

TheObserver

From the Files of Project Quantum Leap



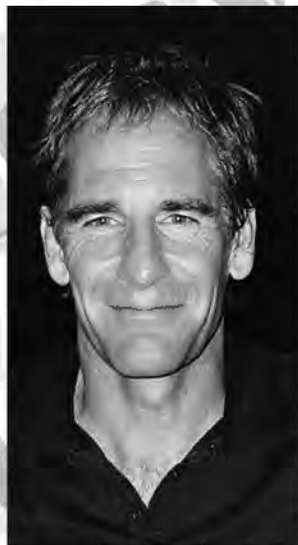
Daniel Roebuck



Scott Bakula



Deborah Pratt



Jay Schwartz



Dean Stockwell



Richard Herd



15th Anniversary Issue!

Issue 32

October 2005

CONTENTS

PQL: Prehistory and Recollections

by Karen Funk Blocher.....	2
Deborah Pratt at Scottfest 2005 by Maret Johnson ...	3
Interview with Scott Bakula by Jo Fox.....	4
A Conversation with Chelsea by Maret Johnson	9
Close Encounters with Dean Stockwell at Collectormania7 by Janine Humphreys and Helen Earl	10
Interview with Richard Herd by Sharon Major.....	14
Interview with Dan Roebuck by Jo Fox.....	19
Interview with Jay D. Schwartz by Jo Fox.....	23
Catching Up with Peter Noone by Robin Iori.....	26
Marla's JAG Journal, Part III by Marla J. Hayes ...	27

PROJECT STAFF

President	Karen Funk Blocher
National Project Observer	Margaret Colchin
Publication Coordinators	Sharon Major & Pat Orth
Contributors	Margaret Colchin, Helen Earl, Jo Fox, Marla J. Hayes, Janine Humphreys, Maret Johnson, Debbie O'Brien, Janice O'Brien
Website Coordinator	Jo Fox
Graphic Coordinator	Maret Johnson
Cover Image	designed by Jo Fox
.....	Photo of Scott Bakula by Amy Sydnor
Thanks to	Helene Kaplan, Jay Schwartz, LPOs & Leapers everywhere

THANK YOU, BILLIE

During my tenure as editor, Billie Mason has provided unflagging devotion to my incessant demands for "just the right screen capture" to accompany countless articles and interviews. Recently however, Billie admitted that she wanted to surrender those duties. Hopefully it was not solely due to my merciless conduct, because she has become a dear friend and I hope that relationship will endure.

Maret Johnson has offered to supplant Billie's immeasurable talent and skill, unwittingly eager to step into Billie's shoes. So please join me in welcoming Maret to the PQL staff. And because I so rarely offer a public thank you to all of the staff of *The Observer*, I do so now, with great sincerity and acknowledgment that there would be no issues of *The Observer* without you—SAM.

**HAMILTON ACADEMY BENEFIT
AND SCOTTFEST 2005**

On Friday, May 20, Scott and Chelsea reprised their roles as Michael and Agnes in the musical *I Do! I Do!*—a benefit performance for The Hamilton Academy of Music in Los Angeles. Both were spectacular in the two-person musical, providing a well-polished performance to an estimated 350 playgoers, including a huge number of Scott fans and Leapers, who it seems, procured most of the VIP seating.

Although the dancing and singing alone requires tremendous energy and stamina, Scott and Chelsea stayed beyond the 10:30pm curtain to participate in a Meet 'n' Greet afterward. Jay D. Schwartz (Scott's publicist) and his dog, JD, entertained fans, while the couple changed from their costumes. Chelsea stayed until 1am, while Scott and Jay remained until 1:30am accommodating all of the fans by answering questions, signing autographs and posing for pictures. It is this kindness and generosity that inspires Scott and Chelsea's fans to respond in similar fashion.

On Saturday, a sort of mini-con was held at the nearby Furama International Hotel. Organized by Helene Kaplan and Barb Pilnick, the event was dubbed Scottfest 2005—complete with raffle, trivia challenge and charity auction—giving over 70 Scott fans a chance to get together and spend some money, all for a good cause. Guest speakers included Deborah Pratt (see coverage p. 3), Michael McDermitt, 1st Asst. Director on *Enterprise*, and make-up artist to Scott for all four seasons on *Enterprise*, Suzanne Diaz-Westmore.

Extensive preparations began months earlier when many fans generously donated items for the auction, to be cataloged and prepared for autographing. Over 250 items were collected, and arranged into 85 packets of photos and memorabilia related to Scott's career. Attendees were very generous, spending over \$10,830 for raffle and auction items. With additional and matching donations, the final tally came to \$14,800 donated in Scott's name to Broadway Cares/Equity Fights AIDS (BC/EFA), the Hamilton Academy, and Our Little Haven in St. Louis. The fans "opened their hearts and their pocketbooks...and have done themselves (and Scott) proud one more time."

