doing?

STOCKWELL: Well, right now it is our off season on hiatus, and I have my agent looking for films. Just yesterday I closed a deal where I will be doing another series. It's an NBC show called *Against All Odds*, and I will be the host. It's kind of like a people's story type [show]. [applause]

QUESTION: First thing I have to say is a message from a mutual friend, Sally Smith.

STOCKWELL: Aha.

QUESTION: She said she wishes you well on your first convention.

STOCKWELL: My first convention? [Dean Stockwell was at *Star Fest* in Denver in March, 1990, as reported in detail in *The Imaging Chamber* #3—Ed.]

QUESTION: Yeah.

STOCKWELL: Okay.

QUESTION: Second, could you talk a little about your family? [inaudible]

STOCKWELL: I'm a second generation [actor]. My mother was in vaudeville, was a dancer and a singer and comedienne for a few years, at least up until she had her first child, which was my brother Guy, who is also an actor and a teacher. My father was a singer, and he did quite well in musical comedies. He was the voice of Prince Charming in *Snow White and the Seven Dwarfs*. And that's about it.

QUESTION: I saw you on *Bloopers and Practical Jokes*. What other types of pranks go on, on the set?

STOCKWELL: Well, we have some jokers on the crew. The camera operator, who is leaving the show, unfortunately, was one of the best jokers. They seem to like to pick on me.

One frequently is the tape ball throwers. They use a lot of tape around the cameras, for lights, mostly, though [also] on the floors to mark where the actors stand or the dolly

moves. And they take the tape [and] roll it into balls. Quite frequently, they go whistling through the air right up until we roll the film, and you see hundreds of these lying around. It's wicked funny.

QUESTION: Hi. Mercedes Ruehl, from *Married to the Mob*; [inaudible question about Ruehl, and then inaudible beginning of next question by same person:] ...which do you think, of film, theater and television you most enjoy?

STOCKWELL: I'm very fond of Mercedes Ruehl. She played my wife in *Married to the Mob*. She was the one that gunned me down in my dream. [laughter] She's very sweet; I love her.

As far as choosing between stage, film and television, of course, I don't really have that strong a preference. Each is approached differently.

QUESTION: On *Quantum Leap* they always have Sam, Scott Bakula, sing different songs. Have they ever considered maybe taping it for an album?

STOCKWELL: I have heard somehow about an album. I don't know if there is enough material yet to make a soundtrack. but I'm asked this question all the time. So there is a lot of interest in it.

QUESTION: Like others here. I'm very impressed by the great job you did on Howard Hughes. I was wondering if there were any particular roles that you haven't played yet, that are the kinds of roles you would really like to do.

STOCKWELL: Well, frankly, I've had it in my mind that I'd like to be the host of a television show, and now I just got that right off the bat. As far as a specific particular role, I do like to do anything with comedy. I'm fascinated with comedy, and humorous acting.

QUESTION: We're always hearing references to the Waiting Room. Will there be any episodes where the Waiting Room will take a major plot, in seeing what happens on the other side?

STOCKWELL: Again, that's possible. I think it's possible, and it would be fun to develop at least part of an episode to see what the Waiting Room is like. It might be done.

QUESTION: Is there any episode in the future that you would like to do?

STOCKWELL: The environmental one is the most important to me, because I'm very concerned with the environment and what's going on, discussing the ozone and everything. We have a staff of writers, and they have come up with some great ideas for shows; and considering that we've done about 54, 55 hours of *Quantum Leap*, that's a lot of episodes. And I think that clearly the majority of them have been very interesting. So we have to leave that part of it up to the writers.

QUESTION: When Sam was a rock star—

STOCKWELL: "Glitter Rock."

QUESTION: —Yeah. Was he really playing the music, or was it another band?

STOCKWELL: No, that was what we do because of technical reasons, whenever it appears that there is live

music, whether Sam is playing the piano, singing in a lounge, or if he's playing rock with a band on stage. The music is prerecorded in a recording studio, with Scott and whoever is making the music. It's prerecorded, and then when they shoot the sequence, you'll see the rock band going around pretending to make music.

QUESTION: How does Sam leap? [laughter] I mean the lightning and stuff.

STOCKWELL: Oh, that's done with what we call post-production. When we're actually shooting the sequence, where he's just kissed the girl or whatever and he leaps, he doesn't even know when he'll leap. The director and editors will pick a moment and will say, "When he gets here, we'll freeze him." And they'll freeze the frame and quantum leap; with electronic hardware, they're able to put him in a different place.

QUESTION: How many wives does Al have? [laughter]

STOCKWELL: I think we're at five. I prefer six, actually I think seven, because it's my lucky number. But the only one that really mattered was the first.

QUESTION: In the episode where Sam was a black man, he had to save an old lady from getting hit by a train. And you were yelling at her and she heard you. How do you explain how that happened?

STOCKWELL: We go by the *Quantum Leap* rules of time travel according to Don Bellisario. He created the show, so he makes the rules; also he can change the rules. He just felt that this was a dramatic value in having the woman at that moment not only going to get hit by the train, but have it going by the cemetery where her husband was buried. When she hears me, she thinks she's hearing him. They just felt it was a dramatic moment. And we bend the rules a little.

QUESTION: On *Quantum Leap* and *Kim*, did you smoke the same cigars?

STOCKWELL: Uh, no. They were a little different. I was just a kid.

I did a film when I was about twelve with Errol Flynn called *Kim*, and in the script, like in the book *Kim*, by Rudyard Kipling, a famous author, Kim is a English boy who goes around making everyone think he's a native Indian boy. And he works for spies and this and that. He did smoke cigars, and in the script I did too. I puffed on one or two of them, but they were a different kind of cigars. I wouldn't smoke them when I was that young. Too strong.

QUESTION: Dean, I want to say thank you for your hard work, and I know you're very much into the ozone. My question to you is, what do you do outside of *Quantum Leap*? What kind of work do you do concerning the environment? And I'd like to say that I appreciate your work on *Quantum Leap*. The character, whether he's [inaudible] or not I think he's great. [applause] He adds a lot of color to the show.

What was your favorite episode that you've done for *Quantum Leap*, and what was the hardest thing you had to



do?

STOCKWELL: I'm asked and Scott is asked quite frequently what our favorite episode is, and we always have trouble because there are so many of them. I have to say, I think, always I will feel that the pilot was my favorite episode, because that's when there was still an impressionistic side to it. And those were some of my favorite leaps, in the pilot.

Since then, I would say any of the lightest and funniest ones are my favorites.

As far as the environmental work is concerned, I was not able to do a great deal of environmental work a few years back, because no one cared what I had to say. But the minute you have some success and some big movies, get an Academy Award nomination, get a hit series, all of a sudden everyone wants to hear what you have to say. So what I'm able to do now is take advantage of whatever celebrity I've built, and distribute the information to whoever will listen to me. I do talk shows, I do television and radio commercials, interviews.... I attended the convention at the Eco-Expo Convention Center that just opened. I cut the ribbon. I did a press conference there exhibiting one of the recycle machines that recycles CFC's, which is a very important one. We wanted to let a lot of people know that these machines exist, and if you ever need work on your refrigerators, or air conditioners, ask if they have one of these machines.

QUESTION: One more question. Whose idea was it to do stories like Stephen King, "Piggy Soeey," etc. etc.?

STOCKWELL: That's Don Bellisario. He tries to get what we call "kisses with history." We try to get them every once in a while. We really like them.

QUESTION: I was wondering why you let the staff of I-Con give you your coffee in a Styrofoam cup.

STOCKWELL: You're very justified in calling me on that. The little girl here went to the trouble of getting it for me,

and I didn't want to send her back. Also with Styrofoam is that they've gotten away from making it with CFC's. I still don't like it. It doesn't biodegrade. There's a new debate among environmentalists as well as others that maybe, believe it or not, it's biodegradable. It's turning out that a lot of the biodegradable things, once they degrade, are giving off undesirable things. Even something like this can have dioxides in it.

QUESTION: I have a question about acting technique. Did you ever meet James Dean, Montgomery Clift, or Brando? Do you have any stories, and were you influenced by any of those actors?

STOCKWELL: I never met James Dean. I've met and knew Montgomery Clift and Brando. I can't say that I was influenced by them. When I see other actors work, and I like it, I'll pick it out and see if I can make it work for me.

QUESTION: [unknown, possibly about identifying with his character, or about the cliffhanger, or both]

STOCKWELL: It comes as a very unusual feeling, one of which is during the little piece I told you about with the cannon, where I discover that I leaped, and that all of a sudden Sam is a hologram. I had very strange and amusing feelings running through me in the film box, one of which was watching Scott do the blue screen plate where he walks through the cannon. I felt, I don't mean this in a serious way but in a humorous way, I felt a little pang of jealousy that he was getting to be the hologram. And I think he probably felt the same way, because I was getting to leap instead of him. So it's going to be a very novel experience for me to do this episode, because it's more like his first leap in the pilot than anything else, because it'll be the first time that I've ever been solid, and people will be able to see me as someone else, and the whole thing. So it's going to be very interesting.

QUESTION: On *Quantum Leap*, usually Sam leaps into the 50's, 60's, 70's and always in America. Are there any plans for him to leap out of the country, or go further back than the 50's?

STOCKWELL: There are no plans for Sam to leap back further than the date of his birth. There is a concept, and that's for him to leap into his own lifetime.

Now, this one we were just talking about, I'm older than he is, so we leapt to the 40's. I can go back to 1946 because of my age, and now I'm leaping. The interesting thing then is, I still have the hand link to Ziggy, and it still has a battery of its own, but it's the 40's and there's nothing for it to communicate with because the computer doesn't exist. [laughter] So it doesn't do us any good at all.

What was the other part of the question?

QUESTION: Is he going to leap out of the country?

STOCKWELL: I don't know. We were going to have an episode, that was mentioned in a question, when he leapt home, when he was himself at 16 at his home in Indiana. That was the opening for last season, and we were planning during the off season to shoot in the Midwest, to go back to

the Midwest and shoot it there. But, then that was changed due to budgets and monetary reasons. To actually depict a [different] country comes down to dollars, so if we can do shows just as good without going to France, we'll do them.

QUESTION: Can they hide your shadow in the show? It's the only problem in a lot of episodes.

STOCKWELL: It's a big problem. We work very hard to eliminate it as much as we can. There are times you just can't eliminate the shadow without taking another hour or so.

QUESTION: Can you tell an anecdote or two of the film you starred [in] with Jack Nicholson called *Psych-Out*?

STOCKWELL: Well, I don't know if it's an anecdote, but I hated the role that I had in that movie. I accepted it because there was no other job for me, and I had to pay my rent. Most of you can appreciate that. And I just did it because I had to.

QUESTION: We saw the episode with the black man before we saw *Driving Miss Daisy*. When we saw *Driving Miss Daisy*, we thought, "Yeah, that was okay," but we like your show, the script, better. We thought it was better. [applause]

STOCKWELL: They were totally different stories.

QUESTION: Oh, yeah, it was quite different, but I liked it better, much better.

QUESTION: [unknown, presumably about the fourteen years when Stockwell had trouble finding work.]

STOCKWELL: During those years I spent a lot of time doing dinner theater around the country to pay the bills.

QUESTION: You're always talking about saving the ozone. Why are you smoking?

STOCKWELL: This has nothing to do with ozone. It does not hurt the ozone layer. I'll explain what does in a second.

QUESTION: Yeah, I was wondering if there were any environmental feelings that you would like to share with us.

STOCKWELL: Well, I would, but we're out of time. I want that young gentleman to realize what's hurting the ozone layer are molecules called chlorofluorocarbons. Whatever contains chlorofluorocarbons, if it's released, it will ultimately damage the ozone layer. Whenever these molecules reach that altitude, and the ultraviolet rays from the sun break down these molecules, releasing chlorine, that chlorine combines with ozone forms the holes. That's what happens.

Okay! I've got to go sign some autographs. [applause]  
Thank you very much! [more applause] ❀

## Stockwell's Soapbox:

### WHY IS THERE AIR?

by Tracy Ann Murray

[Editor's note: This column, Stockwell's Soapbox, is so-called because it deals with issues with which Dean Stockwell has concerned himself, namely ecological concerns. In titling it thus we do not mean to imply any direct input concerning this column on Mr. Stockwell's part; to date he has not read, approved or even heard of this column (as far as we know), nor suggested its subject matter to the column's writer or editor. However, we do feel that he will approve of its subject matter once it is brought to his attention, and hope that at some point, Mr. Stockwell will be inclined to suggest a topic, and perhaps even take a hand in writing it.]

#### PART ONE: HOT TIMES ON PLANET EARTH: THE GREENHOUSE EFFECT

Global warming due to the greenhouse effect is a much less measurable disaster than the depletion of the ozone layer. Scientists still disagree on whether or not we are already experiencing an increase in temperature due to the pollution the human race is pumping into the atmosphere.

