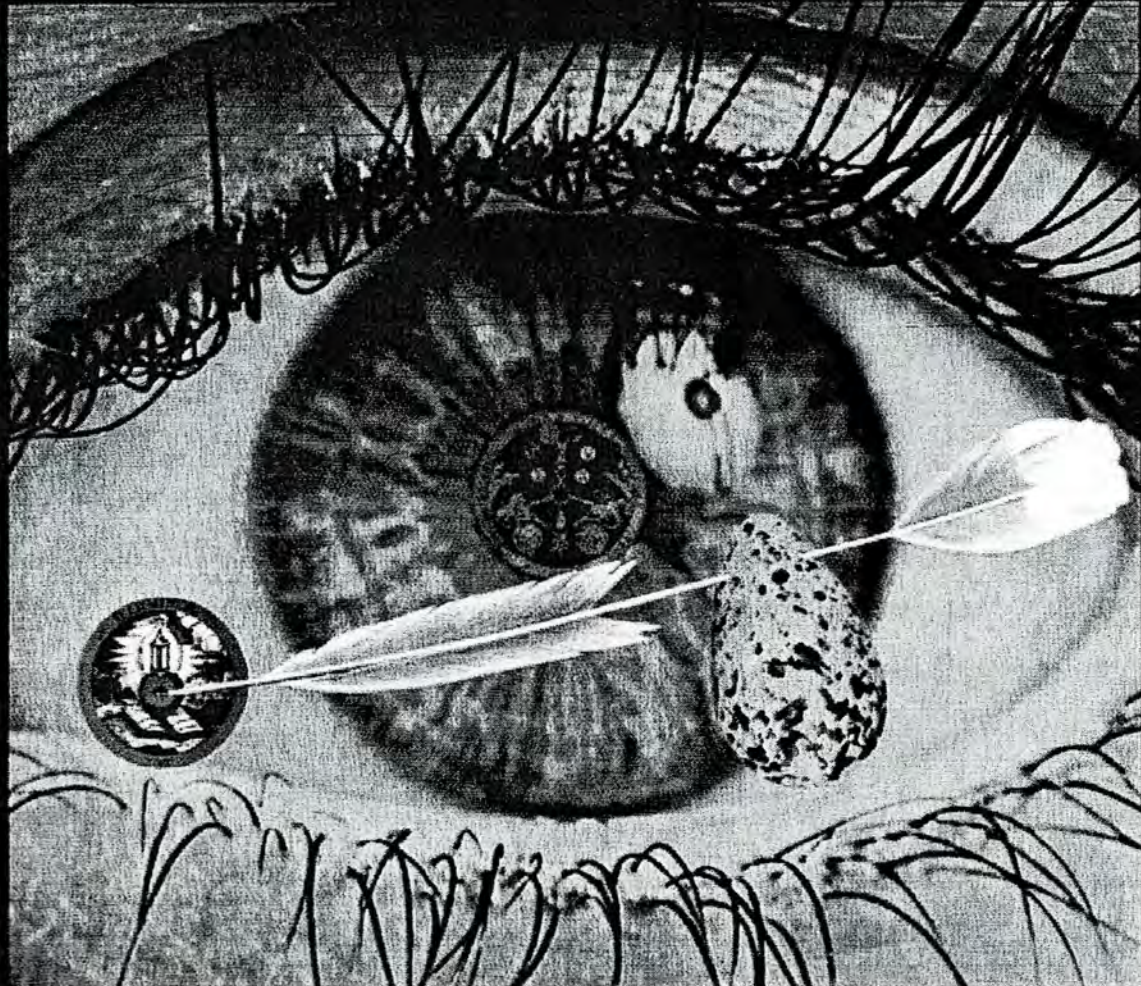


# The Observer

*From the Files of Project Quantum Leap*



"Illuminator"

**THE ART OF ROBERT DEAN STOCKWELL**

**Issue 31**

**April 2005**

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 .....Jay Schwartz, LPOs & Leapers everywhere

**ON OUR COVER**

"Illuminor" is just one of dozens of striking images created by Robert Dean Stockwell during the last few years. In color it is even more dramatic. View this and many others in full color at the RB Ravens Gallery website—<http://rbavens.com>—or choose the bound edition containing all of the images presented at Stockwell's first solo exhibit last September, available for purchase at the website. Our sincerest gratitude to Dean for allowing us to reproduce his images on the cover and within the pages of *The Observer*.

Please delve further into our issue for an overview of Robert Dean Stockwell's artistic influences and accomplishments; a close encounter by his fans at the exhibit opening in Taos, New Mexico last September; and some mental impressions instilled by his art. This special feature begins on page 7.

**SCOTT HEARD IN OUTER SPACE**

Late last September Scott had the privilege of making a satellite phone call to NASA Astronaut Michael Fincke, who was nearing the end of his six-month assignment on the International Space Station, orbiting 250 miles above the earth. For close to a half-hour, Scott and Mike chatted about many topics. Overall, it was hard to tell who was more delighted—Scott to be speaking to an astronaut, or Mike to be speaking with a Star Trek captain. The transcript and audio file can be found at:  
<http://www.saveenterprise.com/spacestation.htm>

In March of this year, Mike Fincke and Scott had the opportunity to meet and talk in person. Fincke was cast as an *NX-01* Engineer on one scene of the final episode of *Enterprise*, "These Are the Voyages..." scheduled to air on May 13 at 9pm EDT.

**OTHER NOTES FROM ENTERPRISE**

As is probably known to all by now, *Star Trek: Enterprise* has been cancelled by UPN at the end of this, the fourth, season. Despite the efforts of SaveEnterprise.com, The Enterprise Project and TrekUnited, Inc. to raise awareness and money for a fifth season, Paramount seems to be staying their course, with break down of the sets to begin once post-production is complete.

On Friday, February 11, Scott had a rare day off from filming but was on the Paramount lot to participate in a live on-line chat for StarTrek.com. During the chat Scott received a surprise visit from Jay, his publicist, who unbeknownst to Scott, was working as a background extra on the moon-caves sets that day. Jay was costumed as a miner, with "lunar dust" smudges on his face.



Comments and photo courtesy of StarTrek.com, where you can also find the transcripts to this and all of Scott's *Enterprise* chats under Community.

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JAG NEWS

On Monday, April 4 CBS made the announcement that this would be the final season of *JAG*, its tenth. While the overall ratings for the show have been decent, especially for the Friday evening timeslot, the number of viewers has been steadily declining (this season: 9.8 million viewers). Plus, the majority of the audience is not the highly coveted younger demographic sought by advertisers.

In February, the series' star, David James Elliot, signed a series development deal with ABC and Touchstone Television.



While this may have been a factor in CBS' decision, Don was certain that the show could survive without Elliot. In a telephone interview on February 16, Don spoke with the *Ventura County Star*, saying that if *JAG* were renewed,

Catherine Bell would become the star and her character, Lt. Col. MacKenzie, would be reassigned to a *JAG* office in San Diego, California. Using the beaches of San Diego, along with changes in music and cinematography, would make *JAG* more hip.

*JAG*, initially on NBC, was cancelled after its first season and immediately picked up by CBS to become a ratings performer, with over 225 episodes completed. "We've had an amazing run, particularly for a series that was once canceled," Don said. "Over the last ten years we have had an opportunity to shine a spotlight on our armed forces and call attention to issues of significant importance to our country, as well as the men and women who serve it." The series finale is called "Fair Winds and Following Seas" and is scheduled to air on April 29 at 9pm EDT.

QL ALUMNI WATCH

Readers may recall that **Harriet Margulies** appeared in the 3<sup>rd</sup> season episode of *JAG*, "Father's Day," as an extra at a *Quantum Leap* convention, as mentioned in Issue #18. Harriet, who had still been working for Universal, tells us how this came about. One day she went over to Paramount to thank Don for naming such a lovely and sweet character on *JAG* after her—Ens. Harriet Sims, played by Karri Turner, who had been introduced the year before. While there, David Bellisario came in and announced that Dana Coen was writing a script with a *QL* convention. Without missing a beat, Don said, "Harriet has to be in it."

On the set, Don told Harriet, "You have to work on the show!" Harriet jumped at the chance, in part because her job at Universal had just been sold to the Home Shopping Network, parent of USA films. Pure serendipity, as Harriet couldn't be happier working with Don and the fans of *QL*, *JAG*, and now *NCIS*.

Recently, Harriet had a small speaking part in the December 7, 2004 *NCIS* episode, "Forced Entry," as a phone-sex operator. Harriet tells us, "My character didn't have a name; she was

identified as 'Older Woman' in one of the early drafts. I insisted it be changed to 'Attractive Older Woman,' and when asked, Don—bless him—said, 'Whatever makes her happy.'"



Billie Hello, Harriet

"Forced Entry," the *NCIS* episode with Harriet, is set to be repeated on Tuesday, April 19 at 8pm EDT.

**Charles Floyd Johnson** was another familiar face Leapers may have spotted in the *JAG* episode "Retrial" that aired on October 15, 2004. Johnson was co-executive producer for the last season of *QL* and was a guest at the Quantum Con '94 convention in Los Angeles. More recently he has been co-executive producer for *JAG*, *First Monday* and *NCIS*, but he must have found a few spare minutes to step in front of the *JAG* cameras and reprise his role as Dr. Bruce Gadson, Chief of Pathology. [Chas. first portrayed Gadson in May 2001, in the sixth-season *JAG* episode, "Past Tense."]



Billie

Chas. Floyd Johnson on JAG

PQL CHAT GROUP

At the end of 2003 Donna Dickenson established a yahoo chat group called appropriately, Project Quantum Leap News. Currently moderated by Maret Johnson, the group has grown to include over 160 registered members. While it may not always be as active as some other boards, PQL News is there to provide information, answer questions for new fans, and encourage members to get acquainted. It's easy to register. Go to [www.yahogroups.com](http://www.yahogroups.com) and type in (all one word) [projectquantumleapnews](http://projectquantumleapnews) to locate the group, and sign up.

## CH-CH-CHANGES THE SECOND SEASON OF *QL*-DVDs

By Sharon Major  
Screen captures by Billie Mason

The first season *Quantum Leap* DVDs (*QL1*-DVD) debuted on Tuesday, June 8, 2004 and as promised, delivered excellent quality, unabridged NBC broadcast versions of the first eight episodes of the series, along with a small number of bonus features (short interviews by Scott and Dean). Fans felt satisfied that their beloved series would finally be given its due respect, and eagerly awaited the December release of the second season. This second season *QL*-DVD from Universal Home Video however contains significant changes in the background music and totally lacks bonus features (although such material is mentioned on the back panel).



*QL2*-DVDs arrived in stores on Tuesday, December 12, just in time for the holidays

Indeed I can attest to the brightness and clarity that these re-mastered broadcasts have achieved. If you doubt this, just take a peek at an original NBC tape that might be on your shelf. Even if you had cable back in 1989, the likelihood was that the quality was still dependent upon your local station's signal and may even have had those nasty corduroy lines that digital cable has finally been able to eliminate. No early NBC versions? Then check out your newer 44½-minute Sci-fi versions, with the logo in the corner, annoying pop-up promo ads, and commercials between acts. A true fan of the series will want to add these DVDs to their collection, yet still hang onto their aging tapes.