The Observer No. 32, October 2005. Published semi-annually by Project Quantum Leap, an unofficial fan club. **SUBSCRIPTIONS:** *The Observer* is available by single copy or as part of a Project Quantum Leap membership. New memberships (any three issues): \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club that publishes it. All other material © 2005 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, 3801 Grindley Park, Dearborn, MI 48124. Send SASE for guidelines or email SMajorPQL@aol.com. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping....

PROJECT QUANTUM LEAP PREHISTORY AND RECOLLECTIONS

By Karen Funk Blocher

In early 1989, my husband was out of town on business for weeks at a time. He returned home on Easter Sunday, March 26th. In the joy of that reunion, I forgot to turn on the new time-travel show I'd seen advertised on NBC. By the time I remembered, a man who didn't know his own last name was talking to a hologram in a striped bathrobe.

That show, *Quantum Leap*, helped to keep me going during that difficult, lonely year. When I met Tracy and Teresa Murray the following March, at the second-ever meeting of a *Doctor Who* fan club, I mentioned the show to them. Even though Teresa was a Dean Stockwell fan, neither of them had watched it. I had recently started taping the series, so between my tapes and NBC's reruns, they were soon able to catch up on what they'd missed. By then, the three of us and our friend Dimitra Catsaros were all confirmed Leapers.

Tracy and Teresa both had experience starting fan clubs, so it was inevitable that we start one for *Quantum Leap*. I expected Tracy to be president, but instead the two of them elected me while I was out of the room. I held out for the title Project Chairman. I don't remember why.

I think it was Teresa who came up with the idea of our driving out to L.A. in August, 1990. Their birthday (they were identical twins) was that month, on the 14th, I think. The plan was to go to Universal Studios and at least take the tour. But we also wanted to deliver a proposal to the Belisarius Productions office, asking for permission to start an official *Quantum Leap* fan club. If somehow our fantasies were fulfilled, and we met Scott Bakula or Dean Stockwell, that would be all right, too!

We took the tour, during which we learned that *Quantum Leap* was shooting on location that day. Afterward, a tour guide slipped us the call sheet. We drove out to the duck club in Norco, California where "The Leap Home, Part 2—Vietnam" was being shot. We did indeed meet Scott (lucky us!), but we missed Dean.

Back at Universal, we took the tour again, snuck away from it and started looking for the Belisarius office. When Universal staff people saw us wandering around, they tried to help. Eventually we got there, met Harriet Margulies, and dropped off our letter.

Less than a week later, we had our answer in a letter from Don Bellisario. We couldn't have an "official" club for legal and licensing reasons—but Don gave his blessing to an unofficial club.

That fall we started work on the first issue of *The Observer*, recounting our adventures and working on the Season One episode guide. We also wrote to the early *QL* newszine, *The Imaging Chamber*, mentioning the club we hoped to start. *Quantum Quarterly* was also getting started around this time.

Then on Thanksgiving Day 1990, Tracy, Teresa, Dimitra and I celebrated together. I sat at my Mac and designed the very first Project Quantum Leap "passes." I made one for each of us, one for Sam Beckett, and one for Admiral Albert Calavicchi. I probably made one for Scott and one for Dean, but I don't remember for sure. Project Quantum Leap was born.

It will soon be fifteen years since that Thanksgiving afternoon. Tracy Ann Murray is dead, Dimitra Catsaros is now Samantha Bourdelier, and I'm not quite sure where Teresa is now. *Quantum Leap* itself was canceled twelve years ago. But this wonderful club, and most especially *The Observer*, goes on without us. (Well, mostly. I will write for *The Observer* again eventually.)

I'm very proud and pleased by the longevity of PQL and of *The Observer*, and maybe a little surprised. Perhaps I shouldn't be. People are still discovering the reruns, and now the DVD sets. I suppose it requires no leap of the imagination to see how a show this well written and well acted could still inspire us, all these years later. Lesser shows, even a few terrible shows, still retain their place in popular culture. It makes sense that a truly great show—one that lasted 97 episodes—could also survive its cancellation and endure for many years afterward. After all, if we believe Don Bellisario, Sam Beckett is still out there, even in 2005, "putting right what once went wrong."