It is known that gases such as carbon dioxide, methane and nitrous oxide trap heat, preventing it from escaping the Earth's surface, eventually leading to a "greenhouse effect" that will raise the temperature of the Earth. This could lead

to drought, crop failure, and the extinction of some species

Though this process may already have begun, some actions can be taken to lessen or avoid the effects. The elimination of chlorofluorocarbons (CFC's), which also add to the ozone problem, would be helpful. Reforestation and improved energy efficiency would also reduce the effect. Many nations have put limits on carbon dioxide emissions, but the United States is not yet one of them. On an individual basis, that means not using products that use CFC's, planting trees where it's ecologically feasible, and driving less and/or car pooling.

#### PART TWO: MR. STOCKWELL GOES TO WASHINGTON

On June 11th, 1991, Dean Stockwell gave testimony in the United States Senate before the Environmental and Public Works Committee. He gave a five page overview of the ozone problem. This included scientific information on the causes and extent of the problem, including EPA (Environmental Protection Agency) estimates. This devastating report, reproduced on the following pages, made it clear that the ozone problem was much worse than had been previously believed.

The testimony also included mention of some foreign sources of ozone-harmful products.

Aside from pointing out the problems, Mr. Stockwell also outlined a step by step program to avert global catastrophe by phasing out various ozone-destroying chemicals and replacing them with alternative safe products. ❀

## Dean Stockwell Speaks, Part Two: SENATE TESTIMONY

Environmental and Public Works Committee

JUNE 11, 1991

transcript courtesy of Lyndell Netherton  
and the U.S. Senate

STOCKWELL: Mr. Chairman, members of the committee, I thank you for the opportunity to appear before you. I speak to you on behalf of my children; Austin, 7 years old and Sophia, 5 years old.

In recorded history there has never been an issue, with the possible exception of nuclear weapons, which has as dire implications for life on Earth. Unlike even nuclear war, however, atmospheric devastation is happening right now. In fact, leading scientists are unable to tell us whether it is already too late to preserve the atmosphere for a sustainable, livable world through our lifetime.

When sunlight first pierces the Earth's atmosphere, it contains radiation of many energy levels, including harmful ultraviolet (UV-B) radiation. Most of the harmful UV-B radiation never reaches the Earth, however, because the atmosphere's outermost protective skin, the ozone layer, largely absorbs it. Without this protective ozone shield, life on Earth would be threatened with extinction.

The United States must take a leadership role in the effort to preserve the ozone layer. The U.S. is the world's largest national producer and user of the chemicals which destroy the ozone. For example, the American based Du Pont company controls 25% of the world's CFC market. The U.S. alone accounts for 29% of worldwide CFC use according to the EPA.

The U.S. currently produces more than 400 million pounds of CFC-11 and CFC-12 each per year.

The U.S. production capacity for carbon tetrachloride, used to synthesize CFC's and as a solvent, is nearly 600 millions pounds, according to SRI International, 1988 *Directory of Chemical Producers in the United States*.

World production of methyl chloroform is on the order of a billions pounds per year, according to the World Meteorological Organization.

Technical solutions to eliminate the use of the chemicals behind this crisis could be available today. What is lacking is the corporate commitment and legal mandate to quickly eliminate all atmospherically damaging chemicals from production and use.

The current policies of the United States and most other nations of the world are tragically unequal to the scope of the crisis. Today, even radical measures may be just barely enough to reverse the ominous destructive trend documented by the EPA and others. The failure to take the necessary steps to mitigate this crisis today could lead to

catastrophic conditions in this generation, and possibly require draconian sacrifices in the quality of our lifestyle in order to sustain human life at all.

The pattern of ozone destruction so far has proven impossible to predict. The ozone depletion levels being experienced today are those which scientists at one time thought would occur by the middle of the next century.

According to EPA estimates, under best case scenario conditions, destructive chemical concentrations in the atmosphere from human emissions will rise by more than one third in approximately 20 years.

The TOMS observations, current knowledge of stratospheric chemical processes, and simple model calculations of atmospheric chlorine loading suggest that to minimize the projected peak chlorine loading, hence ozone depletion, requires: 1) a reduction in the emissions of long-lived chlorofluorocarbons, methylchloroform, carbon tetrachloride, and Halons as soon as possible; 2) the substitution for long-lived CFC's with HCFC's having the shortest possible lifetimes, hence low values of ozone depleting potentials (remember that all HCFC's are not equal: those with short atmospheric lifetimes pose a significantly lower threat to the ozone layer than those with moderately long lifetimes); 3) the recycling of HCFC's to the maximum extent possible; and 4) the not-in-kind substitution of CFC's wherever practical.

Furthermore, we simply do not know the effect of adding even a tiny amount (.1 part per billion) of additional chlorine in the atmosphere. We cannot assume that the ozone depletion is a linear phenomenon, i. e. that every extra molecule of chlorine will contribute the same amount to ozone depletion. In fact, based on analyses of polar ozone depletion, depletion can be non-linear. Such nonlinearities are common in nature. If even slightly higher chlorine concentrations are combined with other natural and human-induced stratospheric changes over inhabited latitudes, the result could conceivably be catastrophic.

The foreseeable human and environmental consequences are dire. Increased UV-B radiation is directly connected to increases in two kinds of skin cancer, and linked to malignant melanoma, a usually lethal form of skin cancer.

Increased UV-B radiation will also lead to increases in eye diseases, such as cataracts, "snow blindness" and retinal damage. And, damage to human immune systems, increasing susceptibility to infection and disease.

If we suffer a twenty percent ozone depletion level, light-skinned humans would experience a blistering sunburn after two hours of exposure out of doors. Even if the depletion does not go this far, it could dramatically and severely limit the ability of people to spend time in the outdoors.

The effects on plant life and agriculture are also expected to be severe. Increased UV-B radiation is expected to cause crop damage. In worst case scenarios, most crops

would be destroyed. Animals, less able than most humans to adapt to rapidly changing conditions, are likely to suffer severe depopulation or extinction.

Ozone depletion could devastate coral reefs and other aquatic life including plankton and thus the entire marine food chain could be seriously damaged or destroyed.

Finally, ozone depletion and the Greenhouse Effect are interrelated. Since stratospheric ozone helps regulate the Earth's temperature, its depletion will exacerbate the global warming. Also, many of the chemicals which destroy ozone also help trap heat in the atmosphere.

Until the United States demonstrates its commitment to rapid replacement of ozone-depleting chemicals with safe alternatives, it is unlikely that most nations that are similar users and producers will undertake serious transformation programs. The United States must institute an immediate, unilateral phase-out program and safe alternative policy in order to speak with moral authority in the international sphere and inspire a worldwide effort. Actions speak louder than words before a skeptical world audience.

It may not be too late to avert global catastrophe as long as swift legal action is combined with careful long term planning. But we cannot wait until the next century. The United States must act swiftly, comprehensively and unilaterally if necessary, in the following manner:

#### **I. Rapidly Phase Out Ozone-Destroying Chemicals.**

In order for the ozone layer to heal, chemical emissions of ozone-destroying chlorine and bromine must be reduced to amounts less than naturally occurring levels. The United States should undertake an aggressive program to meet this objective that includes the following measures:

A. Prohibit production and importation of CFC's and Halons in excess of 50% of 1986 levels by 1991.

B. Eliminate production (100% phase-out) of these chemicals, including carbon tetrachloride by 1995.

C. Eliminate production (100% phase-out) of methyl chloroform by 1995. Where chemical users demonstrate that despite intensive, legitimate research efforts no safe alternative to a particular use of methyl chloroform is available by 1995, extend the phase-out deadline five years.

D. Limit production of ozone depleting substances used as interim substances for the worst ozone depleting compounds, e. g. HCFC's, and develop an environmentally sound timetable for phasing them out.

E. Establish criteria for identifying all other ozone depleting chemicals and develop timetables for the swiftest possible phase-out of those substances, providing for safe alternatives.

#### **II. Enact A "Safe Alternative Policy"**

A. Ensure that banned chemicals are not replaced with chemicals that harm human health or the environment in other ways.

B. Establish nonchemical alternatives, such as process or product modification that reduces, avoids or eliminates chemical use, as the preferred alternative to ozone depleting substances.

C. Undertake and fund safe alternatives research and development, with fees levied on chemical producers.

#### **III. Protect Workers And Communities Who Will Bear The Weight Of This Rapid Industrial Transformation.**

Use funds generated by fees on ozone destroying chemical production to establish a "Superfund" for workers displaced due to chemical phase-outs.

#### **IV. Prohibit Preventable Releases of Ozone Destroying Chemicals.**

Require recycling and regulated destruction of all existing stocks of ozone depleting chemicals.

Based on assessment of credible current scientific information (including any assessment under the Montreal Protocol) regarding harmful effects on the stratospheric ozone layer associated with a class 1 or class 2 substance, the administrator determines that such more stringent schedules may be necessary to protect human health and the environment against such effects. ☼



## Dean Stockwell Films

### Part Three:

### "Is Dean Stockwell Dead?" 1970-83

by Teresa Murray

*It was kind of like that old Hollywood joke:*

*"Get me Dean Stockwell."*

*"Get me a Dean Stockwell lookalike."*

*"Get me a young Dean Stockwell."*

*"Is Dean Stockwell dead?"*

*And now, at power lunches all over town, agents can be heard yelling, "Get me a Dean Stockwell...on rye with mustard."*

*Dean Stockwell*

*An Evening at the Improv, 1989*

In the 1960s Dean Stockwell abandoned his career, embraced the counter culture and finally discovered the freedom from responsibility which had eluded him as a child. "I went to every love-in, smoke- and sit-in. I dropped out and gave in to every temptation known to man. Needless to say, this did not do wonders for my career," he later remarked jokingly. (*Improv*, 1989)

"When I went back to try and work again in '68, I couldn't get anything. I couldn't really get anything going until '82. That's about fourteen years of knocking around and it was a tough time: a long, lean time." (*Later with Bob Costas*, April 1990)

Good projects were few and far between during those fourteen years, but Stockwell says, "My confidence in my ability as an actor never wavered; my confidence in my ability to have a successful career certainly did." (*Later*, 1990)

#### The Dunwich Horror (1970)

Director: Daniel Haller. Screenplay: Curtis Lee Hanson, Henry Rosenblum, Ronald Silkowsky (based on a story by H. P. Lovecraft). Director of Photography: Richard C. Glouner. Art Director: Paul Sylos. Music: Les Baxter. Editor: Christopher Holmes.

Cast: Sandra Dee (Nancy Walker), Dean Stockwell (Wilbur Whateley), Ed Begley, Sr. (Dr. Henry Armitage), Sam Jaffe (Old Whateley), Donna Baccala (Elizabeth Hamilton), Joanna Moore Jordan (Lavinia), Talia Coppola (Cora), Barbours Morris (Mrs. Cole), Mike Fox (Dr. Raskin), Jason Wingreen (Police Chief), Michael Haynes (Guard).

Producer: James H. Nicholson and Samuel Z. Arkoff. Production Company/Distributor: American International Pictures. Length: 90 minutes. Release Date: January 13th 1970. Color. Available on videotape.

Plot Synopsis: College student Nancy Walker is attracted to a mysterious young man. His name is Wilbur Whateley and he's come to the University to look over the *Necronomicon*, an ancient book which has particular significance for him. She offers him a ride home to Dunwich. Once there he drugs her, seduces her and plans to sacrifice her. Wilbur has an elaborate plan, which includes some pretty silly rituals, to reintroduce "the Old Ones" to Earth. They are an ancient, outcast demonic race.

Comments: It would be hard to conceive of a poorer adaptation of an H. P. Lovecraft Story. "I don't think it really had any direct relation to where Lovecraft was at," Stockwell later admitted (*Starlog*, January 1985).

It's difficult to choose the film's worst aspect, but after some deliberation I'd have to pick the dialogue. It's laughable. The visual/special effects are almost equally awful.

The film is sadly miscast. Sandra Dee (a little beyond her youthful prime) is totally unconvincing as a college student and virginal sacrifice. Academy Award winner (Supporting Actor, 1962) Ed Begley, Sr. probably shouldn't be blamed for his inability to play such a badly written part. Sam Jaffe gives the only halfway decent performance among the supporting cast. Best known for enacting the title role in *Gunga Din*, Jaffe does a commendable job here as Wilbur's crazy old grandfather.

"It was done in a silly, tongue-in-cheek way. At least, that's the way I did the role," Stockwell said of his own performance. It's unfortunate that his attitude didn't set the tone for the rest of the cast or the director. It would have been a better film.

#### Ecstasy (1970)

No info. A foreign film, apparently unreleased in the U.S. If anyone out there has something more, let me know.

#### The Last Movie (1971)

Director: Dennis Hopper. Screenplay: Stewart Stern (from a story by Dennis Hopper and Stewart Stern). Director of Photography: Lazzlo Kovacs. Art Director: Leon Erickson. Music: Kris Kristofferson, John Buck Wilken, Leonard Cohen, Chabuca Granda. Editor: David Berlatsky.

Cast: Dennis Hopper (Kansas), Stella Garcia (Maria), Sam Fuller (Director), Daniel Ades (Native), Tomas Milian (Priest), Don Gordon (Neville), Julie Adams (Wife), Donna Baccala (Daughter), Dean Stockwell (Actor/Billy the Kid) [Cameo].