### What's wrong with the DVDs?

At the time of this writing there have already been 93 customer comments posted at amazon.com regarding this 2<sup>nd</sup> Season Set, all of which express some degree of disappointment with the product. For most, it seems, the music is a very important part of the message, a point that Universal had failed to recognize. Some purchasers grumbled that at the very least there was no remark about the music change anywhere on the packaging. Faced with overwhelming customer dissatisfaction, it was only a matter of weeks before the upper echelon at Universal made a formal acknowledgement of the change.

In a *Video Business* article on January 7, 2005, Eliza Gallo writes, "Universal senior VP publicity Vivian Mayer said the music replacements on the second season DVDs were due to a combination of things, including clearance issues and timing. 'There's a momentum,' Mayer said. 'After the first sets were released, the audience response was so overwhelming that we really wanted to satisfy everyone. Timing issues were a strong influencing factor.' Mayer denied the replacements were made in order to cut costs as the franchises continued."

Regardless of Mayer's mollifying remarks, the replacement music seems to have been haphazardly chosen, with most opinions placing it in the "elevator music" category. While the licensing rights for the original popular songs by well-known artists may have been economically prohibitive or simply unobtainable, an instrumental version of the same song could have easily served in its place—especially for Ray Charles' *Georgia on My Mind* (in "M.I.A."), a recording that many consider to be Al's signature song. Ray Bunch, who could have chosen the replacements, was never consulted, nor I bet, was Mike Post ever apprised of the change. I wonder if it might even be illegal to ascribe this second-rate music to these two Emmy-winning composers! And if it isn't, maybe it should be.

The specific songs chosen for the original versions reflect the time period of the leap and support the ambiance of the episode. Yes, the costumes, lighting, sets and locations, slang and pop culture references, special effects, and that old stock footage in the Universal library are all elements that contribute to our belief in Sam's leaps, but the music effectively sets the mood and can linger in our thoughts long after the episode has ended. Researchers at Dartmouth recently found it was the auditory cortex that is active when we have a familiar tune "stuck in our head"; they dubbed it the iPod of the brain. Drawing from that storehouse, an old familiar song can conjure up a memory and mentally transport us to another moment in time.

A list of the original songs that were replaced in the DVD version was posted by Damon Sugameli at Al's Place website soon after the discs hit the stores.

#### DISCO INFERNO:

*That's the Way I Like It* by K.C. & The Sunshine Band;  
*Kung Fu Fighting* by Carl Douglas;  
*Do the Hustle* by Van McCoy & The Soul City Symphony.



*Even Sam wonders what happened to the music*

#### GOOD MORNING, PEORIA:

*All Shook Up* by Elvis Presley;  
*Maybe Baby* by Buddy Holly & The Crickets;  
*Yakety Yak (Don't Talk Back)* by The Coasters;  
*Jail House Rock* by Elvis Presley;  
*Shout* by The Isley Brothers.

#### THOU SHALT NOT:

*Locomotion* by Little Eva;  
*Killing Me Softly* by Roberta Flack.



*Hard as it may have been to explain a music change for Man of La Mancha in "Catch a Falling Star," I have no doubt that Universal might have tried it. Fortunately the episode is intact as originally broadcast, perhaps because clearance had already been obtained for the VHS/Laserdisc release in 1994.*

#### ANIMAL FRAT:

*Louie, Louie* by The Kingsmen (even though you can see characters mouthing the words in the episode);  
*Surfin' USA* by The Beach Boys;  
*I Can't Help Myself* by The Temptations.

#### ANOTHER MOTHER:

*Call Me* by Blondie; (also omitted from credits)  
*Shake It Up* by The Cars;  
*He's So Shy* by The Pointer Sisters.

#### ALL-AMERICANS:

*Big Girls Don't Cry* by Frankie Valli & The Four Seasons;  
*The Twist* by Chubby Checker.

#### LEAPING IN WITHOUT A NET:

*Tequila* by The Champs.



*"Sea Bride" is one of the episodes that came through unscathed*

## MAYBE BABY:

*Runaway* by Del Shannon;*Dancing in the Streets* by Martha and The Vandellas.

## M.I.A.:

*Sittin' on the Dock of the Bay* by Otis Redding;*This Guy's In Love with You* by Herb Alpert and His Tijuana

Brass Band;

*Someday We'll Be Together* by Diana Ross & The Supremes;*Unchained Melody* by The Righteous Brothers;*Georgia on My Mind* by Ray Charles. (also omitted from credits)

*Backlighting and Ray Charles' "Georgia on My Mind" contribute to making this scene poignant and memorable. Unfortunately most of the original music was M.I.A. for this episode, including "Georgia on My Mind."*

### Things that didn't change, but probably should have: False Leaps

One of the minor complaints about these discs involves what has been referred to as "false leaps." For instance, the leap out at the end of the October 11, 1989 broadcast and the DVD version of "The Americanization of Machiko" takes Sam back to the diner counter in "The Color of Truth." Why? On Wednesday, October 18 ABC was scheduled to broadcast the fourth game of the World Series. Not wanting to pit a new episode of *QL* against such a sure ratings winner, NBC planned on presenting a rerun of their strongest *Leap* to date.\* The next new episode, "What Price, Gloria" aired the following Wednesday, on October 25.

It might be mentioned that this leap out into "Gloria" had already appeared at the end of the first season broadcast of "Play It Again, Seymour," just as it does on the first season DVD. Why did this happen, when "Honeymoon Express" was the second season premiere (and first on the

DVDs)? For one, "Gloria" had already been filmed by the time the first season ended; according to the production number it was ninth, way before "Honeymoon Express." Secondly, while having Sam leap into a woman for the first time might truly be an attention grabber, "Honeymoon Express" does a better job of explaining Sam and Al's Project to new viewers. Sam Beckett dressing as a woman might have been too perplexing to a newcomer, so "Honeymoon Express" was chosen to open the season.

Other "false leaps" on this set include:

"A Portrait for Troian" leaping out to "Camikazi Kid" (just as did the "Troian" December 13, 1989 broadcast which preceded the "Kid" rerun on 12/20/89);

"All-Americans" leaping out to "Color of Truth" (just as in the January 17, 1990 broadcast, which preceded the rerun of "Truth" on January 24);

"Freedom" leaping out to "Double Identity" (just as the February 14<sup>th</sup> broadcast, which preceded the "Identity" rerun on February 21, 1990); and

"Maybe Baby" leaping out to "Star Crossed" (just as in the April 4<sup>th</sup> broadcast, which preceded the "Star Crossed" rerun on April 11<sup>th</sup>).

Maybe in this case providing the "original NBC broadcast" wasn't what we truly wanted after all. Certainly all of the correct leap outs do exist; they were used when the episodes were re-cut for syndication on USA and Sci-Fi Networks.

### Things that actually are correct: Saga Cells and Credits (for the most part)

For the episodes in the first half of this season, Sam provides a unique voiceover explanation about where he has been and what he has learned in his previous leaps, usually accompanied by short clips that demonstrate his thoughts. Each of these segments is intact in the DVD version, just as broadcast on NBC. During that season however, it became obvious to producers that a Saga Cell should be created, a standard summary to be used at the beginning, instead of producing a new intro each week. When these early episodes were re-cut for syndication on USA and Sci-Fi Networks, all of these unique segments were eliminated, in favor of the most-familiar Saga

Cell, "Theorizing that one could time travel within his own lifetime..."

Karen Funk Blocher's episode guide identifies eight different Saga Cells being used over the course of the original broadcasts, the first appearing at the beginning of "Another Mother," on January 10, 1990. That first Saga Cell, as broadcast and included on the DVD version, features the voice of Lance LeGault, the actor who portrays Chance McGill in the first season episode "How the Tess Was Won." The second Saga Cell version, heard on the following week's episode "All-Americans," and all subsequent versions, utilizes Deborah Pratt's voice.

Another important feature to me personally is finally having the original credits. The credits on the DVD represent the extended version originally shown on NBC broadcasts, but without the truly annoying NBC promotion voiceovers. In recent years, even the shortened syndicated-version credits have been squished, so as to be illegible.

In most cases the credits for the NBC and DVD versions use the standard *Quantum Leap* theme. However, in a few instances, the music that accompanies the credits is representative of the specific episode and has been kept intact. One of my favorites is at the end of "Disco Inferno," in which guest-star Kris Kamm is seen performing *Outa Sight*, an upbeat country rock tune featured in the episode.



*Karen believes Outa Sight was pre-recorded, with Kamm lip-syncing.*

Other instances in which the credits offer a distinct musical accompaniment include "Catch a Falling Star," which uses music from *Man of La Mancha*, and "All-Americans," which uses the popular recording, *Tequila*. There are a few others to discover, as on "Pool Hall

Blues" and "Maybe Baby," but as noted above, you won't hear *Georgia on My Mind* during the credits for "M.I.A.," nor Blondies' *Call Me* after "Another Mother."

For almost the entire second season the music is credited to Mike Post in the opening credits, while Ray Bunch and Jerry Grant receive a contributing music credit at the end. For "Sea Bride" and "M.I.A." however, Bunch's name has moved up, to appear along with Post's name in the opening credits. Since the third season of *QL* relied more and more on Ray Bunch's talent to create an original score, and less on licensed popular songs, it is my sincere hope that Universal will be able to release subsequent seasons with little or no change in the music. Then you can listen during the credits of many of these later episodes for what I call "Ray Bunch Snippets," one-minute finales composed and performed in a wondrous array of styles, each reminiscent of the specific setting and time period for which it was created; and hopefully, you won't have to read another article about the ch-ch-changes.

\*\*\*

Not all of Universal's DVD boxed sets have been dealt such a raw deal. I bought the first season of *American Dreams*, and Universal has done a fantastic job with this DVD collection—such a big gulf between this and the *QL2*-DVD (and even the *QL1*-DVD). Of course, it cost about \$20 more, but it offers extended versions of the musical guest appearances; plus, each episode has a time capsule citing five major news events of that period and a "Back to Bandstand" clip from the original *American Bandstand* show. The set contains 7 discs, each with a different photo of a cast member, and a number of commentaries to choose from, for both the pilot and season finale.

At the very least, Universal could have done a "time capsule" for each episode of *QL*, without any special permission or licensing fees. And who else in the industry is using dual-sided discs for retail sale of boxed sets? None that I've purchased so far.

\*The rerun of "Color of Truth" on October 18, 1989 was apparently not broadcast that night. The previous evening an earthquake of magnitude 6.9 hit the northern California area, just 80 miles SE of the Oakland/San Francisco area where the third game of the World Series was in progress. Presumably network programming on Wednesday was preempted for news coverage of the damage, and baseball had to be postponed until Saturday, October 28.

[Ed note: Additional thanks to Karen Funk Blocher, Damon Sugameli, Dan T. Davis, Jennifer Vaughn.]

## SPECIAL FEATURE

### THE SPAGYRIC EYE OF ROBERT DEAN STOCKWELL

By Jill Jackson

Photos by Mike Ginther

Dean Stockwell (using his legal name of Robert Dean Stockwell) hosted a reception for his very first solo art exhibit "The Spagyric Eye" on September 3, 2004, at the R. B. Ravens Gallery in Ranchos de Taos, New Mexico.

As one of the fans privileged to attend this momentous occasion, I learned that Spagyric was an amalgamation of several Greek words meaning "to take apart and re-assemble, make new from old." An apt description for Mr. Stockwell's art.

Although active in the art world since 1957, Stockwell has had a major burst of creativity in the past two years, using digital imaging to assemble surreal paper collages that are both thought-provoking and unexpected. To define this collection of visual art as blunt, yet subtle, seems a contradiction in terms; perhaps the art also describes the artist.