DEBORAH PRATT AT SCOTT FEST 2005

May 20, 2005

Report and screen captures by Maret Johnson

Deborah Pratt served as co-executive producer on *Quantum Leap*, scripting over 20 episodes, most of which are considered among the fans' favorites. Recently appearing as one of the guest speakers at the Scott Fest held in Los Angeles in May, she not only brought back fond memories of working on our favorite series, but she also brought us up-to-date on her current endeavors.

One of the first tales she related was about the first time that she talked Scott into going without his shirt for an episode. "I told him to 'watch the numbers after you take your shirt off. If they raise, you go without your shirt.' They rose! Thankfully." Scott's response was to gracefully accept that we the ladies liked him to take his shirt off.

Scott was a like father to the entire cast and crew on the set, always knew what was happening to everyone and ready to help anyone who needed it. When Deborah appeared on the set of her episode "Dreams" and saw the two children working on the gruesome opening scene with all of the blood, she talked to the children and made sure that they weren't upset by it—only to find out that Scott had already spoken with them first.

Deborah wrote "Another Mother" so that she could cast her four-year-old daughter, Troian, in it and have her around. This time it was Dean Stockwell who questioned her. "Are you trying to take her childhood away?" Scott and Dean became Troian's guardian angels for the episode and influenced Deborah's later decisions concerning her daughter's acting career.



Deborah's delightful stories of when Scott dressed in women's clothing were well received by all. For the "What Price Gloria?" episode, she told Scott that he looked as if he were "walking in heels like John Wayne." Scott's honest reply, "The moment I put those heels on, I

am going to be the most masculine man possible, and John Wayne is the most masculine man I know."

Deborah's admiration and appreciation for Scott's acting ability was evident as she placed him in the most impossible situations. Even when she made him 8½ months pregnant, he carried it out with so much compassion and skill that it became a favorite for the fans. Scott admitted to her that he had a deeper respect of what a woman has to go through to give birth.

Deborah cited "So help Me God" as one of her favorites because Scott had such good rapport with the young actress, Tyra Ferrell.



Deborah also admitted that anytime they made Sam a black man, the network worried about the reactions from the different parts of the country, to the point that some sponsors would pull out their support. "Black on White on Fire" was an example of one of these scripts, even though "it is a white man playing a black guy with a white girlfriend."

When asked what advice she would give to a new writer, it was simply to take pen in hand or laptop and start writing at least 10 minutes a day. When a story plays in your head as you dream, you are working on it. It doesn't matter if it isn't going to be sold—or even read by someone else—just write. She then told us about her latest endeavor, *Vision Quest* and how to her amazement it came into existence. Once the book is published, she hopes to include an interactive-Internet component.

Finally, when asked the ever-present question in Leapers' minds, about a movie or show to carry on *Quantum Leap*, she admitted to having written a follow-up story but could not be specific, and honestly didn't know where the project was at this time.

INTERVIEW WITH SCOTT BAKULA

By Jo Fox

June 2005



Photo by Janice O'Brien

SCOTT: Bakula has been singing, dancing and acting almost his entire life. He ties Robert Urich's record of starring in five television series, starting with *Gung Ho* and *Eisenhower & Lutz*. In 1989, Scott made history with the unique *Quantum Leap*, taking on the personae of male, female, black, white, and even chimp. *Mr. and Mrs. Smith* followed and just ending, *Star Trek: Enterprise*. He's played *Murphy Brown's* love interest, a killer on death row, a pilot lost over open water, several police detectives, the head of a computer network watchdog force, a gay, and a man fleeing alien invaders. On stage, Scott recently appeared with wife Chelsea Field in a two-person musical, *I Do! I Do!* He was nominated for a Tony for *Romance, Romance*, and took home a Golden Globe for *Quantum Leap*.

In our telephone interview shortly after the end of *Enterprise*, one of the questions I asked Scott was how he felt about doing another television series. As always, Scott was gracious and honest in answering all of my questions.

JO: Hi Scott

SCOTT: Hi Jo

JO: Scott, this marks the 15th anniversary issue of PQL and of *Quantum Leap*. Looking back on the *QL* years, other than playing a baby, is there any story you would have liked to tell that *Quantum Leap* was unable to do?

SCOTT: Well, you know that's always an interesting question. There are thousands of stories that could have been told and still could be told. I think the great joy of the show was ultimately an individual's struggle, dilemma or challenge. Everybody can relate to someone in trouble. It doesn't have to be huge like a passenger on one of the planes leaving Boston the morning of 9/11. Obviously, those are big, huge stories. But being related to a person on that plane or a family member of somebody who went down—those are ultimately where *Quantum Leap* was the most successful—telling those stories related to human interest, families, and friendship. That's why the possibilities for stories, morals, and truths were endless.