Producer: Dennis Hopper? Production Company/Distributor: Universal. Length: 110 minutes. Release Date:

August 29th 1971. Color. Available on videotape.

**Plot Synopsis:** An American film company is making a western in Peru. The filming enthralles the local Indians. One of the performers, Kansas, stays behind when the company leaves. He becomes involved with a native girl and participates in the Indians' strange reenactment of the film.

**Comments:** This was Dennis Hopper's first film effort following the immensely successful *Easy Rider*. Stockwell only has a bit part at the beginning of the film, during the shooting of the western. Despite the size of the role, the filming apparently left him with a lasting impression. "[*The Last Movie*] is a great picture," he said in 1984. "It was ahead of its time then—and it still is. It will gain respect over the years. Dennis Hopper is a marvelous director." (*Films in Review*)

Well, it hasn't gained that respect yet. The merits of the film are still highly disputed. An experimental, unchronological technique apparently makes *The Last Movie* inaccessible to some people. It still makes some worst films lists.

#### The Loners (1972)

**Director:** Sutton Roley. **Screenplay:** John Lawrence and Barry Sandler (from a story by John Lawrence). **Director of Photography:** Irving Lippman. **Art Director:** Paul Sylos. **Music:** Fred Karger. **Editor:** John Woelz.

**Cast:** Dean Stockwell (Stein), Pat Stich (Julio), Todd Susman (Allan), Scott Brady (Hearn), Gloria Grahame (Annabelle), Alex Dreter (Police Chief Peters), Tim Rooney (Howie), Ward Wood (Sheriff), Hortense Petra (Mrs. Anderson), Richard O'Brien (Driver), Hal John Norman (Father), Duane Gray (Man in Diner), Jean Dori (Woman in Diner), Stuart Nisbet (Bridegroom), Larry O'Leno (Policeman).

**Producer:** Jerry Katzman. **Production Company/Distributor:** Fanfare. **Length:** 79 minutes. **Release Date:** April 19th 1972. Color.

**Plot Synopsis:** Stein is a half-Navajo young man who dreams of being a motorcycle racer. Mistakenly held responsible for the death of a highway patrolman, he goes on the run. Joined by Julio, a rebellious teenage girl, and Allan, a disturbed young man, he goes on a crime spree through the Southwest.

**Comments:** A well-made biker flick, but it was not well received by audiences at the time. The performances, however, did receive some praise from critics: "The film is convincingly enacted by good talent headed by Dean Stockwell." (*Variety*, April, 1972)

#### Win, Place, or Steal (1972)

**AKA:** Three for the Money and Another Day at the Races

**Director:** Richard Bailey. **Screenplay:** Anthony Manaco and Richard Bailey.

**Cast:** Dean Stockwell, Russ Tamblyn, Alex Karras, McLean Stevenson, Alan Oppenheimer, Kristina Holland, Betty Harford, Peggy Rea, Harry Dean Stanton, Scauman Crothers, Barry Atwater, Sidney Clute, Tom Nardini.

**Production Company/ Distributor:** Cinema National. **Length:** 88 minutes. **Release Date:** 1972. Color. Supposedly available on videotape.

**Plot Synopsis:** Three race track hustlers try to pull off a heist.

**Comments:** Not much information on this one. If anybody's seen this one, drop me a line. Leonard Maltin's little review was negative, calling it, "adolescent" and "doltish." I'd like to see Russ Tamblyn (*Quantum Leap's* "Thou Shalt Not" episode and *Twin Peaks*) and Dean Stockwell really acting together.

#### Werewolf of Washington (1973)

**Director:** Milton Moses Ginsburg. **Screenplay:** Milton Moses Ginsburg. **Director of Photography:** Bob Baldwin. **Music:** Arnold Freed. **Makeup:** Bob Obradovich. **Editor:** Milton Moses Ginsburg..

**Cast:** Dean Stockwell (Jack Whittier), Biff McGuire (The President), Clifton James (The Attorney General), Beeson Carroll (Commander Salmon), Jane House (Marion), Michael Dunn (Dr. Kiss), Barbara Siegel (Girl Hippy), Stephen Cheng (Chinese Foreign Minister), Nancy Andrews (Mrs. Captree), Ben Yaffe (Judge Captree), Jacqueline Brooks (Publisher), Thurman Scott (Boy Hippy), Tom Scott (Reporter) Dennis McMullen (Astronaut), Harry Stockwell (MP).

**Producer:** Nina Schulman. **Production Company/ Distributor:** Diplomat Pictures. **Length:** 90 minutes. **Release Date:** September 11th 1973. Color. Available on videotape (also frequently shown on late night television).

**Plot Synopsis:** Jack Whittier is a journalist who's been assigned to a Romanian bureau. While he's there, he is bitten by a werewolf. He returns to the United States and is given a job as the President's assistant press secretary. Jack is terrified when prominent Washington women start to turn up dead after he sees the sign of the pentagram in



their hands. He tries unsuccessfully to convince the President that he's a werewolf. Ultimately he bites the President, with predictable results.

Comments: After the Hitchcock Theater screening in February someone mentioned *Werewolf of Washington* to Mr. Stockwell. "That could have been a good film," he said wistfully.

Well, it was a good film in many ways. It's very effective as a parody of werewolf films. It's smoothly updated and delightfully campy.

Stockwell's performance was aptly described in *Variety*: "As Jack Whittier, the werewolf, [Stockwell] assays the role with obvious relish and communicable enjoyment. His performance provides the best giggles in the film." (September 1973.) In fact, he exhibits fine comic timing and a real talent for hysterical hysteria.

Unfortunately, the film fails as a political satire. It doesn't have any bite (pun only partially intended). Given the wealth of material at the time, they really missed the boat. In a 1985 interview for *Starlog*, Stockwell remarked on the film. "I thought it had a great deal of potential, even while we were shooting it. But, with the way it was edited, it became a disaster."

One other notable performance in the film is given by Michael Dunn. He is best remembered for his role in *The Wild, Wild West* as Dr. Loveless. He's very good and very memorable as Dr. Kiss, the mad scientist who lives under the White House.

Also appearing is Harry Stockwell (1902-1984) in his last film, the only one made with his son Dean.

#### Won Ton Ton, The Dog Who Saved Hollywood (1976)

Director: Michael Winner. Screenplay: Arnold Schuman and Cy Howard. Director of Photography: Richard H. Kliner. Art Director: Ward Preston. Music: Neal Hefty. Editor: Bernard Gribble.

Cast: Bruce Dern (Grayson Potchuck), Madeleine Kahn (Estie Del Ruth), Art Carney (J. J. Fromberg), Phil Silvers (Murray Fromberg), Teri Garr (Fluffy Peters), Ron Leibman (Rudy Montague), Won Ton Ton (Augustus Von Schumacher), Dean Stockwell (Studio Executive).

Producers: Davis V. Picker, Arnold Schulman and Michael Winner. Production Company/Distributor: Paramount. Length: 92 minutes. Release Date: April 26th 1976. Color. Available on videotape.

Plot Synopsis: An aspiring actress befriends the dog of the title and they both eventually make it big in Hollywood with the help of a hopeful producer.

Comments: Stockwell only has a cameo bit, as do 65 other

film personalities. Despite the well-known stars featured, the film was an abysmal failure.

#### Tracks (1977)

Director: Henry Jaglom. Screenplay: Henry Jaglom. Director of Photography: Paul Glickman. Editor: Henry Jaglom.

Cast: Dennis Hopper (Sergeant Jack Falen) Taryn Power (Stephanie), Dean Stockwell (Mark), Topo Swope (Chloe), Michael Emil (Emile), Zack Norman (Gene), Alfred Ryder (Old Man).

Producer: Howard Zucker. Executive Producer: Bert Schneider. Production Company/Distributor: Trio Films. Length: 90 minutes. Release Date: February 16th 1977. Color. Available on videotape.

Plot Synopsis: At the end of the Vietnam War, Sergeant Jack Falen is accompanying his friend's dead body on a cross country train trip. Along the way he meets a variety of people and undergoes a nervous breakdown.

Comments: *Tracks* was filmed in 1975, but not generally released until 1977. The film relies mainly on a stream of consciousness technique, which isn't quite as interesting as it is disturbing. It's horrifyingly compelling and stunningly boring by turns. It's also quite confusing.

Stockwell plays an aging hippy very well, but then it's not much of a stretch, is it? His scenes with Hopper are the best in the film. They do have chemistry, but Hopper is capable of much better acting than he displays here.

#### She Came To The Valley (1979)

Director: Albert Band. Screenplay: Frank Ray Perilli and Albert Band (from the novel by Cleo Dawson).

Cast includes: Ronee Blakely, Scott Glenn, Freddy Fender and Dean Stockwell.

Production Company: RGV Pictures. Length: 90 minutes. Length: 90 minutes. Release Date: 1979. Color. Supposedly available on videotape.

Plot Synopsis: A pioneer woman becomes embroiled in the Spanish-American War.

Comments: Very little information available. Filmed in 1977.

#### Human Highway (1982)

Director: Bernard Shakey and Dean Stockwell. Screenplay: Bernard Shakey, Jeanne Fields, Dean Stockwell, Russ Tamblyn and James Beshears. Director of Photography: David Myers. Music: Neil Young and Devo.

Cast: Neil Young (Lionel Switch), Russ Tamblyn (Fred Kelly), Dean Stockwell (Otto Quartz), Dennis Hopper (Cracker) Charlotte Stewart (Charlotte Goodnight), Sally Kirkland (Katherine), Geraldine Baron (Irene), Devo (Nuclear Garbagemen).

Producer: L. A. Johnson. Production Company/Distributor: Shakey Pictures. Length: 90 minutes. Release Date: August 10th 1982. Color.

Plot Synopsis: Two bumbling service station attendants work for their miserly boss at a diner/gas station near a nuclear plant in Nevada.

Comments: This film took four years to make and apparently yielded only disastrous results. It was financially unsuccessful. During the filming, Sally Kirkland launched a civil suit against almost everyone involved in the project, blaming Dennis Hopper for an accident that occurred during filming. The suit was dismissed, but it generated more publicity than the film ever did.

#### Wrong is Right (1982)

Director: Richard Brooks. Screenplay: Richard Brooks (based on the novel *The Better Angels* by Charles McCarry). Director of Photography: Fred J. Koenekamp. Music: Artie Kane. Art Direction: Karl Hueglin. Editor and Associate Producer: George Grenville.

Cast: Sean Connery (Patrick Hale), George Grizzard (President Lockwood), Robert Conrad (General Wombat), Katharine Ross (Sally Blake), G. D. Spradlin (Philindros), John Saxon (Homer Hubbard), Henry Silva (Rafeeq), Leslie Nielsen (Mallory), Robert Webber (Harvey), Rosalind Cash (Mrs. Ford), Hardy Kruger (Helmut Unger), Dean Stockwell (Hacker), Ron Moody (King Awod), Cherie Michan (Erika), Tony March (Abu).

Producer: Richard Brooks. Production Company/Distributor: Columbia Pictures. Length: 117 minutes. Release Date: March 30th 1982. Color. Available on videotape.

Plot Synopsis: A tv journalist becomes involved with political intrigue in the Middle East.

Comments: Once again Stockwell only has a small part. This black comedy was not very well received.

#### Alsino and the Condor (1983)

Director: Miguel Littin. Screenplay: Miguel Littin, Isidora Aguirre, and Thomas Perez Turrent. Directors of Photography: Jorge Herrera and Pablo Martinez. Music: Leo Brower. Art Direction: Ely Menza. Editor: Miriam Talavera.



Cast: Dean Stockwell (Frank), Alan Esquivel (Alsino), Carmen Burnster (Mamabuela), Alejandro Parodi (Garin), Delia Casanova (Rosario), Marta Lorenza Perez (Lucia), Reinaldo Miravalles (Pajareto), Marcelo Gaete (Leoneto), Jam Kees de Roy (Rohm), Rogelio Balín (Manuel), Raul Eguren (Maestro).

Producer: Nicaraguan Film Institute/The Cuban Film Institute/Latin American Film Producers of Mexico/The Costa Rican Film Cooperative. Production Company/Distributor: I.C.A.I.C. Length: 89 minutes. Release Date: February 2, 1983. Color. Available on videotape.

Plot Synopsis: Set in a fictional Latin American country. Ten-year-old Alsino dreams of flying like a bird. He meets Frank, an American helicopter pilot and military advisor. Frank gives him a ride in the helicopter. Alsino is dissatisfied. He wants to fly alone. In an attempt to fly, Alsino is crippled falling from a tree. Hopeful and innocent, he wanders around the country observing the cruelty of the ruling military and the growing dissatisfaction of the people.

Comments: *Alsino and the Condor* received an Academy Award nomination for best foreign film. It's an engaging fable with slightly propagandistic overtones.

Alan Esquivel's portrayal of Alsino is especially engaging. Other characters are also sharply drawn. The film, of course, was well received. "Professionally acted, especially by Stockwell." (Variety, 1993)

• • • • •

Other projects Stockwell was involved in during this period include two films: *One Away* (1980?) and *To Kill a Stranger* (1983?). The latter was filmed in Mexico. That's all the information I have on these projects. As yet unreleased is another film, *Sandino*.