For Dean Stockwell himself is always open and straightforward toward his fans, a very down-to-earth gentleman, but with that sly sense of humor at the corner of his eye and an ethereal quality to his presence that has one sensing there is more to Dean than meets the (Spagyric) eye.



The evening began with a heavenly symbol of approval as a rainbow suddenly appeared in the welcoming Taos sky, directly over the gallery itself. Dean (who had called himself "Rainbow Razorbrain" in the Seventies) was duly impressed, and stood outside to bask in the aura.

Dressed casually in black pants and cardigan, with a straw hat perched jauntily on graying curls, and an ever-present cigar clutched tightly between his teeth, Dean was animated and joyful as he wandered the crowd. At one point he even climbed up a tall ladder to take photos of the band playing music down below. The all-girl band, specializing in Caribbean rhythms, had apparently been passing through town the same day and, in a moment of serendipity, decided to provide a little atmosphere for the show that night. Dean himself briefly joined in with the band, playing one of their vibraphones.

Surrounded by these 'good vibes,' I was able to personally convey my admiration for his artwork to the Man himself. Expressing surprise that I had driven all the way from Denver to see him, he graciously autographed his art book for me, and agreed with my assessment that his art was much more vibrant in person compared to merely viewing it on the Web.

Joking good-naturedly, Dean willingly posed for photos not only with me, but also with my Internet friends from California, Carol Fisher and Claire Ginther. The three of us had become friends through the "Sassies" (Stockwell Appreciation Society) message board, but had never met each other in person until that very evening.



*Dean and Carol*

*Dean and Jill*



Carol and I discovered, while asking for autographs, that Dean signs show business memorabilia as "Dean Stockwell," but signs his art book with the initials "RDS."

Our friend Claire received an autograph and in return presented Dean with a lovely framed poem written specifically for the occasion. To say Dean was impressed with her thoughtfulness would be an understatement. After reading it aloud, he rewarded her with a heartfelt kiss on the cheek.



*Dean and Claire*

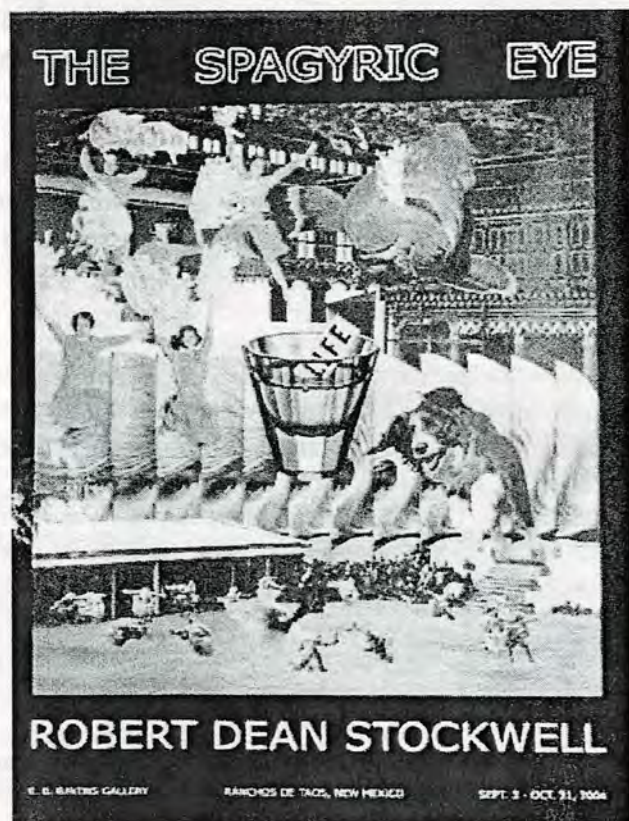
A noted guest at the affair was Dean's good friend of 47 years, Dennis Hopper, who was equally gracious to us. Also in attendance and acting as hostess was Ramsey Scott, Dean's girlfriend, whose energy and excitement rivaled anyone else's there. (When I offered to make her an Honorary President of the Sassies, she replied "Sassy is my middle name!").



*Dean, gallery owner Ray Trotter, and Dennis Hopper*

The event had an atmosphere of a casual get-together among friends, with refreshments and music adding to the flavor of a 'cool' (in both senses of the word) and unforgettable summer evening in New Mexico.

To view Dean Stockwell's latest artwork log on to <http://rbravens.com/exhibitions/stockwell.htm>



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## THE ART OF ROBERT DEAN STOCKWELL ACTOR MAKES QUANTUM LEAP TO ARTIST

By Rick Romancito

August 27, 2004

Reprinted with permission from *The Taos News*

Dean Stockwell has been a fixture in Taos, along with his buddy Dennis Hopper, for quite awhile. What you may not know about him is that he has been an artist since the mid-1950s, who will be having his first major exhibition September 3 at RB Ravens Gallery in Ranchos de Taos.

Most might know the veteran actor from his work in the TV series, "Quantum Leap" or from his creepy turn in "Blue Velvet" or from his latest appearance in the remake of the Cold War thriller, "The Manchurian Candidate," with Denzel Washington.

"The Spagyric Eye" is a collection of more than 40 new collage works by Stockwell—who prefers to use his full name, Robert Dean Stockwell, for his artistic side—which will open at the gallery in Ranchos owned by another of his close friends, Ray Trotter.

The show's title, "The Spagyric Eye" comes from the Greek and means "to take apart and reassemble...to make new from old."

"I am like an alchemist," Stockwell said in a press release. "Except where they attempted to take lead and transform it into gold, my goal is to take the familiar and transform it into something unfamiliar and entirely fresh."

Although his work has been featured at the Whitney Museum in New York, the Smithsonian in Washington DC and numerous private collections around the country, this will be Stockwell's first large exhibition.

Trotter refers to Stockwell's show as a kind of "coming out," and calls it "an extremely exciting thing for me as a gallery owner. I see a lot of new work that is so repetitive; this is not the first time that collages have been done, but at this level it's a first."

All through the late 1950s and '60s, Stockwell made his collages, but only shared them with people close to him. "I was working principally as an actor," he said. "And I didn't feel, for me, that I was making things that were good enough to exhibit. I think now I was wrong."

Obviously, if you're working in the film industry and making ends meet in other ways, making art can be an erratic process. But suddenly, "out of the blue," in late June and July of 2003, Stockwell got busy. Big time. "I just got into a fever pitch making these," he said, gesturing to the works leaning on the walls around him. "I was up 'til 4 in the morning every night for about six weeks and I did almost all of these in that time. Just in a rush."



Photo by Rick Romancito for *The Taos News*  
*Dean at the gallery hanging for his exhibit*

What got into you? he's asked.

"I have no idea. It was just meant to happen, I guess."

Then, he turned to his laptop computer and started playing with some of the scanned collages. Another idea. Get a serious printer. So, he goes out and buys "a small whale," an Epson 7600 Ultrachrome with archival inks, which means he can print, theoretically, 24 inches by 100 feet.

"It's a professional," he said proudly. "This is not something you might find in somebody's home."

Why buy your own printer if all you have to do is go to someone with a disc and have them do it for you? The answer seems to be control. "I wasn't going to make 25 prints (his edition size) if nobody buys them," he said. "So, I'd make an artist's proof if somebody wants one, then I make them a print and put number one on it out of 25 and send it to them."

Stockwell is so serious about making art that he vowed, "I don't care particularly if I ever act again. This is much more important to me. This exhibition shows something far more important than anything I've ever done in a career of 60 years as an actor. This is just on a whole other level." He points to one of his pieces and notes the five-figure price, then says, "I'm not (fooling) around. And I've already sold one for \$12,500. And Hopper bought two."

While Stockwell is obviously proud of what he's accomplished, he seems a bit at a loss to describe the imagery in his work, which seems infused with a 1960s spirit of satire, irreverence and social and political commentary. He said some people have made reference to that era, probably spurred by the sometimes day-glo colors he uses in the digital prints. But his meanings are very much up to the minute. He admits, "I can't utilize words to any good effect in order to enlighten anyone as to meaning or whatever it is I'm doing. I'm expressing myself with these combinations of images. That's it, I can't go at it with words—I've done it with images."

It's intuition, the way he selects pictures, pushes them together, moves them around, cuts them apart and rearranges everything. Not a lot of thinking involved. Just doing.

One of the pieces in the show provided its overall title: "The Spagyric Eye." "I think it applies to the whole show," he said. Gleaned from an old Webster's

Dictionary from the 1940s, the word means "to draw, separate, to assemble...alchemical."

[In a press release following an interview on August 26, 2004, Dean spoke about his art and its influences:]

To movie buffs, he'll always be known as Dean Stockwell, the actor...To patrons in the art world, though, he wants to be known as Robert Dean Stockwell.

In between movie assignments, Stockwell has been making art. Using stacks of *Life* magazines, he pores over thousands of images in a process he calls "hunting." He picks a couple of old editions—which he located loads of at a place in the Monterey Bay area—"and I sit down and I just hunt through it for images. And, I see something and I'll tear the page out and put it over there and I'll see something—and I end up with boxes full of pages with different images on them. And then something will click and I'll say, 'Ah, this goes here and that goes there.'"

He said he had the good fortune in 1956 to meet Wallace Berman, the famous Beat collage artist who died in 1976. "He invited me to his home...and I saw artwork that I didn't realize existed."



"Pandora"

Sparked by the expressive nature of collage—the selective reorganization and manipulation of existing images into new compositions and thereby injected with new meanings via juxtapositions—Stockwell began seeing with new eyes, so to speak. "That began a search, as it were, that ended up with the pieces you see here."

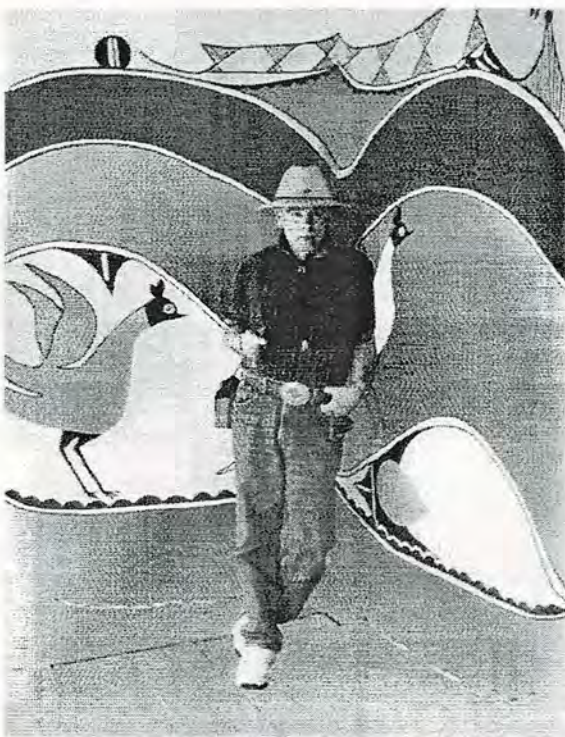
## THREE FANS SHARE THEIR IMPRESSIONS OF "THE SPAGYRIC EYE"

By Laurie Slicer, Claire Ginther, and Jennie Rowland

### The Spagyric Eye – Reactions

by Laurie Slicer

Art asks for a relationship between a creator and an observer. Each brings to the process goals and expectations. There are those times when the two, the creator and the observer, are completely synchronous. Then there are the other times.