To me it still seems as fresh an idea today as it was back then, even in spite of all the copycats, and why not? *Touched by an Angel* and those kinds of shows are good thematically. Obviously, they are stories people still care about.

JO: What about the rumors going around that they are going to revive *Quantum Leap* with a female Leaper. I'm sure you've heard all that. Have you heard any further news?

SCOTT: I haven't heard any more than that. I know that Don has been approached about it a few times. Maybe now that *JAG* is off the air he'll turn to that. I don't know.

JO: Would you be interested in doing more related to that?

SCOTT: Not with the new series, no. I wouldn't have any reason to be a part of that. But I've always said if there's an opportunity for Dean and me to get back in the water together that would be fantastic.

JO: Fans of the show are very disappointed in the change of music in many of the episodes on the *Quantum Leap* DVD releases.

SCOTT: What do you mean?

JO: Well, for example, in "M.I.A." *Georgia on My Mind* was replaced with something generic.

SCOTT: Right...

JO: They have changed a lot of the music in the episodes, like "Good Morning, Peoria"...

SCOTT: They didn't want to pay for it...

JO: Exactly. So it's cheap product and I think most of the fans would have been willing to pay more money and get the kind of releases *Enterprise* has done.

SCOTT: Right, but that shouldn't surprise anybody. That's consistent with that company and studio's approach.

JO: That's a shame.

SCOTT: That is a shame. I didn't know that. That's really unfortunate. I didn't know that was happening...they should have a disclaimer at least.

JO: The 2nd season boxes didn't have a disclaimer. Is there anything that can be done by the fans to assure that episodes come out intact?

SCOTT: No, I don't think so. They really don't care. They're just trying to make money fast and they're not interested ultimately in the product. They're just trying to make a fast buck. I don't know how these things work ultimately. Certainly (fans) could write in to whomever is making these, the company that's making them, and let them know, but I'm sure it has to do with paying royalties.

Again these things are all done by the numbers. They have a rough idea of what they think they're going to make and they feel there's a limited appeal and they're going to sell X-amount of copies. They do the math on that and what kind of profit they want and then move on. That's typical of what's happening in our business. If Don were involved with it, obviously the studio would have narrower involvement, or if somebody involved had bigger stakes in it, but (instead) they've farmed this out to a little company.

JO: And I guess that's why they dropped the intros they had in season one.

SCOTT: Oh yeah. They wanted us to do it for free.

JO: What similarities and differences do you find between Sam Beckett and Jon Archer?

SCOTT: Well, I think, obviously, the biggest differences are that they're raised in two different times and they're looking at two different worlds. And yet there are similarities. I think they are both incredibly bright men with a certain naiveté about the world. They are so locked into their dreams and their ambitions. Two driven people with big, big, big dreams—and both of them achieved those dreams. Ultimately they have more similarities than differences.

JO: If the series had continued, how do you think Archer would have progressed?

SCOTT: Well I think he would have continued in much the same way he grew in this fourth season. He just would have

become more comfortable with command; more relaxed, more worldly, and sophisticated in a sense, (but) certainly remaining idealistic. I don't think he ever would have become calloused. I think he would have loved to get back to exploring; I don't think he was ever meant for a desk job once he got a taste for the other side of it. I think he was just getting started, really, in terms of his zest, his appetite for the whole wild, crazy universe he was finding out there.

JO: The fans thought that he was just getting started too.

SCOTT: Yep...

JO: Do you think that he would have ever had a romantic relationship?

SCOTT: Um, I don't think it would have been anything permanent. I think a lot of these guys have a romantic relationship with their ship and they're married to that. That's first and foremost. If you were a captain in the old days, the same was true. If you were on the oceans and traveling the world and exploring around the coast of India and Cape Horn and all those different places, that was their relationship—the sea and their ship. He was cut out of that same cloth. I don't think he was a big relationship guy. I don't think his family was.

JO: That was one of the things that bothered a lot of fans about *Quantum Leap*. It was that last line that said, "Sam Beckett never returned home." That would have been fine if he didn't have a wife back there.

SCOTT: Yeah.

JO: But they created Donna and for him never to go back to Donna, that hurt.

SCOTT: Yes, it did.

JO: Was there one particular episode of *Enterprise* that you found most difficult or challenging?

SCOTT: Well, there were lots of episodes that were challenging but usually in good ways—morally or psychologically challenging—presenting issues that a lot of us have strong feelings about. I remember one in particular where we were dealing with the whole notion of ... I can't remember the name of the episode...but it was when Phlox and I were trying to decide whether we were going to help this ...

JO: Oh, yes, help the race continue...