In 1976 Stockwell narrated a British documentary, *Eadweard Muybridge: Zoopraxographer*.

Next time in *The Observer*: Dean Stockwell Films, Part IV: The Comeback Kid, 1984-91. ❀



## A "RECYCLED" STAR DEAN STOCKWELL'S STAR ON WALK OF FAME APPROVED

by Teresa Murray

The Hollywood Chamber of Commerce recently announced its intention to honor Dean Stockwell with a Star on the Hollywood Walk of Fame.

The money to pay for the cost of making and installing the Star has been contributed by Stockwell's fans. They've made Hollywood history by raising the money through recycling efforts.

Thanks to *Quantum Quarterly* editor Christina Mavroudis, a particularly appropriate day has been chosen for the presentation: February 29, 1992. That's right, Leap Day.

Christina says when she first suggested the idea to the Chamber of Commerce, they weren't very cooperative. "We don't do Saturdays," they told her. And besides, they already had someone scheduled for February. It's their policy to present only one a month. Reluctantly the assistant agreed to tell the committee chairman about the idea. A little later, Christina received a phone call: "Christina, I hate you. My boss loved the idea."

So Leap Day it will be. Christina reports that Dean's good friend Dennis Hopper plans to be on hand for the

ceremonies, as will be many of his other friends. Undoubtedly, his devoted fans will be there, too.

We are pleased and proud that many of our members have made significant contributions to the Stockwell Star campaign and become avid recyclers in the process.

PQL member Lyndell Netherton of North Carolina is the top contributor to the Star. "Nobody deserves it more [than Dean Stockwell]," she points out. She says she maintains a "life long devotion" to Dean Stockwell and his career. She began her recycling campaign with this powerful motivation, but now she admits that it "has taken on a life of its own. It's not something I can stop now," she says.

The second major contributor to the Star, Project member Candyce Goldstein of New York, has had a similar experience. "It made me feel close to him," she says, "to be a part of something that will be a part of him." Candyce confesses that she's now become a "recycling nut." "I'm becoming very outspoken about it," she says, "because I care about Dean and I care about what he cares about."

Other PQL members contributing to the Star are Karen Hurst, Crystal L. Arnold (special kudos to Kris for her golf ball recycling efforts), Sandy Anderson, *Imaging Chamber* editor (and honorary PQL member) Kitty Woldow, initial Star campaign instigator Carol Boardman, Project Chairman Karen Blocher, Christy Keith, Michelle Jaworski, Jeanne Powers, Ann Raymont, Jana Claussen, Franci Stuckey, Ann Walton, Barry Miller, Carol Kitlan and Cori Shields. Thanks, guys. ☘

# Dean Stockwell News Update

by Karen Funk Blocher

Aside from his appearances at one science fiction convention (I-Con) and a Senate committee hearing, Dean Stockwell's hiatus has been taken up with appearing in a film being directed by Robert Altman. Altman is best known for the films *M\*A\*S\*H*, *Nashville*, and a number of more recent efforts, some more successful than others. Whoopi Goldberg (*Ghost*, *Star Trek: The Next Generation*) is starring in this latest film. To date there is no word on the plot of the movie, nor on what character Stockwell plays in it. But it has kept him busy enough that, between it and *Quantum Leap*, Stockwell was forced to cancel a scheduled appearance at this summer's Atlanta Fantasy

Fair.

Another project announced earlier this spring, the reality-based tv series *Against All Odds*, has been cancelled, presumably without any episodes actually being filmed.

Finally, ecologically-minded children won't have Duke Nukem to kick around any more, not for a while at least. Although *Captain Planet and the Planeteers* is still shown endlessly on cable, the series is currently "on hold" with respect to the filming of any new episodes. This is not unusual for a cartoon series, where small numbers of episodes tend to be shown with a frequency that producers of adult-oriented programs would never get away with. On the bright side, this means that the many episodes for which Stockwell has already provided Duke Nukem's voice are readily available for Dean fans to tape for their collections.



SCOTT BAKULA  
IN  
NECESSARY  
ROUGHNESS  
Photos by  
Julie Barrett



Below are some of the photos Los Angeles LPO Bing Futch sent us of this spring's *Quantum Leap* wrap party. How many guest stars can you identify? Photos by Bing Futch.



WRAP  
PARTY  
MARCH 29, 1991



Clockwise from top left: Scott Bakula with Susan Anton ("One Strobe Over the Line"), Charles Rocket ("A Little Miracle"), Hunter von Leer ("8 1/2 Months"), Richard Herd and wife Pat ("Future Boy"), Teddy Wilson ("Rebel Without a Clue") and friend, Gregory Millar ("Black On White On Fire") and friend, (center:) Marietta DePrima ("Piano Man") and Deborah Pratt. ❀

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

researched and written by  
Karen Funk Blocher

**SEASON TWO CREDITS (ALL):**

**STARRING:** Scott Bakula, Dean Stockwell  
**CREATED BY:** Donald P. Bellisario  
**EXECUTIVE PRODUCER:**  
 Donald P. Bellisario  
**CO-EXECUTIVE PRODUCERS:**  
 Deborah Pratt, Michael Zinberg: "M.I.A."  
**SUPERVISING PRODUCERS:**  
 Deborah Pratt, Paul M. Belous, Robert Wolterstorff:  
 "Honeymoon Express," "Disco Inferno," "The  
 Americanization of Machiko," "What Price  
 Gloria?," "Blind Faith," "Good Morning Peoria,"  
 "Thou Shalt Not...," "Jimmy," "So Help Me God,"  
 "Catch A Falling Star," "Animal Frat," "Another  
 Mother"  
 Scott Shepherd: "What Price Gloria?" "A Portrait for  
 Troian"  
 Deborah Pratt: "All-Americans," "Her Charm,"  
 "Freedom," "Good Night, Dear Heart," "Leaping In  
 Without A Net," "Maybe Baby," "Sea Bride"  
 Harker Wade: "M.I.A."  
**CO-PRODUCERS:**  
 Paul Brown, Jeff Gourson, Chris Ruppenthal:  
 "Honeymoon Express," "Disco Inferno," "The  
 Americanization of Machiko," "Blind Faith," "Good  
 Morning Peoria," "Thou Shalt Not...," "Jimmy,"  
 "So Help Me God," "Catch A Falling Star,"  
 "Animal Frat," "Another Mother,"  
 "All-Americans," "Her Charm," "Freedom," "Good  
 Night, Dear Heart," "Leaping In Without A Net,"  
 "Maybe Baby," "Sea Bride"  
 Deborah Pratt: "What Price Gloria?" "A Portrait for  
 Troian"  
 Paul Brown, Jeff Gourson: "M.I.A."  
**PRODUCED BY:**  
 Harker Wade: All except "M.I.A."  
 Chris Ruppenthal: "M.I.A."  
**ASSOCIATE PRODUCER:**  
 David Bellisario: all except as below:  
 Jeff Gourson, David Bellisario: "What Price Gloria?"  
 "A Portrait For Troian"  
**EXECUTIVE STORY EDITOR:**  
 Paul Brown: "What Price Gloria?" "A Portrait For  
 Troian"  
**MUSIC BY:**  
 Mike Post: "Honeymoon Express" through "Leaping In

Without A Net"  
 Velton Ray Bunch: "Maybe Baby," "Sea Bride,"  
 "M.I.A."  
**THEME BY:**  
 Mike Post (credit used from "Maybe Baby" on)  
**DIRECTOR OF PHOTOGRAPHY:**  
 Michael Watkins: all except as below:  
 Eric D. Andersen: "Leaping In Without A Net"  
 Henry Lebo: "What Price Gloria?" "A Portrait For  
 Troian"  
**ADDITIONAL PHOTOGRAPHY:**  
 Michael Watkins: "Leaping In Without A Net"  
**PRODUCTION DESIGNER:** Cameron Birnie  
**EDITED BY:**  
 N. Mario Di Gregorio: "Honeymoon Express,"  
 "What Price Gloria?," "Thou Shalt Not...," "Another  
 Mother," "Freedom," "Leaping In Without A  
 Net," "M.I.A."  
 Alan Shefland: "Disco Inferno," "Blind Faith," "So  
 Help Me God," "Animal Frat," "Her Charm,"  
 "Pool Hall Blues," "Sea Bride"  
 Kenneth Dennis: "The Americanization of Machiko,"  
 "A Portrait For Troian"  
 Gary Griffen: "Good Morning, Peoria," "Jimmy,"  
 "Catch a Falling Star," "All-Americans"  
 Alec Smight: "Good Night, Dear Heart," "Maybe  
 Baby"  
**UNIT PRODUCTION MANAGER:**  
 Paul Cajero: "What Price Gloria?" "A Portrait For  
 Troian"  
 Ron Grow: all except episodes listed above  
**FIRST ASSISTANT DIRECTOR:**  
 Tom Connors: "What Price Gloria?"  
 Ryan Gordon: "Honeymoon Express," "Blind Faith,"  
 "Good Morning, Peoria," "Jimmy," "Animal  
 Frat," "All-Americans" "Freedom," "Pool Hall  
 Blues," "Maybe Baby," "M.I.A."  
 Paul Simons: "Disco Inferno," "The Americanization  
 of Machiko," "Thou Shalt Not...," "So Help Me  
 God," "Catch a Falling Star," "Another  
 Mother," "Her Charm," "Good Night, Dear  
 Heart," "Leaping In Without A Net," "Sea Bride"  
 Roberto Villar: "A Portrait For Troian"  
**SECOND ASSISTANT DIRECTOR:**  
 Rob Mendel: all except as below:  
 James Dillon: "What Price Gloria?" "A Portrait For  
 Troian"  
**CASTING BY:**  
 Ellen Lubin Sanitsky: all except as below:  
 Ken Carlson: "What Price Gloria?" "A Portrait For  
 Troian"  
**SET DECORATOR:** Robert L. Zilliox  
**COSTUME DESIGNER:** Jean-Pierre Dorleac  
**COSTUME SUPERVISORS:**  
 David Rawley, Donna Roberts-Orme

**SOUND MIXER:** Mark Hopkins McNabb  
**CONTRIBUTING MUSICAL COMPOSERS:**  
 Velton Ray Bunch and Jerry Grant: "Thou Shalt Not..." through "Leaping In Without A Net" (except "What Price Gloria?")  
**PANAFLEX CAMERA AND LENSES BY**  
**PANAVISION**  
**STUNT CO-ORDINATOR:**  
 Diamond Farnsworth  
**USES FROM MAN OF LA MANCHA COURTESY**  
**OF:** Dale Wasserman, Joe Darion and Mitch Leigh ("Catch a Falling Star")  
**SOME LOCATIONS FURNISHED BY:**  
 Circus Vargas ("Leaping In Without A Net")  
**DEAN STOCKWELL PHOTOGRAPH COURTESY**  
**OF:** Roddy McDowall ("M.I.A.")  
**SOUND EDITOR:**  
 (see also "supervising sound editor")  
 Paul Clay: "Honeymoon Express"  
**SUPERVISING SOUND EDITOR:**  
 Paul Clay: all except "Honeymoon Express"  
**MUSIC EDITOR:**  
 Tom Gleason  
**CHOREOGRAPHY:**  
 Chris Wallace: "Maybe Baby"  
 Bobby Duncan: "Sea Bride"

### THE EPISODES (PART ONE):

**EPISODE 9: "Honeymoon Express"**  
**SAM'S CHRONOLOGY:** 10  
**SAGA CELL:** none  
**FIRST SHOWN:** 9/20/89 **RESHOWN:** 8/10/90  
**HAPPENED:** 4/27/60, train from NYC to Niagara Falls  
**WRITER:** Donald P Bellisario  
**DIRECTOR:** Aaron Lipstadt  
**GUEST STARS:** Alice Adair (Diane Macbride), Mathieu Carriere (Roget) Hank Rolike (Porter), Warren Frost (Senate Committee Chairman)  
**GUEST CAST:** with James Mastrantano (Henri), Fitzhugh G. Houston (Black Senator), King Moody (Southern Senator), Virginia Paris (Woman Senator), Kirk Scott (Yankee Senator), Dona Hardy (Gray Haired Lady), William McDonald (Conductor), James Clark (Engineer), Stan Carner (Assistant Engineer), Ron Charbidon (Lt. Tom Macbride, NYPD)  
**PLOT:** Sam is a fireman getting a cat named Ginger out of a tree, while Al asks him how he would like to prevent Castro, whom Sam doesn't even remember, from taking over Cuba two years later. Sam is there to "perform a heroic rescue." The cat jumps into an old lady's arms, Sam falls ignobly out of the tree—and he leaps. Now Sam finds himself on a train, having someone else's honeymoon. He's a cop named Tom Macbride, and she's a beautiful law student studying for her bar exam. The wife, Diane, is being

stalked by Roget, her psychotic ex-husband, whom she failed to mention to Tom in the hope that the problem would go away. After several encounters with Roget and his henchman, Henri (who manages to palm Sam's gun), they fight on the railroad tracks. Henri is killed, and Roget left behind—or so Sam thinks. When Roget reappears with a gun in Sam's back, Sam kills him in self-defense with Roget's own knife.