*The Artist (from the back cover of his book)*

When viewing Robert Dean Stockwell's "The Spagyric Eye" the images surprised me. I am not sure what I expected, but looking at this body of work I began to see in it things that related to me, almost as if they were directed specifically to me. This was impossible, but as an observer in the relationship, I know what I saw and felt. "Dreamhouse" and "Dancefloor" are two images that incited quite personal reactions.

"Dreamhouse" is the kind of image you can sit and stare at for hours. Elements presented here reflect the entire exhibit. Other works from the show, like "Albert" and "Embryo," are

inside the house and visible through the windows. Images like the feather are seen in many pieces including "The Spagyric Eye." While I will not begin to second-guess Stockwell's intentions, this piece has humor and a devilish quality demonstrated by the wrapped body hanging in the tree. My reaction here was primitive since the house and the dead tree recollected a past experience that was ugly and unpleasant. The abundance of nuance does not create my relationship with the work. "Dreamhouse" is an example of the creator and the observer being diametrically opposed and yet the strength of the image stands strong regardless. This piece is intended to make the observer work to find where it belongs in his soul.

"Dancefloor" is another story altogether. The glory of the colors splashing and the incredible beauty of the young dancer are immediate responses. This is an internal depiction of ecstasy. I know that dancer. I have met her. I have experienced her dancing in my life letting me feel the warmth of the reds and yellows and the touch of darkness as well. These colors explode as love should and does. With this image, I knew immediately what I saw and what I believe Stockwell was telling me. This was my love of my life - pure and simple, yet complex with shades of light and some dark, a whirling ballet danced too fast and over too soon.

Looking at these works, some of my reactions were visceral and brought to mind times and places that had serious consequences in my life. Some images were downright funny like "The Pope's Secret Girlfriends, Part II." Others were political ("Effective") or poignant ("Sophie's Birthday Card") or thoughtful ("Eclipse of the Sun"). Do my interpretations have any relationship with the original intent of the artist? I do not know. Maybe what I see is not the intention at all. So, when it comes to a creator/observer relationship with the images in "The Spagyric Eye," I am probably having countless one-night stands. Hopefully with one or two, I will be celebrating many happy anniversaries.

Finally, I want to thank the remarkable talent of Dean Stockwell. The breadth of his artistic vision and the depth of his influence are both responsibilities I do not envy.

**Observations on "Portrait of the Artist as a Young Man"**

by Claire Ginther



One of the moodier pieces from Robert Dean Stockwell's "The Spagyric Eye" collection is "Portrait of the Artist as a Young Man." A dichotomy in every sense of the word, the nucleus of the work is a photograph of Stockwell taken around the time of his classic 1948 film *The Boy with Green Hair*, transformed and infused with bright, day-glo colors that swirl and envelope the child in undulating patterns of hot pink, green and blue.

One look at the dominating foreground element, however, as well as the boy's haunted, somber expression, sets the real tone of the piece. A thatch of parched, prickly white thorns looms large, belying the upbeat psychedelic palette.

Most of us who are fans of Dean Stockwell know that he has had a highly eventful career as a child star, and is one of the few child actors who went on to success in the industry as an adult. Now "Portrait of the Artist as a Young Man" leaves one wondering - at what price?

It's also interesting to note that in alchemical and Gnostic symbolism, thorns can represent suffering, sacrifice, or self-protection.

Food for thought.

**A Look Through the Spagyric Eye**

by Jennie Rowland

I wish I could say I have seen this marvelous art in person, but alas, my view of it comes solely from the hardcover book that was made available for purchase. Even so, though I was unable to truly see the layers that physically make up the work (but had the privilege of hearing descriptions from those who had seen the actual work in person thanks to The Sassies group), I was able to see the layers that metaphysically make up the work.

The selection and placement, groupings and pairings of images that combine to create a new image are truly something spectacular to behold. The art is like a text, so many symbols and meanings to be uncovered, to be discovered, to be analyzed. I could quite easily spend hours poring over a single piece to try to uncover its meaning, to try to impart meaning from it. And when I do, I'm left with the question — did I get out of it what was intended? What, indeed, was intended? This is the mark of truly great art—that not only can you appreciate it on an aesthetic level, but that it truly speaks to you, and causes you to question. That it gives you something to think about.

Dean's art is both beautiful to behold as well as thought provoking. While some of the images can be disturbing or confusing, others are breathtaking in their sheer beauty and use of color. Profound is the word that I would have to use to describe it overall.

With this collection of art, one is given a chance to look at another side of a talented person and see physical evidence of the creative soul within. I feel privileged to have been able to be a viewer to the creativity evidenced by "The Spagyric Eye" and to have been given a chance to look through that lens.

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To view other collages by Dean Stockwell, log on to his fan site "Official Stockwell Appreciation Society" at <http://www.stockwellsassies.50megs.com/>

## DEAN CHRONICLES II (2000-2002)

By Sharon Major  
Screen captures by Billie Mason

Thanks to Margaret Colchin, Marla J. Hayes, R. Joy Helvie,  
Lisa Kellev and Laurie Slicer

Dean began working on a USA Network original movie called **They Nest** in November 1999. Filming took place entirely in Vancouver, BC in Canada and was complete by January 2000. Dean is second-billed in the role of Sheriff Hobbs, offering him some excellent screen time, in this carnivorous-cockroach sci-fi thriller set in Maine. Written by John Claflin and Daniel Zelman, the \$4M budgeted film was directed by Ellory Elkayem.

The debut broadcast on USA Network came on Tuesday, July 25, 2000 at 8pm EDT with an encore presentation at 11:30pm, and another broadcast on Sunday, July 30 at 5pm EDT.



*They Nest was renamed "Creepy Crawlers" for DVD distribution*

The overseas debut came the following year at the Gérardmer Film Festival in France—a festival for fantasy films held January 24-28, 2001—where it won the Audience Award. The film debuted in the UK on February 5, 2001, and in France on April 18, 2001. VHS and DVD became available in Germany on November 29, 2001.

VHS became available for rental here on May 21, 2002, but it was more than a year before a widescreen DVD version finally reached the retail market in the United States (September 2, 2003) having been renamed "Creepy Crawlers." The only extra appears to be a commentary by the director and executive producer.

At the end of December 1999, Dean began working on an independent film called **In Pursuit**, a rather generic action movie filmed in Encino and Los Angeles, produced and directed by Peter Pistor. It appears as if the film went direct-to-VHS/DVD by Paramount Home Video here in the US on February 27, 2001, with tv premieres later that year in Spain (August 28) and Germany (October 25). Dean's character is Charles Welz, but I have been unable to find out anything about the scope of the role.

In early 2000 Dean also furnished the voice for Tim Drake in **Batman Beyond: Return of the Joker**, a direct-to-video animated feature. Terry McGinnis, the new Batman—Batman Beyond, discovers the secret of Batman Bruce Wayne's final battle with the Joker. When the Joker plots a new attack, Communications Engineer Tim Drake (at times in the form of a hologram!) comes to help Batman Beyond put the Joker to rest forever.

The video was released on DVD and VHS here in the US on December 12, 2000, and soon after in the UK on March 26, 2001. A "director's cut" appeared here April 19, 2002, and made its Canadian TV premiere on March 26, 2003.

Shot in April 2000 in Tehachapi, California, **Face to Face** is an independent comedy that garnered plenty of acclaim at a string of film festivals, but is still waiting for a retail release. Directed by Ellie Kanner, Dean stars as Jimmy Gallo along with Scott Biao, who shares a writing credit with Jeffrey Gurain. The film was honored as the opening night film at the Taos Talking Picture Festival (Taos, New Mexico) on April 15, 2001. Dean attended the Marco Island Film Festival in Florida (October 17-21, 2001) where the film won Best Comedy Feature, and a few weeks later (November 3-4) Dean introduced the film at the Reno (Nevada) Film Festival.

On the last day of the Reno Film Festival, Dean received a Lifetime Achievement award.



*Dean is shown here with Robin Holabird, the president of the Reno Film Festival, holding his Lifetime Achievement Award, a bronze creation by Ron Adamson.*

**Face to Face** was screened the following year at the Valley Film Festival in North Hollywood on Saturday, November 2, 2002, as a "Women in Film" selection, showcasing the film's director/producer, Ellie Kanner.

Margaret gives us a synopsis: Set in New York, "The film...is about three young men, Richie, Al, and Philly. When they see their fathers cry for the first time, at their

grandfather's funeral, they realize how distant their relationships with their fathers have become. Desperate to reconnect with their emotionally detached fathers, they ask their dads to go camping so they can spend some quality time together. When the fathers refuse...the mothers, and grandma, sedate their husbands and tell the boys to load them into the Winnebago."



*Playing father and son, Dean stars with Scott Baio*

A comically ill-fated road trip ensues. One online reviewer states, "There were lots of great laughs, but there were also some very heart-wrenching scenes—one in particular that happens near the end and features Scott Baio and Mr. Dean Stockwell."

Bloopers are shown during the movie end credits, at least in the



film festival screenings. One of the brighter pieces in Dean's oeuvre, it's truly unfortunate that its distributor, Giants Entertainment, hasn't released it to the general public as yet. [Ed. Note: The BayShore Media Group website lists this film as *Italian Ties*, a title originally envisioned by writer Jeffrey Gurain, but with no revelation about availability.]

*The Flunky* is a comedy starring Stan Kirsch (*Highlander*) in the role of Sammy Bestone, the "flunky" for rock star Tyler Mann.



*Dean with Stan Kirsch on the set of *The Flunky**

Dean portrays Micky, the King of Flunkies, who initially sets Sammy up with Mann. "When the rock star accidentally kills an intruder, (Micky) persuades Stan's character to take the rap for murder, but when its decided that it is justifiable homicide, the flunky is turned into a hero."

The film was directed by Vincent Van Patten, and co-written by Vincent with his brother, James Van Patten. At [imdb.com](http://imdb.com) *The Flunky* is listed with a date of 2000, but actual production and release dates are not available.

On August 13, 2000 Sci-fi Channel broadcast *Sciography: Quantum Leap*, the second episode of their one-hour original series about favorite science fiction shows. Gathering information, memorabilia, and new interviews, the show presents much more than a mere overview and brings back a lot of treasured memories.

In the segment detailing with Dean's career, Dean himself spoke about having "a stretch from about 1965 until 1980 where I couldn't get arrested. I was (only) able to get work at dinner theater around the country...I finally got to a point where...I was giving up the business.



*Dean was interviewed for Sciography on the Sci-Fi Channel*

The *Sciography* episode was rebroadcast several times during the month, but to my knowledge has not been reshown since. In fact, subsequent episodes (at least three) were produced but never broadcast.

By December 2000, Dean had completed work on a multi-national independent film, called *C.Q.* (the Morse code for the phrase "seek you," used here in the film-within-a-film). Written and directed by Roman Copolla, son of Francis Ford Copolla, and filmed in France, Italy and Luxembourg, the action is set in Paris 1969 and pays homage to filmmaking of that era.

The main character is Paul Ballard (Jeremy Davies), a twenty-something who has moved to Paris and is getting his first chance to direct a (albeit low-budget) film. Dean has one delightful scene as the travel-weary, slightly

decongestant-woozy father seeking to reconnect with his now-independent son. Time seems to be suspended during these few awkward minutes between father and son, perhaps giving rise to reviewer Emily Blunt's remark that Dean's appearance is "so well done it is almost surreal."