SCOTT: One was dying out and the other one was becoming stronger (*Dear Doctor*), and what to do. That was challenging in that we were trying to present a

difficult issue and trying to make sure that it came out clearly—without providing an opinion—by presenting an issue and letting people have their own conversations about it. I remember that being particularly challenging.



*Star Trek:Enterprise – “Twilight” Episode
Capture by Jo Fox*

A lot of the Xindi episodes were physically challenging for me. We got into a lot of the fighting and a lot of the physical stuff near the end of that season. There were a lot of physical challenges, but I didn't get banged up too badly. It wasn't like the time that I broke my foot in *Quantum Leap* or any of that. I came through the four years in pretty good shape.

JO: Do you have any favorites now that all four seasons are completed?

SCOTT: Well, I still like Sim/Trip—that's one of my favorites. “Similitude” and “Twilight” are probably two of my favorites, and then there were a bunch of the Xindi episodes. The western episode (“North Star”) was great. I look back on the pilot and I think the pilot was quite good. There were a lot of shows: “A Night in Sickbay” and a bunch of shows from this past season. I loved the two-parter...

JO: “In a Mirror Darkly.”

SCOTT: Yes, “In a Mirror Darkly.” Those were fun. Those were just a blast to do. We had so much fun chewing it up. Those were great.

JO: You did a promo for NASA.gov about the shuttle's return to space. Have you ever seen a launch live at Kennedy Space Center? Do you have any plans to see the upcoming “return to flight” launch?

SCOTT: I have never seen one, and I have been invited to that one. I just don't know schedule-wise when that's going to happen. I would love to see one.

JO: I think it's coming up some time this month.

SCOTT: They asked me a while ago, when I did that promo.

JO: Star Trek has been a huge moneymaker for Paramount for a long time. What would you do with the Star Trek franchise next, if it were your decision?

SCOTT: I would definitely let it lay quiet for probably a couple of years. If it were my decision? I'd let it sit for two years and then bring my ship back with a feature.

JO: We'd love to see that. I hope they agree with you.

SCOTT: I doubt they will, but that's my opinion.

JO: Do you think there's a chance that *Enterprise* will be produced as a straight to DVD series as some have suggested?

SCOTT: I don't have a clue. I doubt it.

JO: Scott, working in episodic television is difficult. How do you manage to stay so positive?

SCOTT: Well, I've been doing it a long time and I realize how fortunate I am because episodic television is shrinking. It certainly has in the last few years, dramatically, with all the reality TV shows and game shows and the influx of nighttime news shows. So, as an actor, to be able to work in television—especially when you get to work a lot—it's easy to lose sight of the fact that you're lucky. But I constantly remind myself of that. We're lucky if we get to work in this business, and we're lucky to work with such great people, talented people. There are so many things that are out of our control that I can't spend the whole time worrying about those things. I've had good and bad—I've had pilots that haven't made it, I've had series get cancelled, I've had successes—so I've seen a little bit of everything.

Don (Bellisario) always used to say that people were pushing him to have more political or social (issues) but he kept saying we're making entertainment. I'm trying to entertain people. That's what we're trying to do, and we're lucky if we get a chance to do that. With so many years in the theater, you get perspective.

JO: What direction would you like to see television take in the next 10 years?

SCOTT: Personally—again this is coming from an actor's standpoint—I'd love to see television get back to the basics. But I think it's going to get much more specific. Different shows targeting different specific audiences. I'm not sure that that's a good thing, but ultimately that's the way we're going culturally. Everybody has a choice to pick exactly what it is they want to watch, when they want to watch it and where they want to watch it. All those opportunities are here now, and the notion of sitting with your family on a Sunday night and watching...together, is few and far between.

And yet, I have kids growing up and I know we still try and make a point to watch together. They don't watch a lot of prime time, certainly, at this point in their lives, but we try and connect at times with them on different shows by putting something on or taping something and watching together. So, it's obviously becoming this very specific medium. In my opinion, I'm disappointed that we're kind of abusing this privilege of coming into people's homes for free. What do you present to families? I think there's going to be just a continuing seesaw of how far television can go. What's too much; what's not enough? Ultimately everybody's going to be able to select exactly what they view in their house for all their family. I guess at the end of the day it's better to have that choice than to have no choice. So, I may disagree with some of the programming and some of the shows that are on, or the issues that are presented, but it's good to have the choice.

I don't like my kids watching prime time television because they advertise the 11 o'clock news at 7- and 8-o'clock, and the stories they are advertising are often gruesome or explicit. My kids aren't going to watch those news programs. There's no accountability in our society for hardly anything anymore. Ultimately, with the technology, we're now allowing everybody to make their own choices in their own homes, but this becomes a challenge when your kids go to somebody else's home. But we're moving towards that, and I don't see anybody standing up and saying, "No, no, let's turn back the clock. Let's go back to the 50's." Nobody's going to do that. You just kind of have to protect your family and be discerning.