Meanwhile, Al has his own problems—he's at a Senate hearing, trying to keep the funding for Project Quantum Leap from being cut off. Unable to prove Sam's existence in the past, he tries to get Sam to have Diane contact her Senator father, Max Brown of Ohio, in order to prevent the U-2 incident. Sam fails to do this, but succeeds in helping Diane to pass her bar exam. Diane ends up as Chairman of the Senate committee, replacing a less sympathetic Senator, and the funding is renewed.

**KISS WITH HISTORY:** A failed kiss: Sam is unable to prevent the U-2 incident.

**IN CASE YOU HAVEN'T NOTICED:** "In case you haven't noticed, Al, I don't need the Project. They aren't leaping me around anymore; God is."

**BIO/SAM:** Sam could read at two, do calculus in his head at five, and beat computer at chess at ten. Al says Sam was six years old when the U-2 incident took place, which supports the August 1953 birth date.

Based on Roget's astute guesses and Sam's behavior with the handprints in "Freedom," it's pretty clear that Roget is the first man Sam has ever killed outright. He's partially responsible for Henri's death (assuming he dies), but since he was trying to save him at the time, perhaps to Sam it doesn't count.

**BIO/AL:** The experiment was "designed around" Sam's and Al's "brain wave patterns," meaning that Al was chosen beforehand as Sam's sole contact person. We learn Al is an Admiral, "highly respected and much-decorated."

**AL'S WOMEN:** Al took his first (Beth, as yet unnamed), third (Ruthie, as yet unnamed), and fifth wives to Niagara Falls for their honeymoons, the first and third (at least) by train. His fourth wife, Sharon, wore "pink baby dolls," presumably on her honeymoon. His fifth wife, Maxine, wore "nothing at all," and "used to flavor her toes with mint leaves."

The woman beside Al at the hearing is also in uniform, and looks a little like Beth. Could this be Tina? If so, she's not the same Tina as the one in the car in "Genesis," who didn't know about the project. The real Tina always thought Sam was "kind of cute" ("Star-Crossed"), so she needs to be a Project insider, which the woman in uniform obviously is.  
**SAM BREAKS COVER:** Sam actually tells Diane who he really is, but she assumes it's a sexual role playing game and pretends to be a spy.

**NOTES:** Project Quantum Leap costs \$2.4 billion a year.

Readers of *The Observer* who still don't understand why our first issue said "Project Quantum Leap" on the cover instead of *The Observer* should rewatch this episode, paying

particular attention to the scenes in the Senate hearing room. If you did catch the reference, congratulations! You're one of the few who did.

The rerun omitted the entire mini-leap with the cat.

EPISODE 10: "Disco Inferno"

SAM'S CHRONOLOGY: 11

SAGA CELL: None

FIRST SHOWN: 9/27/89 RESHOWN: 6/6/90

HAPPENED: 4/1/76, Burbank, CA

WRITER: Paul Brown

DIRECTOR: Gilbert Shilton

GUEST STARS: Michael Greene (Ray Stone), Kris Kamm (Chris Stone), Kelli Williams (Shannon), Peter Onorati (Rick the Director), Arnetia Walker (Traci DeVol)

GUEST CAST: With: Maureen Fleicher-Evans (Female Extra), Michelle Costello (Stuntwoman), Joe Farago (Cinematographer), Kevin Light (Chad Stone), Toby Redich (Dancer), Helen Buscema (Country Singer)

PLOT: Sam is Chad Stone, a stuntman in a stuntman family, working on a film called *Disco Inferno*, as well as in *Earthquake*. Their father, Ray, is concerned about inadequate safety precautions, and pulls the family off the disco film. But brother Chris, anxious to prove himself to Ray, agrees to work on it anyway, having failed to impress his father with a highly successful first gig as a country singer-songwriter. Sam manages, with Al's help, to save Chris from being burned to death.

KISS WITH HISTORY: Sam bets Chris that President Ford will trip on live tv while coming down the Air Force One steps. If he does, Chris will give up being a stunt man and give his music a try. Ford trips, and Sam leaps. Also: Lorne Greene has a posthumous cameo from *Earthquake*, with Sam added to the shot.

BIO/SAM: The phrase "big brother" causes Sam to remember for the first time that he has an older brother named Tom. Note that this gives Sam's brother a "joke" name, as in Thomas A Beckett, the English Archbishop to Henry II. (Samuel Beckett, for whom Sam is presumably named, is a playwright, a joke they mined in "Honeymoon Express.") Tom Beckett was in the Indiana State Varsity Basketball Championships in 1964, and was also good at "track, football, the works." Sam used to try to compete with Tom athletically, but Tom encouraged Sam to follow his talent in physics and go to MIT. Sam tells most of this to Chris, pretending to talk about two brothers he once knew. Sam concludes the story by saying that the younger brother [Sam] ended up winning the Nobel Prize.

It takes Sam most of the episode to remember that Tom died in Vietnam.

Sam didn't own a dog in 1995.

BIO/AL: Al says the 70's were "one of the happiest times in my life," which is strange considering they started with Al in a cage in Vietnam and then losing Beth. He presumably means the mid-70's when he talks about "the days when

I was king. I had outer space behind me, the Star-Bright Project ahead of me, and I was a dancing machine."

SAM BREAKS COVER: Sam tells Chris about Tom and himself—in the third person, of course. See Bio/Sam.

NOTES: Chevy Chase (playing Gerald Ford) is thrown into the Bill Murray cast of *Saturday Night Live* to facilitate the plot and the Kiss With History (above).

According to Paul Brown, Tom is Don Bellisario's creation, worked into the plot here because Brown's use of Sam's sister Katey in the story wasn't working out dramatically.

EPISODE 11: "The Americanization of Machiko"

SAM'S CHRONOLOGY: 12

SAGA CELL: none

FIRST SHOWN: 10/11/89 RESHOWN: 6/29/90

HAPPENED: 8/4/53, Oak Creek, Ohio

WRITER: Charlie Coffey

DIRECTOR: Gilbert Shilton

GUEST STARS: K. Callan (Lenore MacKenzie), Wayne Tippit (Henry MacKenzie), Leila Hee Olsen (Machiko MacKenzie), Elena Stiteler (Naomi), Patrick Massett (Rusty)

GUEST CAST: with: Chuck Walling (Rev. Earl Felcher), Marjorie Stapp (Betty Felcher), Clive Rosengren (George O'Bannon), Pat Ast (Delores), Cary Pitts (Deputy Herman), Keith R Mills (Lionel Ellis, the Mayor), James Oden Hatch (Eugene), Bill Arnold (Charlie Lee MacKenzie, Aviation Machinist's Mate, 2nd Class, U.S. Navy)

PLOT: Sam is a sailor, a veteran named Charlie who returns home with a Japanese wife named Machiko. Unless Sam can gain acceptance for the young wife, she will not last in the States. Three people provide the major trouble spots: there's Naomi, who wants to marry him, and refuses to believe he really wants to be married to a Japanese woman; the sailor's mother Lenore, whose bigotry and spitefulness toward Machiko spring from a deep fear of shame left over from the suicide of her pregnant, unwed daughter; and one townsman, Rusty, who blames the Japanese for the War which took away his chance at a Major League pitching career. Sam eventually gets Naomi off his back, and rescues Machiko from Rusty after he kidnaps her during a storm. Machiko is injured in the fight with Rusty, but Lenore refuses to go into the hospital room to see her, just as she was unable to do so for her own daughter. Sam finally breaks through his mother's hurt and anger, and leaps when Lenore shows up at Machiko's "Christian wedding" wearing a kimono.

BIO/SAM: According to Al, Sam speaks "seven modern languages and four dead ones," including Japanese. The Ohio farmland reminds Sam of Indiana. Sam isn't married.

BIO/AL: Al prefers Las Vegas to farm country. Al knows quite a bit about Japanese customs, having been stationed in Japan at some point.

NOTES: The farm house in this episode was later used as the Beckett farm in "The Leap Home." No wonder it re-



minded Sam of Indiana!

Despite the superficial resemblance, Lenore MacKenzie was *not* played by the actress who portrayed Sam's mother Thelma Beckett in Season Three's "The Leap Home."

EPISODE 12: "What Price Gloria?"

SAM'S CHRONOLOGY: 9

SAGA CELL: none

FIRST SHOWN: 10/25/89 RESHOWN: 6/25/90

HAPPENED: 10/16/61, Detroit, MI

WRITER: Deborah Pratt

DIRECTOR: Alan J. Levi

GUEST STARS: Jean Sagal (Gloria Collins), John Calvin (Buddy Wright)

GUEST CAST: Co-starring: Gregg Barber (Parker), Matt Landers (Richard), with La Reine Chabut (Samantha Stormer), Jack Armstrong (Johnny), Laurel Schaefer (Gail Wright)

PLOT: Sam is a secretary who has just been promoted to executive secretary to a vice president at an auto manufacturing company. The vice president, Buddy Wright, is married, but exploiting Sam's roommate, Gloria, with promises of divorce, while chasing Sam around the desk. Gloria is slated to commit suicide when she finds out she's wrong about Buddy, unless Sam can stop her. Gloria refuses to listen to Sam's advice, insisting Buddy really loves her and is telling the truth. But during a double date, while Sam is off talking to Al, Gloria sees Buddy's wife, who quickly sets her straight. Sam chases Gloria back to the apartment, finding Gloria outside on the ledge. He coaxes her in, overcoming crumbling masonry to do so, and convinces her she doesn't need a man to validate her existence.

KISS WITH HISTORY: Sam asks about fuel economy on a proposed gas-guzzling car design.

BIO/SAM: There is no indication on the ledge of Sam's fear of heights. Perhaps his phobia doesn't exist for him until he remembers it. Sam doesn't remember enough of the Project to be aware (until told) that Al sees Sam as Samantha and vice versa.

BIO/AL: Al considers Sam his best friend.

AL'S WOMEN: Al has a crush on Sam as Samantha, so much so that he has to see the Project shrink, Verbena Beaks. Al is unable to perform with Tina until he accepts his feelings for Sam in the context of love being part of friendship. Once he believes that, he can cope with Tina again.

THE BODY QUESTION: Sam has to do his hair and makeup, so whatever part of Gloria it is that people see, "physical aura" ("8 1/2 Months") or illusion or both, it is affected by what Sam does. Sam feels like himself to himself though, since he refers to wearing the sexiest dress "I could stuff my hairy chest into."

SAM BREAKS COVER: Sam tells Buddy Wright he's a

man, and provides fairly explicit evidence thereof—strictly for revenge purposes, of course, and to teach Buddy a lesson.

NOTES: First appearance of Sam as a woman. Technically, Sam experiences this before the Senate hearing story. It was filmed earlier, at the end of Season One, and according to my memory, there was a reference to Sam as a woman at the Senate hearing in the first airing of "Honeymoon Express." Can anyone confirm this?

John Calvin, who plays Buddy Wright here, co-starred in the Belisarius series *Tales of the Gold Monkey* as the rather harmless Nazi spy Willie, better known as "Reverend Tenboom." He also played a small role in the Belisarius tv movie/pilot *Three On A Match*.

As with various animals in other episodes, from "How The Tess Was Won" on, Buddy Wright's dog can see Al.

EPISODE 13: "Blind Faith"

SAM'S CHRONOLOGY: 13

SAGA CELL: none

FIRST SHOWN: 11/1/89 RESHOWN: 6/13/90

HAPPENED: 2/6/64, New York (Manhattan), New York

WRITER: Scott Shepherd

DIRECTOR: David G. Phinney

GUEST STARS: Cynthia Bain (Michele Stevens), Jennifer Rhodes (Agnes Stevens), Kevin Skousen (Sgt. Pete O'Shannon)

GUEST CAST: With: Judy Kain (Waitress), Hilla Moll (French Woman), Sloan Fischer (Stage Manager), Billy Burdin (Andrew Ross), Cynthia Mann (Girl who touched a Beagle)

PLOT: Sam leaps into the life of a blind pianist, Andrew Ross, just as he's playing the last chord of a concert at Carnegie Hall. When the audience demands an encore, Sam responds by playing the only piano piece he can think of—"Chopsticks." The crowd loves it.

Andrew's girlfriend, Michele, will be strangled in Central Park in a few days unless Sam can save her. Meanwhile, the couple has another problem: Michele's bitter, overprotective mother, who catches Sam reading a dog food box to Andrew's dog, Chopin. She accuses Sam of not being blind (Sam isn't, not even as Andrew), and tells him to stay away from her daughter.

Sam is panicked about Andrew's next Carnegie Hall concert. Al tells him not to worry, but he doesn't explain why until the concert, when he produces a holographic copy of the sheet music, which Sam sightreads as he plays. Al then tells Sam he played Carnegie as Sam Beckett when he was 19.

Mrs. Stevens catches Michele at the concert, and when Sam comes off stage and calls Mrs. Stevens' name, Michele guesses that Sam/Andrew really can see, and runs out crying. Worried that this is where Michele gets killed, Sam runs after her, and is accidentally blinded when a flashbulb explodes in his face. Chopin and Al lead Sam to where

Michele is being attacked by Pete, the friendly neighborhood cop gone insane. Chopin knocks Pete down, and Sam, still blind, manages to get Pete's handcuffs on him.