*Dean always seems most natural when portraying a dad (shown here with Jeremy Davies)*

Initially shown at the Cannes Film Festival on May 12, 2001, the film appeared in limited-release in New York City and Los Angeles on May 24, 2002. Total box office over the summer was a mere \$441K, hardly enough to compensate for the \$7M budget.

DVD sales followed on September 10, 2002 and VHS on February 4, 2003.

Trivia: In 1997, Roman Copolla served as second unit director on *The Rainmaker*, in which Dean had a small role. (See previous Dean Chronicles in Issue #28).

**Buffalo Soldiers** is a rather ambitious independent black comedy shot in Germany from November 2000 to January 2001, directed by Gregor Jordan and adapted for the screen by Eric Weiss. The film premiered at the Toronto Film Festival on September 8, 2001 and was immediately picked up by Miramax for distribution, mere days before the terrorist attacks on NYC's Twin Towers and the US Pentagon (September 11). Because of the irreverent look at enlisted Army life—a black market operation by U.S. soldiers in post-Cold War West Germany that escalated into weapons and heroin trafficking—the material was deemed too "unpatriotic" and Miramax delayed release in the United States almost two years.

During that time Miramax sought to recoup some of their investment and released the film in various foreign markets—Germany, Israel, Russia, Australia, and the United Kingdom. On January 21, 2003, the film was screened at the Sundance Film Festival, perhaps in preparation for the limited release in theaters on July 25 later that year. Final box office gross barely exceeded \$353K in the US, with only another \$900K in England, making it hardly unlikely that it will ever come close to meeting its initial \$15M budget.

VHS (presumably for rental) came January 13, 2004 in standard tv ratio with no extras. Broadcast premiere in the US was on July 15, 2004 on STARZ, followed shortly by the widescreen DVD release on September 7, 2004. This DVD package includes the Sundance Channel's "Anatomy of a Scene" presentation, offering behind-the-scenes footage and cast comments. Dean praises director Gregor Jordan saying, "He's got a very good style. He's very laid back, very quiet and lets the actors do their thing—make little adjustments—to make it better. At the same time, I believe he's in command of the set."



*Dean as General Lancaster in Buffalo Soldiers*

Marla comments, "Dean's character, General Lancaster, is decked out in dress military uniform while attending a party at the house of Col. Berman (played by Ed Harris) on the Theodore Roosevelt Army Base in West Germany. Lancaster is a man who believes, and states, that the best fighters in the world are fighters with nothing to lose, and he likes his alcohol drinks."

**The Quickie** is another offbeat independent that Dean may have worked on between 2000 and early 2001. Filmed in and around Los Angeles and Malibu, and written and directed by Sergei Bodrov, it might better have been called "The Russian Godfather." Dean plays Michael, who serves as the narrator at the beginning and end, as well as making appearances from time to time during the action.



*Dean appears as Michael, who might not be what the viewer expects*

Originally screened in France on July 25, 2001, it was shown at the Toronto Film Festival on September 12, 2001 (the same year as *Buffalo Soldiers*), followed by



screenings at the Moscow International Film Festival and the Warsaw Film Festival, as well as in Italy. VHS/DVD released in North America came on December 16, 2003.

**Inferno**, with a production date of 2001, has Dean portraying Mayor Bill Klinger, a man unwilling to force an evacuation when mysterious forest fires threaten the town of Lock Lamond. The film is directed by Dusty Nelson, and according to one on-line reviewer, has a plot that follows the standard disaster flick formula.

Release dates cited include a video premiere in Norway on February 27, 2002, and television premieres in Argentina (July 15) and Spain (July 27) later that year. VHS and DVD were released here in the US on December 16, 2003.

In March 2002, Margaret first reported that Dean was scheduled to begin working on an independent film called **Dead by Friday**. She provides plenty of information about the Brothers/Rockjar Production. Written and directed by Rick Lamonte, several well-known actors were attached, including Daniel Baldwin, Scott Baio (*Face to Face* above), Abe Vigoda and Zelda Rubenstein. With shooting scheduled to start mid-March it seems quite unusual that this project has never been heard from again, with or without Dean.

**First Monday**, Don Bellisario's television series based on the Supreme Court, was a short-lived mid-season replacement on CBS during the spring of 2002, and offered Dean a recurring role as Senator Edward Sheffield. The role was first examined, including an account by Harriet Margulies of her reunion with Dean, in Issue # 25 of *The Observer*.



*Dean as Senator Edward Sheffield*

Specific episodes in which Dean appeared are "Family Affairs" on February 8, "Right to Die" on March 8, and "Showdown" on April 22. Although the series was not picked up for the fall season, we hadn't heard the last of Edward Sheffield.

During that same period Dean and Scott made an on-screen reunion in the first season *Enterprise* episode "Detained," which aired April 24, 2002. Donna Dickenson covered the episode and Dean's role as Colonel Gratt in Issue #26.



In addition, Startrek.com provides an extensive synopsis of the episode at their website.

"Detained" is included in the release of the first complete season of *Enterprise* on DVD scheduled for May 3, 2005 in both North America (Region 1) and Europe (Region 2).

photo for Paramount /Startrek.com

In May 2002 Dean also filmed a guest-starring role as Dr. Kieran in Sci-Fi Channel's new acquisition from Showtime, *Stargate SG-1*. "Shadow Play," the seventh episode of the 6<sup>th</sup> season aired on Saturday, July 26, 2002 at 9pm EDT. A *TV Guide* Close-up for the evening states, "Dean Stockwell's endearing turn as a troubled alien scientist enhances a bittersweet episode..." Dr. Kieran leads a delegation seeking military technology necessary for a global arms race, but in reality his personal agenda is just the opposite.



*Dean as Dr. Kieran in Stargate SG-1*

This episode is included in the *Stargate SG-1* season 6 DVD set, now available in widescreen format, including audio commentary for each episode (although presumably not by Dean himself.)



The weekend of August 17-18, 2002 marked Cadillac's Centennial Celebration at Pebble Beach in California. Dean was among the attendees at the event, and he may have even managed to play a little golf.

photo by Arun Nevader

Dean's recurring role as Senator Sheffield was taken to the next level in Bellisario's eighth season opener of *JAG* on Sept 24, 2002. Now serving as Secretary of the Navy, Sheffield's character has been detailed in Marla's "*JAG Journal*" in Issues #27 and #30. Marla's "*JAG Journal*" will return in our next issue, covering Dean's third season.

## SCOTT CHRONICLES II (1999-2000)

By Sharon Major

Screen captures by Billie Mason

Thanks to Anita Balestino, Margaret Colchin, Trudy Costagliola,  
Emma Fee, Janey Graves, Helene Kaplan, and Debbie O'Brien

According to a small item in Marilyn Beck's syndicated column on December 17, 1998, Scott was back home from Toronto where he had been filming *Mean Streak*, a Paramount production for the Showtime Channel. Scott stars as a New York City cop partnered with a black FBI agent (played by Leon) who has been tracking a white supremacist intent on killing a black baseball player before he breaks Joe DiMaggio's single-season hitting streak. Supplementary location shots were done in New York City and Los Angeles.

A description of the role comes directly from Scott, as quoted in another of Beck's columns: The film is "a suspense thriller on the surface, but it's really about prejudice and various forms of racism and hate crimes. I play a New York City detective who comes to face with some of his own racial issues. That's what made me want to do it."



Scott sported stubble and a 'New Yawk' accent for *Mean Streak*

Ray Richmond for *Variety* has only praise for the film. "Bakula is pretty terrific playing detective Lou Mattoni,..(and) displays a cool relaxed chemistry with (co-stars) Leon and (Bridgid) Coulter, boosted by Tim Hunter's crisp direction...In tandem with the script, the elements converge to turn *Mean Streak* into a modest gem..."

Reflecting on the role, Scott says, "My character is a man who thinks that he doesn't have any racial issues...If people don't attempt to change themselves, things will never change."

This Showtime Original debuted on June 27, 1999. Video premieres came the following year in Finland and Iceland, and VHS release in North America followed on January 23, 2001.

On Wednesday, January 20, 1999 *Entertainment Tonight* aired footage of the previous evening's Los Angeles premiere of the 1998 Tony-winning play "Art," starring Alan Alda and Victor Garber. Although he was not interviewed on camera, Scott was spotted among the attendees at the UCLA/James A. Doolittle Theater.

According to *Hollywood Reporter*, Scott appeared at the ABC Winter Kick Off Party held in Pasadena at the end of January as part of the promotion for *Tom Clancy's NetForce*, ABC's spy-thriller mini-series set to debut for February sweeps. This project was covered extensively in Issue #28. In addition to the evening broadcasts of the two-parter on February 1<sup>st</sup> and 4<sup>th</sup>, 1999 Scott made promotional appearances on *The Late, Late Show with Tom Snyder* (February 2) and on *The Howie Mandel Show* (February 4).



Scott with Howie Mandel

Some people loved it; others hated it. To call *American Beauty* critically acclaimed is an understatement, as it graced just about every award ballot that season. What did people see in this quirky indefinable film about a man in mid-life crisis? For the answer, one needs only to heed the buzzword for the film: Look closer.

The Dreamworks film is Sam Mendes directorial debut after achieving acclaim as a stage director (*Cabaret* Broadway revival). Alan Ball wrote the screenplay.

Actual filming began on December 14, 1998 and continued through March 1999. The modest \$15M budget made the most of various locations around Los Angeles and Long Beach, aerial shots of Sacramento, and the use of Warner Bros. Studio. Scott's shooting schedule for his small role was probably limited to brief periods in early 1999. Scott plays one of two Jim's, a gay couple who are neighbors to Lester (Kevin Spacey) and Carol (Annette Bening), and their daughter, Jane (Thora Birch).



Sam Robards and Scott—the couple next door

Scott was among the attendees at the official premiere for *American Beauty*, held in Los Angeles on Wednesday, September 8, 1999, as seen in a *CNN: Showbiz* clip that aired the following day. Filmgoers at the Toronto Film Festival (September 9-18, 1999) also had an early peek at the film, where it began its winning streak with the People's Choice Award. The film opened in New York City and Los Angeles theaters on September 15, then Boston, Toronto and San Francisco on September 17; all to sell-out crowds. The release was expanded to 50 markets the following week, and opened nationwide on October 1. By mid-December the film was still taking in over \$1000 per screen and had earned \$68.5M, but then disappeared from most venues to make room for the ubiquitous holiday fare and year-end releases.

Golden Globe awards for Best Picture, Best Director and Best Screenplay came on January 23, 2000 and Oscar nominations quickly followed suit on February 12. The Oscar buzz was so strong, that the film was re-released in US theaters the following week (February 18) and premiered in the UK on February 25. Total box office gross by June exceeded \$130M, almost a nine-fold return on its initial \$15M investment.

Internationally (according to *imdb.com*) there have been over 150 total nominations and 87 awards for the film, cast and crew—a list much too long to include here.

Suffice it to say that on March 26, 2000 the film took home five of the prestigious Academy Awards—Best Picture of 1999, Best Director (Sam Mendes), Best Actor (Kevin Spacey), Best Original Screenplay (Alan Ball), and Best Cinematography (Conrad L. Hall).



Scott with Oscar-nominee Annette Bening

Hot on the heels of the Oscar wins, film rental began on May 9, 2000, with one hitch. Blockbuster, one of the largest rental chains, wanted a higher revenue share than Dreamworks wanted to accord them. Dreamworks did not cave, and Blockbuster refused to display the film out in the open. Customers had to ask for the film (where it was kept behind the counter) or go to another rental establishment. In spite of this, rental for *American Beauty* zoomed to the top of the charts and after 24 weeks, the film was still placing in the top 20 rentals. Rental revenue to date is estimated to be \$211M worldwide.