JO: There have been blooper reels from *Star Trek* and *Star Trek: The Next Generation*. Do you think there's any chance of a blooper reel from *Enterprise* beyond the short segments that are on the DVD sets?

SCOTT: I don't know. Again, all of these questions, there's no one at Paramount who's really interested in that right now. I can't imagine anyone picking that up for awhile. But maybe in a few years there'll be somebody who asks—depending on what happens with the franchise—how can we make money off this franchise again. People are going to do it. They're going to realize they can make money off this franchise and somebody will come back to it.

JO: Did you save any mementos from *Enterprise* and *Quantum Leap*?

SCOTT: I have a couple of things. I have an Elvis jacket that I wore in *Quantum Leap*. I think that's my only memento from that. I have my phase pistol and holster from *Enterprise*, and that's it.

JO: You didn't save the uniform?

SCOTT: Nope. I had so many different uniforms that were cut up and chewed up and banged up...

JO: <laughing>

SCOTT: ...that I couldn't say 'oh, this is the one I wore in the pilot.' They're all just – so, no, I didn't.

JO: When you and Chelsea rehearsed *I Do! I Do!*, was there a song that got stuck in your head?

SCOTT: Not really. They all get stuck in your head. "Nobody's Perfect" maybe. That's probably the one that comes around the most.



Scott as Michael in the St. Louis production of *I Do! I Do!*

JO: Was there a favorite song from that production?

SCOTT: Oh, gosh, my favorite song. Well, I love Chelsea's "What Is a Woman" the best and (it's probably) the most interesting song in the piece. I love how she sings it. So, it's probably my favorite.

JO: People online have been saying this recent performance even surpasses St. Louis.

SCOTT: It had a different kind of energy. (It's been) three years and we're better because we're more familiar with the piece, so I think there was a looseness about it that maybe wasn't in St. Louis. In St. Louis we were just learning the piece for the first time and we weren't sure about stuff. This time you go in knowing what is going to work, so there's a different kind of ease about it.

JO: Well, it's a wonderful play.

SCOTT: Yeah, it is.

JO: It's surpassed *Man of La Mancha* as my favorite.

SCOTT: <laughs>

JO: It's the story of two people through their trials and tribulations, managing to stay together.

SCOTT: Yeah.

JO: You said at the Hamilton that you were taking a break from acting. Have you given any thought to future projects and what you'd like to do?

SCOTT: No, I'm just lying out for awhile and looking for something in the theater. That's the only place I'm actively looking for things. But I'm not going to do anything for a while. [Announcement of Scott's appearance in *Shenandoah* came only days before deadline. See next page for info.]

JO: Any plans on perhaps a Broadway production?

SCOTT: Not at the moment.

JO: Will fans get to see you on television in the future, and would you consider another series or prefer guest appearances and movies-of-the-week?

SCOTT: I don't have anything coming up on TV in awhile but I'm sure I'll return to TV at some point, and I would consider another series, absolutely.

JO: You also said at the Hamilton that there were no new projects planned for BPI (Scott's production company). Is this temporary and will BPI continue to produce family drama like the wonderful *Papa's Angels*?

SCOTT: That company is no more. I'm taking a break from that also. I'm sure that I'll end up producing somewhere down the line but BPI is...we're done.

JO: You said that recording an album would be difficult because there are so many types of music you like. Your voice has gotten wonderful over the years. Have you reconsidered that and would you consider an album that crosses some styles?

SCOTT: Yeah, I would consider that. Having done *Romance, Romance*, which had two different styles of music that worked well, I would. Again, it's a question of timing and priorities. The studio is always there and when you do an album, you end up having to promote it if you want it to do well. I know we're in a world now where lots of people are doing albums, putting them on the Internet and selling them there, and hoping that they do well. It's not as big of a deal, the whole promotional thing, as it used to be. It's just more a question of time. But I do think about it and I still would like to do it at some point down the line.

JO: Do you buy any DVDs and if so, what's in your collection?

SCOTT: I hardly ever buy DVDs. We just bought the *Star Wars* three-pack for the boys, but I very seldom have time to watch anything, so we very seldom buy stuff. I get so many things given to me because I'm part of the Academy, such as all the movies that are given to me for review. I watch those in

order to vote on them, so I'm not really buying DVDs. But if I buy them, I buy them for my kids for holidays or birthdays.

JO: Do you plan to participate in more marathons and if so, which ones?