When Mrs. Stevens reaches the scene of the attack, Michele repeats Sam's claim that he smelled her mother's perfume as he came offstage. Determined to prove her jaundiced view of all men—and of this one in particular—Mrs. Stevens suddenly thrusts a lit match in front of Sam's eyes. Sam, still blind, doesn't react. Sam finally manages to break Mrs. Stevens' stranglehold on Michele's life, recovers his sight, and leaps.

**KISS WITH HISTORY:** Takes place while the Beatles are at the Plaza Hotel in NYC, days before their first Ed Sullivan appearance, as well as their Carnegie Hall one. A reporter's flashbulb going off in Sam's face as he makes his way through the Beatle-charged crowd results in Sam's temporary blindness. Also, earlier in the episode, Sam catches a fainting girl who touched Ringo.

**BIO/SAM:** Sam played the piano, as himself, at Carnegie Hall, at age 19. This would have been circa 1972, about three years after his piano teacher, Nicole, left Indiana for New York. This raises the question: did she see Sam's concert?

**BIO/AL:** Al "couldn't play chopsticks in Chinatown."

The day after the Beatles played on *The Ed Sullivan Show*, Al supposedly went out and bought a Beatle wig, hoping to impress women with it. This is strange considering he was married to Beth at the time.

**AL'S WOMEN:** Al tells Sam about Evita Evilatita, a Tijuana pianist who "used to play oldies with her toesies," as well as "modern music with her—" "Al!"

**THE BODY QUESTION:** This episode was a major stumbling block for the other-person's-body theory. Andrew Ross was blind, but Sam wasn't until his eyes were affected by the flash bulb. Al is concerned about Sam getting to a hospital to protect his own sight—a difficult situation, since to people around him, Sam would appear to be blind already, and for other reasons.

The idea that Ross suffered from "hysterical blindness," so that Sam could use Ross's existing eyes and optic nerve, is unlikely at best, especially since Ross's eyes as seen in a mirror are clearly those of a physically blind person.

**NOTES:** Scott Bakula clearly plays Grieg's "Piano Concerto in A Minor" on the piano himself. The camera repeatedly pans between his hands and his face as he plays. Scott later confirmed this to one of the phony student filmmakers who played a trick on him on *Super Bloopers and New Practical Jokes*.

Andrew's dog, Chopin, gives several clear indications that he knows Sam is not Andrew, and also that he can see Al. Chopin is a typical "Bellisario dog," in that he behaves with more-or-less human intelligence (as Jack does in *Tales of the Gold Monkey* and Tequila does in *Tequila and Boner*).

EPISODE 14: "Good Morning, Peoria"

SAM'S CHRONOLOGY: 14

SAGA CELL: none

FIRST SHOWN: 11/8/89 RESHOWN: 6/27/90

HAPPENED: 9/9/59 Peoria, IL

WRITER: Chris Ruppenthal

DIRECTOR: Michael Zinberg

GUEST STARS: Patricia Richardson (Rachel Porter), Richard McKenzie (Frederick R. Beeman), Todd Merrill (Brian), Special Appearance by Chubby Checker (Himself)

GUEST CAST: With: Steve Bean (Leland the newspaperman), Hal England (Chad the Mayor), E. R. Davies (Sheriff Jake Foley), Barbara Perry (Theora Beeman), J. Frank Stewart (Reg the Businessman/Councilman), Kurt Andon (Man in Suit), Steve Whiteford (Reporter), Doug Ibold (**Howlin' Chick Howell**)

PLOT: Sam becomes a Peoria DJ in 1959, just as the local newspaper editor, Fred Beeman, begins to apply pressure to get station owner-manager Rachel to stop playing rock and roll. When withdrawn advertising doesn't work, he gets the City Council to ban rock and roll. Sam and Rachel barricade themselves in the WOF offices and keep playing it. Someone throws a rock through the window, smashing the broadcasting equipment. Sam fixes it. Beeman cuts off their electricity. Sam and Rachel get a basement generator going. Beeman breaks their roof antenna. Sam rigs one using a copper drainpipe. On the air in between battles Sam reads from the Bill of Rights and Beeman's own editorials in between manic DJ patter inspired by Robin Williams in *Good Morning Vietnam*. Finally, Fred is whacking on the door with an axe when he hears Sam reading from Beeman's 1945 postwar editorial about freedom. Beeman finally gives up, and rock and roll is here to stay, at least in Peoria. Chick and Rachel later marry—after Sam leaps, of course.

**KISS WITH HISTORY:** Chubby Checker turns up at the station with his demo for "The Twist," but it's Sam who teaches Checker the dance itself.

**BIO/SAM:** Sam loves music (including rock and roll), but can't remember the titles and artists until reminded.

**BIO/AL:** Al seems genuinely disappointed when the blue glow that surrounds him on the radio station roof turns out to be interference from the antenna Sam's rigging, and not Al leaping.

**SAM BREAKS COVER:** Sam quotes from "The Second Coming" by W.B. Yeats, which he read in high school.

**NOTES:** The WOF sign in the radio station window was displayed on the WOF building (which has since burned down) for some months after the episode was shot. It now hangs in writer Chris Ruppenthal's office.

Apparently by chance, this episode was rerun during the flack about 2 Live Crew's music being banned in Florida.

EPISODE 15: "Thou Shalt Not..."

SAM'S CHRONOLOGY: 15

SAGA CELL: none

FIRST SHOWN: 11/15/89 RESHOWN: 8/1/90

HAPPENED: 2/2/74, Los Angeles, CA

WRITER: Tammy Ader

DIRECTOR: Randy Roberts

GUEST STARS: James Sutorius (Joe Basch), Terri Hanner (Irene Basch), Lindsay Fisher (Karen Basch), Russ Tamblyn (Bert Glasserman), Jill Jacobson (Shirley)

GUEST CAST: With Twink Caplan (Hannah), Magda Harout (Mrs. Miriam Dalwitz), Freyda Thomas (Maxine), Joie Magidow (Woman), John J. Reiner (**Rabbi David K. Basch**), Milt Hammerman (Mr. Harold Dalwitz), Jay Fraulich (Cantor), Patti Pivaar (Singer)

PLOT: Sam becomes a rabbi, David Basch, whose brother's family is in danger of falling apart. Joe is bitter and withdrawn, and fails to express any affection for his wife, Irene, or his daughter, Karen, who has just had her bat mitzvah. Irene is in danger of ruining her life by having a one-night stand (and being caught) unless Sam can prevent it.

Sam soon discovers the reason for the family malaise. Joe and Irene's son Danny died a year before, on a plane coming back from Europe. Joe blames Irene for talking him into letting Danny go to Europe. The whole family is unable to deal with the death or resolve their feelings. Irene hasn't even been able to get Joe to set a date for the raising of the headstone in the cemetery.

As Sam comforts Irene, he realizes there is a lot of affection between David and Irene, and worries that he is the one Irene is going to sleep with. To avert this, he tries to set up a weekend for Joe and Irene at the family's beachfront cabin. But Joe refuses to go, setting off a fight that ends with Irene rushing out alone.

It is not until then that Sam and Al realize that Bert Glasserman, who also owns a place on the beach, is the one who will be Irene's lover. Bert has already talked understandingly to Irene about her loss of Danny and her pain, claiming that his own wife recently died. In reality Bert has never been married, and is using Irene, as he has used other women, to research a book called *Women in Pain*. Realizing that Irene could be falling victim to this sleaze at any moment, Sam asks directions from Karen and rushes to the cabin after Irene. When he learns David has gone to the cabin, Joe also hurries over there, suspecting David is going to sleep with Irene.

Sam arrives in time to save Irene from Bert's advances, but Joe comes in at the wrong moment and accuses David and Irene of having an affair. Sam denies this, and refuses to fight back as Joe tries to beat him up. Sam tells Joe that he's not really reacting over the spurious liaison. He's actually acting out his anger with Irene for letting Danny go to Europe. The family breaks down and talks things over in a scene full of tears and dawning understanding.

Later, Sam is present at the setting of Danny's headstone, and gets Joe to go over to Karen, who is still suffering from Joe's year-long preoccupation with Danny. When Joe and Karen hug, Sam leaps.

KISS WITH HISTORY: Sam uses the Heimlich maneuver on Dr. Heimlich, and later he and Joe talk in an oil crisis era line at a gas station.

SCOTT SINGS: Sam fakes the last two notes or so of a prayer being sung at Karen's bat mitzvah by the cantor and the congregation.

BIO/SAM: Sam can play the guitar, and likes firm pillows. Sam still wishes sometimes that he could go home. Denied that option, he feels that all he has is what he can remember, "which is not a whole hell of a lot." Sam is a Gentile.

AL'S WOMEN: Al's third wife, Ruthie, was Jewish, and taught Al the basics of Judaism. Al "never realized how much family meant to me until Ruthie was gone." She made the best gefilte fish.

SAMBREAKS COVER: Asked by Karen whether he ever wants to get married, Sam says, "Um, I have kind of an unusual lifestyle, but someday, um, I want to, yeah."

NOTES: Russ Tamblyn, who plays Bert Glasserman, is an old friend of Dean Stockwell's. He has since become a regular denizen of the now-defunct cult tv series *Twin Peaks*.

EPISODE 16: "Jimmy"

SAM'S CHRONOLOGY: 16

SAGA CELL: none

FIRST SHOWN: 11/22/89 RESHOWN: 6/28/90

HAPPENED: 10/14/64, Oakland, CA

WRITERS: Paul M. Belous & Robert Wolterstorff

DIRECTOR: James Whitmore, Jr

GUEST STARS: John DiAquino (Frank LaMotta), Laura Harrington (Connie LaMotta), Michael Alldredge (Cory LaMotta or Mr. Samuels), Ryan McWhorter (Cory LaMotta or Mr. Samuels), and Michael Madsen (as Blue)

GUEST CAST: With: Elaine Hausman (Mrs. Kirksey), Josh Peden (Peter Kirksey), Brad Silverman (Jimmy LaMotta)

PLOT: Sam becomes Jimmy, a retarded adult just released from an institution to live with his brother Frank and his family on a trial basis. Frank and his son Cory love Jimmy, but Frank's wife Connie is afraid and unaccepting. Frank has arranged a job interview for Jimmy on the loading dock with his own boss, Mr. Samuels. Sam is here to get Jimmy that job, and help him win acceptance at home and in the workplace. Al feels particularly strongly about this leap because his own sister, Trudy, was retarded, and died in an institution of pneumonia at the age of 16.

But Sam feels the pressure of people's preconceptions about Jimmy, and although he isn't really retarded himself, he soon finds himself behaving like a klutz, dropping, spilling and breaking things. Connie is openly hostile, and at work a man named Blue is out to get him, calling him

names and attempting repeatedly to get Jimmy in trouble, particularly after Sam catches Blue loading the wrong numbered crate. Sam finds that even Frank doesn't believe in him, or take his word for it when he says he did not do something. When Blue manages to frame Sam for leaving a spigot on and creating a dangerous spill, Samuels fires Sam. Sam tries to clear himself, but is cut off by Frank, who threatens to quit too (and does so) but doesn't believe Sam knows whether he left the faucet on or not.

At home, while Sam helps Cory with a bicycle chain, Connie convinces Frank to send Jimmy back to the institution, at least temporarily. Al says that if Jimmy goes back in, he'll never make it out again. Sam steals Frank's truck keys from his pocket while hugging him, and drives to the loading dock. He tells Samuels that he did not leave the faucet on, and that Blue is framing him because Sam knows Blue's secret. Blue is dyslexic, and was unable to read the numbers properly. Blue, who has never heard of dyslexia, is hostile because he is insecure about the possibility that Jimmy is somehow smarter than he is. Samuels fires Blue, and gives Jimmy and Frank their jobs back.

But Cory has followed on his bike, and is watching from atop a pile of boxes. Just as Frank and Connie arrive, Blue drives a forklift straight at Sam and Samuels. When Sam gets Samuels out of harm's way, Blue hits the pile of boxes Cory is on, and Cory falls into the water. Frank dives in after him, but when Cory reaches the dock, he isn't breathing. When Sam tries to use mouth-to-mouth resuscitation, Connie becomes hysterical, and won't let Sam near Cory, calling him a "monster." Sam gets Frank to make Connie let him try to save Cory, claiming he learned how to do it at the institution. When mouth-to-mouth doesn't work, Sam proceeds to CPR, drawing fresh hysteria from Connie until Cory starts to breathe again. The dock workers cheer, Connie apologizes, and Sam leaps.

**KISS WITH HISTORY** (sort of): Sam uses the term "special people" years before it comes into use.

**BIO/SAM:** Sam has never had a job interview (as himself).

**BIO/AL:** We learn more of Al's family history: his mother ran off with an encyclopedia salesman, and his father moved to Middle East, whereupon Al was put in orphanage, and his retarded sister, Trudy, was put in an institution. Trudy died there of pneumonia in 1953 at age 16. Al was her "big brother," hence older, which would make him at least 59 in 1995. Probably he misspoke.