On October 24, 2000, pan-and-scan VHS and widescreen DVD were each released as a "Special Awards Edition." In addition to the film, both versions includes a 21-minute behind-the-scenes documentary called "Look Closer," and a one-hour commentary by Mendes and cinematographer Hall showing storyboards and stills. The "Look Closer" featurette is interesting and includes a clip of Scott on the set characterizing the film as "very funny. It's also one of those scripts where you can see a little bit of a lot of people that you know in it... (some) possibly in your own family."

Region 2 release of the DVD in the UK followed on November 27, 2000 and a month later in Germany on December 27. All DVD editions contain an audio commentary track by Mendes and Ball.

Another brief Scott sighting was noted in the May 23, 1999 broadcast of *E! Celebrity Profile: Pat Richardson*. While no actual scenes from 1988's short-lived television series *Eisenhower & Lutz* were featured during the one-hour biography, cast photos were shown and Scott made several on-screen comments about working with his former co-star.

Except for the broadcast of *Netforce* in February and the related promotional appearances, and the aforementioned sighting, early 1999 proved to be a quiet time for Scott fans. It seemed that the only thing to look forward to was a benefit performance of *Love Letters* with Scott and Chelsea presented by The Arthur McCready Charitable Trust on June 12, 1999 at the Alex Theater in Glendale, California.

Cited as one of the best plays of the 1989-90 season, *Love Letters* was written by A. R. Gurney and revolves around only two characters, sitting side-by-side behind separate desks, reading letters to the audience that they've written to each other over the years. During its off-Broadway debut and Broadway run, the pair of performers changed weekly, and continues to be a favorite for famous couples to present, relying little on set or staging. Scott and Chelsea exhibited exquisite timing, superbly rendering both serious and comedic moments. [It might be noted that this is one of a mere handful of non-musical stage appearances that Scott has been involved in during his entire career.]

Almost 450 people attended the performance and 350 stayed for the champagne reception that followed, during which everyone had a chance to meet Scott and Chelsea and get autographed photographs of the pair.



Support from all over the world in the form of ticket sales, programs and photographs raised nearly \$14,000, making the 10<sup>th</sup> Anniversary for the McCready Trust truly a great success. Scott and Chelsea were most appreciative and afterward sent a very gracious note, thanking everyone who supported the

memorable evening. That letter, along with a detailed account of the weekend by Janey Graves was published in Issue #21 of *The Observer*.

A Tuesday, June 15th *Variety* item cited Scott as one of the actors being considered to star as Professor Harold Hill in the Broadway revival of *The Music Man* slated for an April 2000 opening. Acclaimed choreographer Susan Stroman, who was also directing, was said to favor Scott. Craig Bierko eventually won the role. With no stage or television series prospects on the horizon, we went back to waiting for Scott's next feature film.

One of these films was *Above Suspicion*, an independent suspense-thriller produced by DownHome Productions, which began filming in High Point, North Carolina in October 1999 and wrapped in mid-November. Written and directed by Stephen La Rocque, Scott stars as James Stockton, a seemingly ideal husband (to Annabella Sciorra), devoted father (to Cait Gentile), and respected citizen of the community. Actually, he is Johnny Mancini, son of a New Jersey gangster, who is on the run and might even be a cold-blooded killer.



Billie

Scott and Cait Gentile in *Above Suspicion*

In an article that appeared in the November 8, 1999 issue of the *Watauga Democrat* (Boone, NC), Denise Luxton writes about the day her and her 12-year-old son spent working as extras during a cemetery scene and another post-Little-League-walking-through-a-parking-lot scene. Her daughter, Lindsay, was working as a wardrobe assistant intern on the film and suggested they apply as extras. Tedious, repetitive work for no pay, with a chance for a close encounter with Scott: Where do we sign up?

Unable to initially find a distributor in the United States, the film debuted in the United Kingdom's SkyMovieMax Channel on June 7, 2000. It was another six months before it premiered stateside, where it was broadcast on the USA Network on December 8 at 9pm.

Widescreen DVD was released in North America on August 28, 2001 with no bonus features, and in Germany on February 7, 2002.



*This DVD should not to be confused with earlier films with the same title, one of which stars the late Christopher Reeve.*

By December 1, 1999 Scott had also completed work on *In the Name of the People*, a movie-of-the-week for CBS

filmed in Vancouver, British Columbia, written by Tim Boland and directed by Peter Levin. Scott portrays John Burke, a man who murdered the daughter of Ed and Connie Murphy (Richard Thomas and Amy Madigan) six years earlier, and is now awaiting execution for the crime. Burke has a 13-year-old daughter himself, who was being raised by his mother. Realizing his mother's weak heart may soon leave his daughter an orphan, Burke becomes concerned with finding someone who will care for her, requesting that the Murphy couple consider the possibility. A remarkable in-depth analysis of the character of John Burke, written by Anita Balestino, appeared over the course of several issues of *Leaper's Digest*, the publication for the Australian *Quantum Leap* Fan Club, and the article can now be accessed on Trudy's site at:

<http://www.angelfire.com/stars/scottbakula/JohnBurkeStudy.html>



John Burke sorting photos of his daughter

Airdate for the telefilm was February 2, 2000 at 9pm EST, just before the start of February sweeps. Average Nielsen rating for the two-hour time period was 7.9, finishing second in the timeslot and ranking 40<sup>th</sup> for the week.

The evening before the broadcast (February 1), Scott participated in an on-line chat, remarking that the telefilm is "a very emotional roller coaster of a movie...(that) deals less with the death penalty and more with the issue of forgiveness." During the chat he also mentioned seeing Dean in Vancouver the previous fall. [Perhaps this was while Dean was filming *They Nest*. See p.13]

In addition to the chat, Scott did a short satellite interview for a limited-syndication talk show called *Women 2 Women*, airing February 2. Elaborating more about the issue of forgiveness, Scott said he chose the project because he wanted to stretch the boundaries of what viewers might perceive as their limit.

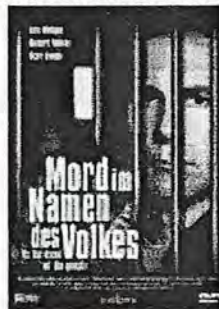
Scott also pre-taped an appearance on the popular syndicated *Donny & Marie Show* that aired the morning of the broadcast of *In the Name of the People*. Scott talked with Donny and Marie about work, kids, and they

eventually talked Scott into singing a few lines from "Any Dream Will Do," the upbeat finale of *Joseph and the Amazing Technicolor Dreamcoat*, a musical in which both Scott (in his early days) and Donny (in the recent revival) have been involved.



Scott on The Donny and Marie Show

Australian debut for *In the Name of the People* came on their Showtime channel on April 10, 2001. The only



DVD release has been in Germany on June 9, 2004, titled "Mord im Namen des Volkes," with no bonus features. Although dubbed into German, there is an English track, but since this is a Region 2 release, don't expect it to play in most North American (Region 1) DVD players.

January 29, 2000 Scott and Chelsea attended the film premiere for "Snow Day" in Hollywood, presumably with their kids. After all who wouldn't bring the kids



Scott dressed for a 'Snow Day' in California

Photo by Steve Granitz

when Paramount Pictures plans to haul in 40 tons of snow, a skating rink, game booths, human snow ball [whatever that might be] and snow boarding, as well as present the family-oriented feature, *Snow Day* from Nickelodeon Movies?

By February 2000, Scott had finished work on *The Trial of Old Drum*, the first original feature-length film made

for the Animal Planet, shot entirely in Burbank, California and directed by Sean McNamara. Scott has a small part as the lawyer who defends Old Drum, the dog accused of killing sheep, and appears only during the last 30 minutes of the 90-minute movie. Based on a true story, a statue of "Old Drum" stands in front of the City Hall of Warrensburg, Missouri and is featured at the end of the film.



Scott gets to recite George Graham Vest's famous speech about a dog being man's best friend, "the one who will never desert you."

Originally scheduled for a March 17 television debut, the film was postponed and actually premiered in one theater on May 28, 2000. The Animal Planet television debut came on Friday, June 9, 2000 at 8pm, with an encore at 10pm. Australian debut came on their Showtime channel on November 22, 2000. On Friday, August 1, 2003 the film premiered on the broadcast network PAX TV. Interestingly enough, Margaret mentions that although he is only in the last 30 minutes, the PAX promos featured Scott. Here in the US, the film can still be seen on a regular basis on the Animal Planet Network and occasionally on PAX.

Aside from brief descriptions in print, there was minimal promotion for the film. However in May 2000, Scott gave



a satellite interview to Cindy Rhodes for the *Sidewalks Television* show in which he talks about his career and his role on "Old Drum." Scott refers to his character's closing remarks in the trial as

"poetry." The six-minute interview is still available for viewing at <http://sidewalkstv.com/webclips/b.html>

A widescreen DVD, with audio commentary, deleted scenes and a "making-of" featurette was released on October 1, 2002.

By March 2000, Scott was once again in front of the cameras shooting a half-hour sitcom pilot, **Father Can't Cope**, ordered by the FOX Television Network. The comedy is based on the life of Brian Levant, who wrote, directed and was executive producer for the Regency TV production. Scott plays the father of three precocious school-age children, and husband to Mary Paige Keller. The pilot received favorable mention in *The Hollywood Reporter*, but never got a greenlight from FOX.



Scott and Mary Paige Keller in *Father Can't Cope*

Not really a Scott-appearance per se, it might well be mentioned here that the April 4, 2000 episode of the FOX TV animated series **Family Guy**, titled "If I'm Dying, I'm Lying," featured a "Hollywood Squares" segment, with Scott in one of the squares.



*Family Guy* put Scott in a "Hollywood Square"

During this period, press releases announced that Scott would be participating in some sports-linked charity events for which we have no confirmatory information. On April 1, 2000 a **celebrity hockey game** was held at Disney Ice Arena in Anaheim, California benefiting SCORE (Spinal Cord Opportunities for Rehabilitation Endowment) and on April 10, 2000, the first **Project A.L.S.'s Celebrity Golf Classic** at the Riviera Country Club in Palisades, California helped raise awareness and fund research for A.L.S. (known as Lou Gehrig's disease).

On Saturday morning, April 15, 2000 Scott and Chelsea attended the **Flintstones: Viva Rock Vegas** premiere at Universal Studios. The event was hosted by Rosie O'Donnell to benefit her "For All Kids Foundation." Also attending were *Viva Rock Vegas*' director Brian Levant (writer/director/producer for the aforementioned pilot in which Scott starred) and *Vegas*' producer Bruce Cohen (*American Beauty*).



photo by Steve Granitz

On June 1, 2000 Scott along with dozens of other famous celebrities appeared at the **Pediatric AIDS Charity Event** held on the grounds of a private home in Los Angeles. A stage, an inflatable climbing 'wall,' game booths, and tents were set up; special 'guests' included Daffy Duck, Tweety Bird and Sylvester the Cat; all to enhance the enjoyment of a warm sunny day in Southern California.



photo by Steve Granitz

On August 13, 2000 Sci-fi Channel broadcast **Sciography: Quantum Leap**, the second episode of their one-hour original series about favorite science fiction shows. Gathering information, memorabilia, and new interviews, the show presents much more than a mere overview and brings back a lot of treasured memories.