SCOTT: I don't know which ones. I'd like to do Boston some day, probably run Los Angeles again. I like Los Angeles because it's at home. That was nice. The traveling thing is a little bit harder in many ways. But I hope to do Los Angeles again and Boston, and I'd love to do New York too.

JO: Do you follow the Olympics as well as the other sports?

SCOTT: Oh yes. Oh yeah.

JO: Which do you like better, the winter or the summer ones?

SCOTT: Probably the winter ones are my favorite (because) I like all the winter sports, although I like them both. Gymnastics and all that stuff is great fun in the summer. Again, I'm a sports fan so it's hard for me to pick.

JO: What's one place in the world that you'd like to travel to that you've never been?

SCOTT: Oh, gosh, there are so many places that I'd like to go. One place...one place...one place—there's so many places in Europe I haven't been. I run the gamut. I'd love to go to New Zealand, I'd love to go to Rome, and I'd love to go to any of those South Seas islands, Bali or any of those kinds of places. I'd love to go to Japan and I'd love to go to China. Lots of places!

JO: New Zealand is fabulous. The South Island is where the little blue penguins are...

SCOTT: Oh, great.

JO: They're the smallest known species.

SCOTT: That's cool. Very cool.

JO: Aside from sports and being with your family, what activity do you enjoy most when you have the time?

SCOTT: I love to go to the beach and that's really my favorite thing about being out here. I love going to the beach in New York too when I'm there. I love being near the ocean.

JO: Jones Beach?

SCOTT: I've done Jones Beach. Sure.

JO: That's where I learned to swim.

SCOTT: Ah ha. Ok.

JO: My father decided to teach me by throwing me into the ocean and hoping I could swim back.

SCOTT: Oh, great! One of those!

JO: Yep.<laughing> It was sink or swim.

SCOTT: Well, I'm glad you made it back to shore.



Scott and Jo at 2004 Hamilton Benefit
Photo by Debbie O'Brien

JO: Scott, one last question. You have always been very supportive of your fans. Why is that?

SCOTT: As you know, I come from the theater and obviously when you look out into the house and see people in the seats—or people not in the seats—there's a very intimate relationship with your audience and your fans. You certainly gain a great appreciation for your audience. When people show up at the theater and today's performance is sold out or tonight's performance is sold out, you get an extra boost of energy, which is all related to people coming to see you. I think that's really the reason. When you come from the theater you have that great appreciation. It begins there.

Obviously, I've had a lot of experiences with the fans. The *Quantum Leap* fans, all you great folks who have supported us and fought to keep us on the air and wrote letters at a time when it made a difference, and The Viewers for Quality Television—all of those things kept us in the limelight and kept us on the air. I have lived through a time when fan support and fan fervor really made a difference. So, I appreciate that and at the end of the day, being an entertainer,

it's no fun entertaining no one. I think it's easy to lose sight of that. It's like playing the basketball playoffs just for the television cameras with nobody in the stands, it's just not the same thing. Ultimately, in any of these things, sports or entertainment or politics it's all about relationships between different groups of people. I've been very grateful and very appreciative of all the support that Dean and I have gotten, and the support we've gotten for *Enterprise*. My gosh, that was just fantastic. You know, it takes two and it's been a good relationship over all these years.

JO: Well, Scott, thanks so much for the interview and good luck to you on whatever you choose to do. The fans are still out here.

SCOTT: I know that, Jo. Thank you so much.

A Conversation with Chelsea By Maret Johnson

After the Performance of *I Do! I Do!*, I had the opportunity to ask Chelsea a few questions. When asked what her favorite song was, Chelsea said she "loved singing the baby song (*Something Has Happened*). It is so tender and special to me. But the song that is the funniest is *Flaming Agnes*, and it's the most fun to sing."



Chelsea also told me that she and Scott love to perform for the fans because we are so appreciative. It was easy to relax and have fun knowing that we—the fans—will love whatever they do for us. "It is our way of saying thanks to you."

Scott and Chelsea after the performance
Photo by Maret Johnson

Late-breaking News!

Scott Bakula has signed to play the passionate patriarch of the Anderson family in the musical stage production of *Shenandoah*. The play is being presented at the Ford's Theater in Washington, D.C. running from March 17 to May 21, 2006.

For ticket information and updates go to our website at www.projectquantumleap.com

CLOSE ENCOUNTERS WITH DEAN STOCKWELL COLLECTORMANIA 7

Milton Keynes, England

By Janine Humphreys and Helen Earl



Janine and Dean

April 30, 2005

By Janine Humphreys (aka Janna Galaxy)

Saturday morning began early for me—about 12:30am. It was a few hours drive to Milton Keynes, but my mum, sisters and I wanted to get there at 6 am. We knew it was going to be a long day.