**THE BODY QUESTION:** Sam isn't retarded, which he would be if it was Jimmy's brain Sam had to use. There is no such thing as "hysterical mental retardation." On the other hand, Jimmy is a good example of a person whose clothes shouldn't fit Sam's body. Maybe they only have to fit the "illusion of the physical aura," which would probably either overlap Sam's real body or somehow compress it a bit without harming him.

**NOTES:** Sam tells Cory the story of *Star Wars* from memory.

The surname "LaMotta" does not appear in the episode or its credits, but is later given when Sam sees himself as Jimmy in "Shock Theater."

EPISODE 17: "So Help Me God"

SAM'S CHRONOLOGY: 17

SAGA CELL: none

FIRST SHOWN: 11/29/89   RESHOWN: 6/26/90

HAPPENED: 7/29/57, Twelve Oaks, Louisiana

WRITER: Deborah Pratt

DIRECTOR: Andy Cadiff

GUEST STARS: Byrne Piven (Captain Cotter), Tyra Ferrell (Delilah Barry), Kathleen Noone (Shoogie Dancey or Sadie Cotter), Ketty Lester (Myrtle), John Apicella (Dix the sheriff), Stacy Ray (Shoogie Dancey or Sadie Cotter), John Shepard (Bo the prosecutor), and William Schallert (Eugene the Judge)

GUEST CAST: With: Robert Dwyer (Chigger the guard), Scotch Byerley (Clerk), Heather Lee (Woman Gossip), Travis Michael Holder (Leonard Dancey), Philip Persons (Coroner), Cal Gibson (Gardener)

**PLOT:** Sam becomes a Southern lawyer who is about to plead his female black client guilty, in a deal already worked out with the District Attorney. Sam, not knowing of this plan, looks at her and pleads her innocent. He immediately finds himself the center of great consternation, anger, and intimidation. Lilah is accused of having killed the powerful Captain Cotter's son when he grew tired of her advances. Lilah won't defend herself, claiming she did it. When Sam reads her confession to her in private, Lilah concedes it's a lie, but refuses to take the stand. Similarly, Myrtle, another Negro woman on Captain Cotter's staff, tells Sam that the shooting was preceded by the sounds of a fight, and that Cotter's son, although he loved Lilah, used to beat her. But she also refuses to testify on Lilah's behalf.

Stymied by this inexplicable lack of cooperation, Sam gets a subpoena for the only other possible witness, Mrs. Sadie Cotter. She testifies that she gave Lilah the money to leave town, and that when young Cotter came back from hunting too soon, he found out Lilah was leaving and began to beat her. When Mrs. Cotter describes how she shot her own son, it is clear that she is insane, and that she is the person Lilah and Myrtle were protecting. Lilah is released. Sam/Leonard is offered a law partnership in Montgomery, and he has Lilah promise that she will learn to read in lieu of paying a legal fee. As Lilah leaves town on a bus, Sam leaps.

**BIO/SAM:** Not one of Sam's six degrees was in the law.

**NOTES:** John Shepherd, who plays Bo the prosecutor, appears again as an FBI agent in "Her Charm."

Sadie Cotter mentions calla lilies, a flower which gets further attention in "MIA" and elsewhere. "Calla" is the young daughter of former NBC president Brandon Tartikoff, and "Lily" is Tartikoff's wife.

EPISODE 18: "Catch A Falling Star"

SAM'S CHRONOLOGY: 18

SAGA CELL: none

FIRST SHOWN: 12/6/89      RESHOWN: 8/17/90

HAPPENED: 5/21/79, Syracuse NY

WRITER: Paul Brown

DIRECTOR: Donald P. Bellisario

GUEST STARS: John Cullum (John O'Malley/ Cervantes/Don Quixote), Michele Pawk (Nicole/Dulcinea), Janine Turner (Michelle/Dulcinea), Ernie Sabella (Manny/Sancho) and Paul Sand (Charlie the Director)

GUESTCAST: with: Myra Turley (Dolores), Maria Lauren (Anita/Antonia), Michael Carl (Ray Hutton), Marshall Borden (Dr. Carrasco), Rand Hopkins (Padre), Michael DeMarlo (Muleteer), Jay Horton (Muleteer), Jon Huffman (Muleteer), Dafido McCracken (Muleteer), Ruth Miller (Housekeeper), Sam Rapp (Muleteer)

PLOT: Sam finds himself at a makeup table, being made up as Cervantes in *Man of La Mancha*. Sam is to go on stage in less than a minute, and doesn't remember a word of the play or its songs. But Sam is just the understudy, Ray Hutton, and the play's star, John O'Malley, shows up, drunk but in costume, at the last possible moment. Sam's job, according to Al, is to save O'Malley in two days when he falls (off the stairway the Cervantes character walks down at the beginning of the play) and breaks his hip.

As Sam and Al talk, Sam sees Nicole just beyond the curtains at the other end of the stage. Nicole was Sam's piano teacher when he was fifteen. Sam was in love with her at the time, but at age 25 she was too old for him, and she left to go to Juilliard at about that time. It turns out that at Juilliard, Nicole fell in love with Ray, the man Sam has replaced. Nicole ended up in Syracuse, teaching piano again, but just got the part as understudy to Michelle as Dulcinea. Ray and Nicole have not seen each other in over five years, but the feeling is still there, particularly with Sam as Ray. Although Al warns Sam that Nicole sees him as Ray, and not to try to change his own life, Sam spends the night with Nicole.

At a rehearsal with Nicole the next day, Sam reads his part cold from a book Al holds in front of him, but carries it off with a suspicious amount of passion. O'Malley, in an attempt to win Nicole's sexual favors, gets the director to let Nicole play Dulcinea at the Wednesday benefit performance, which is the one at which O'Malley is due to fall from the stairs. Later, Sam and Nicole set out to meet each other in the hotel bar, but are both waylaid by the machinations of Michelle, who is jealous of Nicole and wants Ray for herself. She and Manny, who plays Sancho Panza, tell Sam that Nicole is "rehearsing" with O'Malley in his hotel room. Sam goes to O'Malley's room, and O'Malley pretends Nicole is in the shower, when it is in fact another actress named Anita. Meanwhile, Manny, in return for sex with Michelle, tells Nicole that Ray is with Michelle.

On Wednesday, a disgusted and fed-up Sam plays

"The Impossible Dream" on the piano as he tells Al, "Let him break his neck." He's not interested in saving "that arrogant ass," nor in staying in 1979 with Nicole, nor in leaping out. Sam snubs Nicole, who has just learned that Ray was not really with Michelle after all. Not knowing the reason for Sam's anger, Nicole turns away in hurt confusion. When O'Malley shows up, drunker than ever, Sam says "break a leg" with real malice, but when the actor falls, Sam rushes to catch him anyway. Manny then tells Sam the truth, and Sam goes on in O'Malley's place. As Don Quixote is dying, he whispers, "I love you, Nicole," and she reciprocates. Al meets Sam at the top of the stairs as Cervantes exits at the end of the play. When they banter, with Sam as Quixote to Al's Sancho, it is clear that Sam is revitalized, and ready to resume his own quixotic quest.

SCOTT SINGS: Sam sings "Dulcinea" at Nicole's piano, and "The Impossible Dream" at a piano in the theater. He then performs the whole play, but we only hear parts of "I Am I, Don Quixote," "Dulcinea," and "I Am I, Don Quixote (Reprise)."

DEAN SINGS: Al sings about two bars of "The Impossible Dream."

BIO/SAM: Sam was in love with Nicole, his piano teacher, when he was a kid, presumably in Elk Ridge. He "can't believe some of the dumb things" he did. Nicole never embarrassed him by letting on she knew. Sam was fifteen, Nicole 25, when she left for New York. *Man of La Mancha* was the only disc Sam ever played when he and Al were building the Imaging Chamber, and, according to Al, "The Impossible Dream" was "our song."

Sam has "a photographic memory."

BIO/AL: Acting got Al out of the orphanage: "Other kids went into boxing, or they studied, or they stole. I thought I'd give the theater a try." Considering what we learn about Al in other episodes, it appears he tried all four vocations.

SAM BREAKS COVER: In Nicole's home, Sam does everything short of telling her outright who he is. He plays a "quirky" (so described in the script) warm-up exercise on the piano, which Nicole remembers, but cannot recall which student used it. Sam then tells her he was in love with his piano teacher at 15, but does not say it was her. Finally he says he is not "the Ray you went to Juilliard with." NOTES: John Cullum, who plays John O'Malley, later directed the episode "All-Americans." He has appeared numerous times in Syracuse, both with the Syracuse Opera Company and Syracuse Stage. He now appears in the series *Northern Exposure*, as does Janine Turner (Michelle).

Don Bellisario appears in the end credits, right next to Scott Bakula, and Deborah Pratt appears near Dean Stockwell. Many other members of the production company also appear in the large group shot the camera pans across.

It is unclear how much of *Man of La Mancha* director Don Bellisario actually staged for this episode, but the cast credits suggest the possibility that most of it was performed. Quite a bit of dialogue from the play can be heard

from off camera during Acts One and Two. Also, a number of actors from the *Man of La Mancha* play-within-a-play cast are credited, despite having no lines in the episode.

According to Paul Brown, the entire show's music is on tape somewhere, prerecorded in a studio with all the actors doing their own singing and overdubs. With luck, we may hear some of this on the *Quantum Leap* album.

The entire episode is rich in layered parallels between the characters and the play they are performing. Sam's unexpected makeup at the beginning of the episode is soon followed by Cervantes (O'Malley) donning makeup as Don Quixote. Sam first sees Nicole during the song "Dulcinea," and it soon becomes clear that she is his Dulcinea, whom he once loved pure and chaste from afar. As Al points out, Sam's reading to Nicole from the courtyard scene is spoken with genuine feeling, leading Al to ask, along with Nicole/Aldonza, "What Does He Want of Me?" Like Don Quixote in the play, Sam loses his idealism through the machinations of others, and becomes disillusioned. He then sees Nicole not as Dulcinea, but as Aldonza the slut. Finally, Michelle, like Aldonza, redeems herself, fulfilling her idealized role as Dulcinea. Sam, as Cervantes, is then encouraged to go on and face his next windmill.

(A personal note: Sam leaped into my home town the day after I moved away from it. Of possible Syracuse venues for "Man of La Mancha," the theater shown most resembles the Onondaga County Civic Center.)

The rain storm during the scene at Nicole's home is an exceedingly likely prospect for Syracuse. The city only has 87 sunny days a year, the rest being cloudy, rainy, or snowy.

EPISODE 19: "A Portrait for Troian"

SAM'S CHRONOLOGY: 19

SAGA CELL: none

FIRST SHOWN: 12/13/89 RESHOWN:

HAPPENED: 2/7/71, Lakeside, CA

WRITER: Teleplay by Scott Shepherd and Donald P. Bellisario, Story by John Hill and Scott Shepherd

DIRECTOR: Michael Zinberg

GUEST STARS: Deborah Pratt (Troian Giovanni Claridge), Robert Torti (Jimmy Giovanni), Carolyn Seymour (Miss Stolz/ Mrs. Priscilla Claridge)

GUEST CAST: Co-starring: Bill McLaughlin (as Coroner), Bette Ray (as Mrs. Little); with Donald P. Bellisario (uncredited) (Dr. Timothy Mintz)

PLOT: Sam is Tim Mintz, a parapsychologist investigating the possible ghostly voice of Troian Claridge's dead husband Julian, who drowned two years ago in the lake on the Claridge estate, latest in a long series of mysterious and untimely Claridge deaths. The real Mintz is sincere in his work and genuinely concerned about Troian, the only one who hears Julian's voice. Mintz's equipment, which graphs voice prints and related phenomena, is sophisticated enough to have picked up Sam's leap into 1971, and to enable Jimmy, Troian's sarcastic and hostile (to Sam) brother, to

hear Al's voice when one of the machines is present. Jimmy accuses Sam/Mintz of faking his results at the expense of Troian's sanity. The family housekeeper, Miss Stolz, is also hostile to Sam, saying "strangers aren't wanted here" and acting generally creepy.

Troian's last, fatal painting of Julian, long since thrown in the lake, mysteriously appears dripping wet in the house. Later Troian, following Julian's voice, is nearly buried in the family crypt during a major earthquake. When Sam and Al further investigate the crypt, and Mintz's equipment, they discover a remote-controlled tape recorder which appears to have nothing on it but tape hiss—but it makes the machine's needles jump. Probably "Julian's" voice is recorded at a high frequency only certain people—such as Troian—and dogs can hear.

Meanwhile, Sam's investigations have set off every recorder on the estate, and Troian follows "Julian's" voice to the dock overlooking the lake. There Jimmy reveals that he has been gaslighting her to get control of the estate and her money, so that he can pay off his drug and gambling debts. Since she hasn't obliged him by going crazy, he has decided to drown her instead. With Sam delayed by Stolz treacherously locking him in the house, Al manages to delay Jimmy by posing as Julian and whispering appropriate sentiments at Troian and Jimmy. Jimmy throws Mintz's machine in the lake, effectively silencing Al, and pushes Troian into the lake as well. But by that time Sam is arriving at the dock. He knocks Jimmy into the lake and dives to save Troian, who is already being sucked down into the mud. Troian comes out alive. Jimmy doesn't. An aftershock then exhumes several bodies from the lake—Julian's, that of the butler whose impropriety started the cycle of early deaths—and Priscilla Stolz Claridge—the Mennonite Claridge wife who was caught with the butler more than a century before. The "living" Miss Stolz disappears from the window of the house—and Sam leaps.