In one of the segments, Scott talks about the impact the series has had on his own outlook. "...the years of playing (Sam Beckett) cemented...my feelings about issues that I come into contact with everyday. It cemented a lot of my (own) character that was still forming at the time, and (I) really started to understand a little about the man that I wanted to be as I grew older."

This episode was rebroadcast several times during the month, but to my knowledge has not been reshowed since. In fact, subsequent episodes (at least three) were produced but never broadcast.

By the beginning of August 2000, Scott was working on a small part for Showtime's mini-series called "It's a Girl Thing," later changed to simply, **A Girl Thing**. Actually the project was billed as a four-hour "limited series," entirely written, directed and produced by Lee Rose, and filmed in Vancouver, BC. The premise concerns a psychologist (Stockard Channing) and four of her patients; each patient's story comprises one of the four episodes. Scott appears in the third episode, "Unholy Alliances" as Paul Morgan, a man who is cheating on his wife (Lynn Whitfield) with an older waitress (Mia Farrow). The wife hires a detective (Linda Hamilton) to spy on Morgan, and together, the three women plot revenge. The other three segments deal with other women's issues in today's society, hence the title.



Photo by Karen Hill/Showtime  
Actors (from left to right) Linda Hamilton,  
Lynn Whitfield, Mia Farrow and Scott

**Showtime Extras** were provided during the credits. Scott was asked whether working on *A Girl Thing* would be much different from "a guy thing." His reply was, "I'm going to catch a little hell for this, but most often women are more interesting than men."



photo by Kathryn Indiek

The broadcast was given heavy promotion by Showtime, starting with an official premiere on January 10, 2001 in Hollywood, which Scott and Chelsea both attended.

Television promotion was limited to Bill Maher's *Politically Incorrect*, which aired Friday, January 12 just after midnight EST. The half-hour discussion show included Lee Rose, Linda Hamilton, Elle Macpherson and Scott. Despite Maher's baiting tactics (about chick flick agendas and lesbianism), the group remained composed and seemed to be enjoying themselves.



Elle Macpherson and Scott

Showtime presented the first two episodes of *A Girl Thing* on Saturday, January 20, 2001 at 8pm EST, and the third and fourth episodes the following week on January 27 at 8pm. Video premiere came in Australia on February 19, 2001.

Video rental in the US began on April 17, 2001, followed by VHS/DVD retail release on November 6, 2001, with no bonus features listed.

By October 2000, Scott was in Calgary and Heritage Park, Alberta, (Canada) filming *Papa's Angels*, a made-for-television movie for CBS slated to air during the Christmas holidays, directed by Dwight H. Little. Actually Bakula Productions, Inc began pre-production on

the project in early 2000, with Scott and Tom Spiroff acting as executive producers, along with Marion Rees and Anne Hopkins. During a PQL telephone interview in June (Issue #22), Tom spoke about the intention to release a soundtrack CD just prior to the broadcast. However, CBS repositioned the film in its schedule and things had to move quickly to meet the expected airdate, so initial plans for a soundtrack CD fell through.

The movie is an adaptation of the popular book, "Papa's Angels: A Christmas Story" by Collin Wilcox Paxton and Gary Carden. Although the book contains lyrics and music, much of that was scrapped in favor of new music composed by Ray Bunch, who created a sound reminiscent of the Appalachian region in 1930, the setting for the film.

Beyond producing, Scott had a full plate when it came to starring as "Grins" Jenkins, the main character. Not only did he sing, learn the banjo and adopt an Appalachian accent for the role, he also wrote the cheerful final song, "Papa's Angels."



In *Coming Attractions*, Margaret calls it "a charming film, with the word 'heartfelt' appearing in almost every review." Scott plays the father of four, as much a kid as the children. The mother, Sharon (Cynthia Nixon) harbors the emotional strength of the family, but when she dies of tuberculosis, and Grins is disconsolate for nearly a year, it is up to the kids and Grammy Jenkins (Eva Marie Saint) to insure a holiday miracle.

Scott and Cynthia Nixon in *Papa's Angels*



*Papa's Angels* was set to air early in the holiday season, on Sunday December 3, 2000 at 9pm EST. Due to an overtime football game however, all of the CBS programming that evening (at least in the east and midwest) ran 27 minutes behind schedule. Nevertheless, according to Nielsen, the film averaged 13.7 million viewers with a rating of 9.6, finishing second in its timeslot, ranking #23 for the week.

Award nominations came shortly thereafter. The American Society of Cinematographers nominated Brian J. Reynolds for Outstanding Achievement in Cinematography in Movies of the Week/Mini-series/Pilot for Network or Basic Broadcast Television. Scott (as exec. producer for *Papa's Angels*) and Chelsea attended the **15th Cinematography Awards** ceremony on February 18, 2001. [Perhaps it came as a bittersweet loss for Scott, since the winner in that category was Ernest Holzman,



for Deborah Pratt's *Cora Unashamed*.]

photo by Jean-Paul Aussenard

On April 1, 2001 *Papa's Angels* won the Young Artist Award for Best Family TV Movie-Network, and capping the 2000-2001-television season, Velton Ray Bunch received an Emmy nomination for Outstanding Music Composition. This was Ray's third nomination, his first being for *Quantum Leap's* "Suite from Lee Harvey Oswald" in 1993.

Although it seemed destined to become a holiday classic, the film did not show up again on television schedules until just last year (December 7 and 24, 2004) on the Lifetime Channel. In the meantime, however there was a VHS rental release in the UK reported in July 2001. Paramount Home Video finally released a VHS version in the US on October 15, 2002. With no current DVD or overseas retail distribution, perhaps the "powers that be" might consider this an opportune time to create a dual DVD-CD package. Now that would be a real holiday miracle!



Photo from the VHS package

*Ghost of a Chance* was the title of a film that may have been in pre-production as early as January 2000. Since nothing else was

heard about the film until November 2001, when it was given a new title—**Role of a Lifetime**—we will suspend coverage of this project until the next installment of the Scott Chronicles.

### SO WHO ARE ANDY KOCHIFOS AND SEBASTIAN LoNIGRO?

Not much mystery here I'm afraid, but since their names keep popping up as characters in a lot of Don's series, it is probably worth a mention. While I couldn't find either of them listed among the main characters in any of the episodes of Don's pre-*QL* shows (at tvtome.com), all *QL* fans should recognize the names from the episode "Her Charm." Andy was the brother of Nick Kochifos, the mafia hitman trying to kill Dana, the woman Sam leaped in to protect. Of course, Sebastian LoNigro, Sam's professor at M.I.T., came bounding into the cabin at the end of the episode. Sam leaped out, just as he was ready to break cover and address his former mentor.

What you may not know is that these two guys have turned up on other shows. Sibby (short for Sebastian) LoNigro is back in the third season episode of *JAG*, entitled "Ghost Ship." [Hmmm, even the title sounds familiar.] But wait, Andy Kochifos is there too, played by Larry Manetti. [Didn't he play the Bookie in *QL's* "Tale of Two Sweeties?" And wasn't Sibby mentioned in "The Leap Home?" Could it be *deja vu*?] Then last year in the first-season *NCIS* episode, "Left for Dead," Andy has now become Detective Andy Kochifos. I wonder if I somehow missed seeing LoNigro again?

Well, as I said there is really no mystery (and I'm not as confused as I thought). The simple explanation is that Andy Kochifos and Sebastian (Sibby) LoNigro are two of Don Bellisario's childhood friends from Pennsylvania. Harriet tells me she remembers meeting Andy and Sibby once, and especially recalls the first time Don used their names in an episode. The Legal Clearance department is the office that insures that a character's name does not correspond to an actual person in that city; there had to be at least three people with the same name for it to "clear." If there was only one, either the first or last name had to be changed, especially if the character in question committed a crime. "Every name Don tried to use during the production of 'Her Charm' wouldn't clear, so he used Andy Kochifos and Sebastian LoNigro, his childhood chums, and darned if they didn't clear. Don asked me to call them and make sure they looked for the episode."

Just as every now and then Don sends Leapers a small greeting packaged within one of his current shows, he does the same for his other best friends.

OTHER VOICES IN *QUANTUM LEAP* FANDOM

Compiled by Sharon Major

With the help of Trudy Costagliola, Jo Fox, Brian Greene, Mike Kraken,  
and all the Leapers who helped me find my way around the Internet.

**Project Quantum Leap** is probably the largest active US-based club for the series, with members literally all over the world. By now I think most of our readers are acquainted with our website, [www.projectquantumleap.com](http://www.projectquantumleap.com), which provides updates on PQL and membership forms, as well as housing a contents list for all back issues of *The Observer*. Most of our readers are also acquainted with Donna Dickenson, who until recently had been responsible for maintaining the site and gathering exclusive interviews. Jo Fox took over the webmaster responsibilities last fall and continues to maintain the Internet voice of PQL. Both Donna and Jo have been contributing writers for *The Observer* over the last several years and we hope to see that continue in issues to come. In addition, PQL maintains a yahoo chat group where fans of *QL* can get acquainted.

Beyond the permanent reference that *The Observer* has become, there are plenty of Internet websites that offer Leapers—as well as Scott- and Dean-fans—information, photos, discussion groups, and links to other related sites. There are so many sites in fact that any ardent fan, new or old, could be busy online for days. To make that search easier and more fun, we suggest you have a look at some of the sites listed below. While this is not a complete list, most of these sites do link to others, and hopefully through that, all of the other voices can be accessed.

Start with a delicious smorgasbord of delights at **Jo's Quantum Café** located at <http://www.joorl.com/> Tastetreats include screen captures from *Quantum Leap* and *Star Trek: Enterprise*; Reports of Scott & Chelsea's Hamilton High and *I Do! I Do!* Performances; 2001 Orlando Leap and Ziggy Awards; and much, much more.

Donna created **The Captain's Chair** at <http://www.thecaptainschair.com/> providing information about Capt. Archer, *Star Trek: Enterprise*, including links to NASA and Space.com.

Trudy Costagliola is no longer accepting memberships for **Leapers Unlimited**, the Australian-based fan club, preferring to devote her time to her various interlinked websites. Visit *Completely Scott* at [www.angelfire.com/stars/scottbakula](http://www.angelfire.com/stars/scottbakula) and then link to her other sites: *Leapers Haven*, *Archer Online*, and *Absolutely Mr. & Mrs. Smith*. Her **Scott Bakula Fan Forum** has been voted **The Best Scott Bakula Online Community** in the *QL* Fandom Awards poll (see next page), by providing up-to-the-minute news and fan comments. Register and get in on the fun at <http://p217.ezboard.com/fscottbakulafanforumfrm1>

Drop into **Al's Place** at <http://www.quantumleap-alsplace.com/> and chat with bartender Brian Greene and other regulars; download *QL* scripts (including unproduced); peruse episode guides, sound bytes and books; read and listen to original fan fiction; download screensavers and even the *Quantum Leap* font from one of the most extensive and well-maintained websites on *Quantum Leap*. Rated **Most Informative, Most Innovative and Best Overall in *QL* Fandom**, et al. (See our own exclusive interview with Brian directly following on page 27.)

Step into the **Quantum Leap Accelerator Ring** at <http://l.webring.com/hub?ring=quantum> and leap from site to site, visiting 30 websites that are not your own, and wondering each time if the next Leap, will be the leap HOME(page).

The Sassies (from the initials SAS) yahoo chat group and **Official Stockwell Appreciation Society** at <http://www.stockwellsassies.50megs.com/> offers links to many other Dean sites featuring photos galleries and personal accounts. Dean fans will have an easy time finding whatever they want. Voted **Best Dean Stockwell site and Online Community** in the *QL* Fandom Awards poll.