KISS WITH HISTORY: The Southern California earthquake of '71 throws corpses at Troian in the crypt and an aftershock exhumes several more corpses from the lake.

BIO/SAM: Sam doesn't believe in ghosts, but appears to change his mind at the end of the episode. The segue into the next episode has Sam referring to "a real live ghost."

BIO/AL: Al is "not into necrophilia," and is squeamish about ghosts and gore.

AL'S WOMEN: Tina has a crocodile.

NOTES: Don Bellisario plays the "real" Tim Mintz opposite his wife Deborah Pratt as Troian (which is their daughter's name).

It's not clear whether Stolz is actually seen disappearing from the window (other than by the viewer), or whether this is a subjective interpretation of what happened.

Sam evidently does not consider himself responsible for Jimmy's death, even though he knocked him into the water. Not only does he show no particular remorse, but he also doesn't give him a handprint in "Freedom." ☼

## OTHER VOICES IN TV FANDOM

[*Other Voices* is a free listing service for Quantum Leap fans. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines, or ads involving tape trading.

This issue's *Other Voices* column is a little different. PQL recently received a two page list of US and UK tv fan clubs from The AIRWOLF Fan Club UK, with a request that each club on it (including ours) publish the list for the purpose of mutual publicity. Sounds good to us, so here it is, along with an updated list of QL clubs and newsletters:]

### QUANTUM LEAP FAN CLUBS:

**THE BAKULA-STOCKWELL FAN CLUB:** Not enough BS in your life? Then join the Scott Bakula-Dean Stockwell Fan Club. Fully sanctioned fan club for Scott and Dean; has been given the go-ahead by both Scott's and Dean's agents/publicists. \$10.00 (US/Canada; overseas \$15) per year includes a newsletter (including copies of Scott and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Two issues out so far of their as-yet-unnamed newsletter, and they're getting better as they go along. Recommended. Make check or money order payable to Sue Hernandez and send with name, address, phone number and date of birth (!) to Terry Spencer, 11280 W. 20th Ave. #52, Lakewood, CO 80215

**QUANTUM LEAGUE INTERNATIONAL,** founded Jan-March 1990, now has members in US, Canada and England, with the highest concentration in the Toronto, New York, and Chicago areas. \$15 annual membership includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contests, meetings and parties. Future plans include guest speakers, local branches and more! Please make money order payable to James McNair (this is a guess on our part) and send to Quantum League International, c/o 19 Millburn Dr., Etobicoke, Ont., Canada M9B2W8.

### QUANTUM LEAP FANZINES / NEWSLETTERS:

*The Imaging Chamber*, the groundbreaking QL letterzine, is still the biggest, most fascinating zine for fans who like to analyze the show and what it means to them (and don't we all!). The first five issues are only \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript as well as guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. More recent issues (#6 on, currently up to issue 7) are \$4.50 per issue, and still well worth it. Send your check or money order to Kitty Woldow, 6436 Simms St. #105, Arvada CO 80004.

**Leapin' In:** The new entry this time is a little one-sheet, two-page newsletter, published monthly by Indiana LPO (and Whoosier Network person) Linda Cooksey. Our sample issue had news on the QL VQT nominations, Dean's Star going through, a little blurb on the shooting of *An Eye For An Eye*, what Dean films are on cable this month, and several other items. The postage and printing costs will probably keep *Leapin' In* short on page count, but \$6.00 per year for timely updates on QL news sounds like a very good deal to us. Make your \$6.00 check or money order payable to Linda Cooksey, 304 Bluff St., Crawfordsville, IN 47933-1232.

*Quantum Quarterly* is now up to issue six, and is still the best reference source for what's been going on with *Quantum Leap* and its stars. Probably the most widely-read QL newsletter/zine. The fact that most of Q2's staff lives in California (Oakland area) puts them in striking distance of L.A. for first-hand news, interviews, photos, etc. We especially recommend #6, with its great behind-the-scenes look at the "Vietnam" episode by technical advisor Rich ("Doc") Whiteside. Q2 also does rather eccentric episode guides and guides to the show's premise. Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to: Jim Rondeau. Send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130.

### MISCELLANEOUS QUANTUM LEAP INFO:

It's never too late to put more letters on "Mr. Little's" desk! Project Keep Quantum Leap has the details on where and how to write to the network as well as to the show's sponsors. For the current sponsor list and other useful info, send a self-addressed, stamped envelope to Project Keep Quantum Leap, Mary Schmidt, 6713 Schroeder Rd. #2, Madison, WI 53711.

**PQL Swap Shop:** Got something other fans are dying to see? Dying to see something other fans have got? Let Joan Dodson match you folks up! We're trying to accumulate all known books, newspaper and magazine articles, get in touch with everyone with really good pictures they've taken of Scott and Dean, etc. If there's anything *Leap*-related you're looking for, Joan and Kris will try to put you in touch with someone who has it! Also: info on QL merchandise. Contact: Project Quantum Leap Swap Shop, c/o Joan Dodson, 17235 N. 2nd Place, Phoenix, AZ 85022. Absolutely no replies without SASE.

**Scott Bakula Photos**—close-up and in color. They are sold in size 4x6, but can also be purchased in larger sizes if requested. Dean Stockwell and other stars available. Please send a SASE for descriptions and prices, and specify Scott list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact c/o Swap Shop (Scott photos only) or write directly to Nancy Rapaglia, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50 (to Nancy only).

The first issue of Innovation's *Quantum Leap* comic book should be out any day now. Check your local comic shop!

## OTHER TV FAN CLUBS, ETC.:

(The listings below are club and newsletter names and addresses only. For information on membership fees, benefits, etc., send a SASE for clubs in your own country, or three International Reply Coupons for each of the others. Please note this is not a complete list, and PQL accepts no responsibility for the accuracy of these listings. Listings for other Doctor Who clubs and Arizona-based sffantasy clubs (*Beauty & The Beast*, *V*, etc.) will be in *TARDIS Time Lore* #6, due out in September.)

## AIRWOLF:

The AIRWOLF Fan Club U.K.  
"GRAPHIX (N. I.) Publications"  
c/o Mark Cairns  
"Glenfield House"  
246 Comber Road  
LISBURN  
Co. Antrim,  
N. Ireland, U. K.  
BT27 6XZ

## "SANTINI AIR"

c/o Elke Koop  
Ziegelhofstrasse.7  
D-2900 Oldenburg  
Germany  
(bilingual editors, German-English)

## ALIEN NATION:

"The Tencton Planet"  
c/o Pete Chambers  
110 Richmond Street  
Coventry  
England  
CV2 4HY

## A.N.F.N.

c/o Zane Stein  
708 North Valley Forge, B-2  
Lansdale PA 19446

## A-TEAM

21 JUMP STREET  
WISE GUY

OTHER STEPHEN J. CANNELL  
SERIES:

A-TEAM Fan Club U.K.  
"SCAM"  
c/o Miss Irene Ambrose  
171 Heath Road  
Hounslow  
Middlesex  
England

*Midnight Offerings* (letterzine)

c/o J. Mortimore  
5 Sandfield Road  
Thornton Heath  
Surrey, England  
CR4 8AW  
[mostly 21 Jump Street and Wise  
Guy, with other Cannell series  
thrown in]

## BATTLESTAR GALACTICA:

"The Thirteenth Tribe"  
c/o Miss Lesley Sapsford  
70, The Mead  
Carpenters Parks  
Watford  
Hertfordshire, England  
WD1 5BU

## BEAUTY &amp; THE BEAST:

Beauty & The Beast U. K. Chamber  
c/o Shirley Vincent  
63 Schubert Road  
Brighton Hill  
Basingstoke  
Hampshire, England  
RG22 4JL

## BLAKE'S 7:

"Oracle"  
c/o Susan J. King  
47 Sheridan Road  
Belvedere  
Kent, England  
DA17 5AR

## Blake's 7 Appreciation Society

c/o Kevin & Fliss Davies  
53 Vaughan Road  
Birkdale  
Southport  
Merseyside, England  
PR8 4BX

## DOCTOR WHO:

The Friends of Doctor Who  
P. O. Box 14111  
Reading, PA 19612-4111

The John Levene Fan Club  
P. O. Box 188993  
Sacramento CA 95818

The Arizona Regional  
Doctor Who Interest Society  
(T.A.R.D.I.S.)  
P. O. Box 63191  
Phoenix AZ 85082-3191

United Whovians of Tucson  
*TARDIS Time Lore*  
P. O. Box 77513  
Tucson AZ 85703

## GARRISON'S GORRILLAS:

U.K. Garrison's Gorrillas Apprecia-  
tion Society  
c/o Rosemary Curtis  
4 Hedera Road  
Locksheath  
Southampton  
Hampshire, England  
SO3 6SF

## GREEN HORNET:

Green Hornet Appreciation Society  
c/o Rocco Verdico  
3704 North Central Park  
Chicago, IL 60618

## THE HIGHWAYMAN:

The Highwayman Appreciation  
Society  
JEM-Uhl Publications  
c/o James M. Eyre  
19 Warwick Rd.  
Romiley  
Cheshire, England  
SK6 3AX

## KNIGHT RIDER:

Official British David Hasselhoff  
Fan Club  
c/o Mrs. Sheila Jarvis  
21 Jackson Close  
Bebington  
Wirral  
Merseyside, England  
L63 8PB

Knight Foundation  
c/o Achim Dorr  
Im Reichartsthal.26  
D-6652 Bexbach.6  
Germany

## LAND OF THE GIANTS:

Land of the Giants Appreciation  
Society  
"Giants Log"  
c/o Jeanette Georgala  
11 Kimbolton Court  
Kimbolton Road  
Bedford  
Bedfordshire, England  
MK40 2PH



## OTHER TV FAN CLUBS, ETC.:

## LOST IN SPACE:

Lost in Space Fan Club  
L.I.S.F.A.N.  
c/o Flint Mitchell  
7331 Terry Robyn Drive  
St. Louis MO 63129-5333

## MacGYVER:

*On a Wing And a Prayer* (letterzine)  
c/o Tamzin Cater  
30 Dunham Crescent  
Aurora, Ontario L4G 2V4  
Canada

## RANDALL &amp; HOPKIRK:

Randall & Hopkirk (Deceased)  
Appreciation Society  
c/o Vanessa Bergman  
10 Brook Avenue  
Edgeware  
Middlesex, England  
HA8 9XF

## ROBIN OF SHERWOOD:

Robin of Sherwood Appreciation  
Society  
"Spirit of Sherwood"  
1276 West Marshall  
Ferndale MI 48220

## SARACEN:

Saracen Fan Club  
"Tecs Galore"  
c/o Jenny Brading-Palmer  
Flat 1C  
24 Belvedere Street  
Ryde  
Isle of Wight, U.K.  
PO33 2JW

## SCARECROW &amp; MRS. KING:

Scarecrow & Mrs. King Fellowship  
c/o Margaret L. Richardson  
30 Kirkdale Green  
Rye Hill  
Newcastle-Upon-Tyne  
England  
NE4 6HU

STAR TREK  
STAR TREK: TNG:

"1701A-D"  
c/o Annette Neal  
96 Long Lynderswood  
Lee Chapel North  
Basildon  
Essex, England  
SS15 5BA

"Stage 8"  
c/o Linda F. Hepden  
85 Eastwick Row  
Adeyfield  
Hemel Hempstead  
Hertfordshire, England  
HP2 4JQ

## Gerry Anderson's U.F.O.:

"S.H.A.D.O."  
c/o Miss Helen Weber  
514 Delaware Ave.  
Lansdale, PA 19446

## V

Freedom League  
c/o Miss Judy Wrighton  
30 Borodin Close  
Brighton Hill  
Basingstoke  
Hampshire, England  
RG22 4EN

VOYAGE TO THE BOTTOM OF  
THE SEA:

The Seaview Crew  
c/o Sue Trent  
64 Daisy Radd  
Brighouse  
West Yorkshire, England  
HD6 3SX

WAR OF THE WORLDS (TV  
SERIES):

The Blackwood Project  
c/o Elyse Dickenson  
43 Topfield Road  
Wilton, CT 06797-3506

## MISC. U.S. TV (ADVOCACY):

Viewers for Quality Television  
P. O. Box 195  
Fairfax Station, VA 22039  
(promote *QL* and other "quality" tv)

## ADZINES/LISTINGS

Adzine  
c/o Miss Janet Ellicott  
43 Brooksbank House  
Retreat Place  
Morning Lane  
Hackney  
London, England  
E9 6RN

Fandom Directory  
Fandata Publications  
7761 Astrella Court  
Springfield, VA 22152

National Association of Fan Clubs  
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Pueblo, CO 81003 ☼

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