Everything related to Star Trek, including news and features about *Star Trek: Enterprise* can be found at <http://www.startrek.com/startrek/view/index.html> Scott has done several live on-line chats during his tour of duty as Captain Archer. Archived transcripts can be found under Community.

**Scott Bakula Online** is located at appropriately enough, <http://www.scottbakulaonline.com/> and has plenty of unique offerings, including magazine articles from around the world and quotes from other actors about Scott. You can even choose from a variety of e-cards to personalize and send. Voted **Best Scott Bakula site** in *QL Fandom*.

**BakulaNews.com** features the latest Scott Bakula appearances and news, an opportunity to chat with other fans, as well as links to other sites, hosted by Pam Ashworth. Pam asks Leapers to please update their browser with the domain name <http://www.bakulanews.com> rather than the older [www.mindspring.com](http://www.mindspring.com) address.

**Janey's Hamilton Site** has photos from the April 13, 2002 Hamilton High event at <http://pages.ivillage.com/janeybkla/> View photos of some of the fun at **KC LEAP '98** by logging onto <http://kcleap.freesevers.com/>

**#1 Source for Scott Bakula Fans** has plenty of photos, downloads, videos, audios, wallpapers, and more. Webmaster Ralph Kudlinski maintains a very extensive and enjoyable website at <http://www.scottbakulafan.com/> .

**So what are these Quantum Leap Fandom Awards? Mike Kraken of Canada has his own QL website at <http://mikekraken.canadianwebs.com/> and developed the idea for the awards last year.**

From his website, one can get answers to the most Frequently Asked Questions. Here are just a few:



**Q:** What are the Quantum Leap Fandom Awards?

**A:** The Quantum Leap Fandom Awards is an annual awards showcase by the fans, for the fans. All fans have equal ability to nominate the item that they think are the best in any category.

**Q:** How do I nominate a Web site, story, or other item?

**A:** That's easy! Just go to the Nominations section on this board and post your suggestion under the appropriate category. For example, if you want to suggest "Gooshie's Web Site" for the Best Overall Web Site award, write a message under the "Best Overall Web Site" thread. You can even give a brief description if you wish.

After the nomination period is finished, the awards committee will choose a selection of the nominees to be put up for voting. At that point, voting is open to anybody to choose, at most, one nominee for each category. Whichever gets the most votes from the fans will win the award.

**Q:** What will the winner of the award receive?

**A:** The satisfaction that the *Quantum Leap* community thinks that you are number one! You also will be able to post an image (like the one above) alongside the winning item to boast about your win.

**I had a chance to get acquainted with Mike recently to learn more about this unique way of keeping the fans connected. Mike responded:**

"This year was the First Annual *Quantum Leap* Fandom Awards. The plan is to have one at the beginning of each year from January to February/March in order to acknowledge the efforts of the *Quantum Leap* community in the previous year.

"I think everybody enjoyed it. There were many more people voting than nominating. There was a bit of confusion about what was eligible, but other than that, things went fine. I was expecting a little more input from the fanbase, but perhaps I was being too optimistic. Hopefully next year we will see more people get involved, particularly with the nomination process.

"*Quantum Leap* is definitely my all-time favourite television series. It has been six full years since I first discovered the show, when it began airing on Space (the Canadian science fiction channel) in March 1999. I didn't really get involved with other fans until August of that year when I found the Usenet newsgroup (rec.arts.sf.tv.quantum-leap). Then in April 2000, I found the yahoo group called Quantum Leap RPG ([http://groups.yahoo.com/group/Quantum\\_Leap\\_RPG](http://groups.yahoo.com/group/Quantum_Leap_RPG))."

BRIAN GREENE  
THE BARTENDER AT AL'S PLACE  
An Interview by Sharon Major

Brian, who is the bartender (and webmaster) at Al's Place, lives in Oak Island, North Carolina and agreed to answer a few of my usual questions.

Sharon: Al's Place is truly a fantastic site. Was this your first attempt at designing a website, or might it be something you do professionally? When did Al's Place begin to take shape?

Brian: Thanks, Sharon! When I first was introduced to the Internet in April of 1999, I made a small website to share photos and little bits of news about my life with friends and family. On that website, I had a small corner for *Quantum Leap*. I had seen websites such as Sue's "My World is Quantum Leap," [quantumleaping.com](http://quantumleaping.com) and Seth Argabright's "Stallion's Gate," so I thought it would be fun to make my own as well. It had a few pictures, some short video clips, and bits of info on the novels and comics. I named it "Al's Place" and put it up on Yahoo's Geocities server.

The original site has been restored exactly as it appeared in 2000 and is located at <http://www.quantumleap-alsplace.com/www.geocities.com/ripmaster1/>. I might add, the old web address is still intact at <http://www.geocities.com/ripmaster1/> and going there will forward you to our current address with a flash segue.



From 2002 to 2003 I changed the look of the site drastically, finally settling on the current version last year. Since then many fans of the show and I have added hundreds of pictures, video clips, and all sorts of other information to the site, making it one of the most visited *Quantum Leap* fan sites in the world. We recently hit our 100,000 hit mark and I'm very proud of that. We get over 300 hits per day, which amounts to an average of 755 megabytes of data transferred per day. I had to rent a server last year just for Al's Place to supply the necessary power to keep the site running.

I taught myself html and use Frontpage and Macromedia Flash to construct the site. We are now a *Quantum Leap* fan site that houses archives of everything *Quantum Leap*

related and update weekly with new information, video clips, and more! The fans of *Quantum Leap* and Al's Place Fan Site are very helpful in supplying much of the information you see there. Without the fans, Al's Place would not be, as Sci-fi.com calls it, "a mega *Quantum Leap* fan site."

We have also partnered with the premier fan-fiction site, "Quantum Leap: The Virtual Seasons" run by M.J. Cogburn. Fan-fiction spin-offs from that popular series have developed with the evil leaper series "Quantum Retribution" and the new prequel series, "The Starbright Project." We also house the audio drama site, "The Quantum Leap Radio Files" which was created by Aurora McPherson and currently maintained by Al's Place. The popular link page "Leaping Links" created by R. Joy Helvie was donated to Al's Place a few years ago as well. Our cast and crew section is partnered with the folks running the *QL* section at [tvtoome.com](http://tvtoome.com). Our episode guide was written solely by fans who volunteered their time through our Episode Adoption program. The fans really help keep the site alive and fresh!

Finally, last year Universal Studios recognized Al's Place as an official fan site on their Season One DVD website. They even sent us some copies of Season Two so that we could do a DVD-giveaway that is now in progress. Al's Place grows each week with news, video clips, and all sorts of other information that will hopefully keep the *Quantum Leap* fandom alive for future generations!

I have a full time job that keeps me extremely busy, so finding the time to keep the site running smoothly can be taxing. I use about an hour or two of my free time after work or on my days off work to answer emails, update the website, monitor the online community messageboard, and keep myself up-to-date on any current news that may come in about the show. It is an extremely fun hobby even after five years of work and I plan on keeping the site running and updated for many more years to come. With the possibility of a new series of *Quantum Leap* coming to the Sci-Fi Channel, I have also recently added a *second* site called "Al's Place II" just for the new series, should it arrive in the future.

Sharon: Assuming that *QL* is your favorite, would you

like to mention anything about when you discovered the series, and how and when you became involved with the fandom?

Brian: *Quantum Leap* is indeed my all-time favorite television series. I discovered the show as it originally aired back in 1989 and have watched it ever since. I was 13 years old when the Pilot episode first aired and I remember I was at my grandmother's house when it came on that evening. About halfway through the episode my parents wanted to leave to go back home and I threw a fit about leaving in the middle of it, so they gave in and let me finish watching. That was a close call!

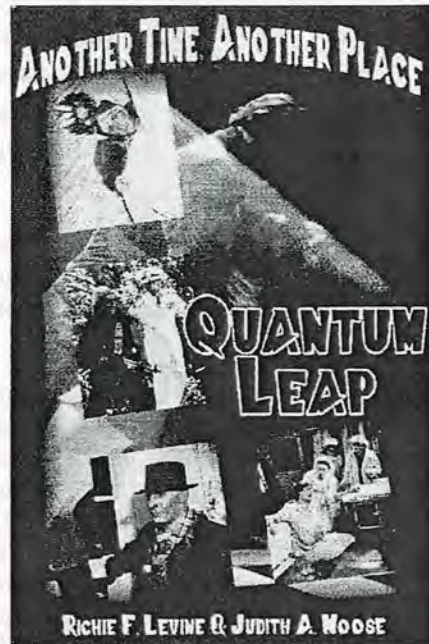
As far as actually joining the *Quantum Leap* fandom, my first appearance outside of Al's Place was doing novel reviews for "Stallion's Gate" around 2000. The webmaster Seth Argabright had a page for the *QL* novels and I would do one review a month for his site. When he moved everything to sethargabright.com he accidentally lost the novel reviews.

About two years later, in April 2002, one of my first posts as "leaper1976" to the *Quantum Leap* community was on the Scifi.com *Quantum Leap* messageboard at <http://bboard.scifi.com/bboard/browse.php/1/5/533/4111/1>. I noticed that the board was plagued by "trolls" who antagonized the true fans of the show. Consequently I created my own fully-moderated messageboard in August of 2002 so that fans who wanted to come to a place free of rude language and behavior could have a place to talk about the show in a safe environment. This feature has brought in over 400 regular members from all over the world to date.

The fans are responsible for my continued interest in keeping Al's Place up and running. Their support, enthusiasm, and even friendship in many cases gives me the fuel to bring *Quantum Leap* material to hundreds of new fans each month. I want to thank them for their efforts over the years and look forward to working with them in the future!



*Another Time, Another Place—Quantum Leap*  
By Richie F. Levine and Judith A. Moose



In an interview last fall with PQL, Richie talked about his love of *Quantum Leap* and other action shows of the '80s. He said it was frustrating as a fan not having access to a reference book that contained the information that he wanted about his favorite shows. So he is going about changing that.

*Another Time, Another Place* is the third book about the shows Richie loved as a kid. His previous books were *Knight Rider Legacy* in 2002, and *The Unofficial Battlestar Galactica Companion* in 2003.

Having done a lot of preparation and research, Richie provides quotes from Don, Deborah, Scott and Dean, pulling material from all sorts of sources to effectively dramatize the evolution and history of the television series. During a brief stay in Los Angeles, he had the chance to meet Deborah and get a glimpse of some of the memorabilia in her personal collection. He was also in contact with Don, who sent over some material that became incorporated into the book.

"In the book, I set it up very systematically," Richie remarked. "There is the beginning, with an explanation of why Bellisario does what he does, followed by a summary of each of the seasons." As for the episode guide, "I have my own style, and when I like an episode you can definitely tell...I try to keep it concise, yet basically giving everything I possibly can, including production number and leap date. It's like other guides but it is all-together in one place."

Presenting a fresh slant on *QL*'s development and its rocky ride (and eventual demise) at NBC, the book features 270 fact-filled pages and 170 photos (like the one on the left). In addition, Deborah Pratt provides the foreword.

*QL* fans will surely want to add this to their *QL* library after taking a closer look at Amazon.com, where they can use the "Search Inside" feature to look through the book and search for specific topics within its pages. The trade paperback is published by JM Media Group and sells for \$17.99. [ISBN 141960077X]