Even though it was only 6, a queue had already started to form around the front door of the shopping mall. Lots of people from all over were coming to this event.

The doors opened at 8. It was an organized line until people walked through the doors. But then.....Oh boy! People ran to the queues they wanted to join. Signing wasn't to start until 9, but people started to queue long before that.

Thankfully, my mum and I took turns at standing in the queue. I couldn't stand for very long before being in terrible pain. I tried to lean on my walking stick but it didn't help so I was very thankful Mum stood there for me.

Then I saw him. Dean Stockwell in the flesh! I never thought I would ever meet one of my idols. But I was the first one in our group to spot him, and I was the second one in the queue.

"Hello," was all I could manage to say. Dean said hello back to me and I managed to smile. I told Dean about being a fan of *Quantum Leap* for 14 years. I told him I started watching it in 1991 when I was 9. Then Dean autographed two things for me. One was from my *QL* collection off my bedroom wall and the second was a picture of him in his dress uniform from the episode "Honeymoon Express".

After that, I was very dazed and needed to sit down before I fainted.

A couple of hours later, we needed to get out of the crowd and find somewhere to have lunch. I was now in a "shopper" (a kind of mobility scooter) and could keep up with my mum and sisters.

Each pub we went in had smoking, so we kept on looking for one that didn't. I was about to move on to another, when I heard my mum calling me back. I did a U-turn with the scooter. I looked toward my mum but the person standing next to her caught my eye instead. It was Dean!!!

I can't believe that I actually squealed, but I did and quickly covered my mouth with my hands. To my amazement, Dean copied me. I then started to giggle and calm down. Dean beckoned me over. I drove up to him and I said, "I'm sorry about that. I was just surprised." I bit my bottom lip and felt my face go very red. By now, Dean was seated at an outdoor table smoking his cigar and enjoying a drink. He invited us to join him which just about floored me!

The next couple of seconds seemed to last for a long time. My little sister was shocked as well. "I think we should leave him alone," she whispered to me while Dean turned away for a second. I agreed with her.

"I don't want to bother you," I finally said.

"You're not bothering me, if I invited you. Everyone's got to eat," Dean replied.

"I've seen *The Exorcist*, *The Omen* and lots more horror films but the Halloween episode of *Quantum Leap* really freaked me out," my twin blurted.

"Freaked?!"

"She won't watch it at night," I told Dean.

Someone approached us and sat down on the other side of me and I looked up to see Corin Nemec. I had met him at a Stargate Con last year. Now I really did feel like an intruder. We said our goodbyes to both men and I left with my family for lunch.

Back at Milton Keynes, Dean and Corin were on stage for a discussion and Q&A. Dean talked about his appearance in *Stargate SG-1*. When it was over, a group of us chatted with Dean and Corin as they waited for their car to take them back to the hotel. While most people were talking to Corin, I noticed Dean by himself and went over to talk to him.

"Mr. Stockwell, I'd just like to say it was really great to meet you this weekend. I want to also thank you for making me smile when I was a child. I didn't have the easiest childhood, but when I watched you and Scott on *Quantum Leap* it always made me smile. It helped me get through the worst times in my life. Thank you." Dean looked at me and gave me a *sweet child* smile. He then stroked my cheek and I fought back the tears. I told him about the large fan base online like Project Quantum Leap and AI's Place. I said we were all there waiting for Sam to come home.

May 1, 2005

By Helen Earl (aka Leaper1; aka Madeleine Duchesse)

It all started a few months ago, during a conversation on msn.com with Janine, whom I got to know through AI's Place at www.quantumleap-alspalce.com. She told me she was going to meet Dean at a science fiction fair in London. I told her I was jealous, asked her for all the details, and thought no more about it. Then we were casually chatting again a while later, and she told me the venue and date had changed, and that Dean would be in Milton Keynes in May!

Now I turned really green with envy. Dean Stockwell—less than 25 miles from where I live! So near, and yet so far! I never dreamed it would be possible for me to go. I know my husband thinks these things are a waste of time and money, and not worth pushing through crowds for. Yet, wonderfully, incredibly, he said he didn't mind if I went.

Oh joy, oh thrills, oh boy!

So there and then the excitement and the plans began. I was like a kid looking forward to Christmas. I figured that Dean must get sick of signing endless photos of himself, especially since he was to be at the fair on all four days, so I set-to to finish a story I began over 10 years ago. (I could have just picked one of my completed *Quantum Leap* fanfic stories, but this one has a very AI-centered subplot). I don't usually like writing to deadlines, but it seemed far enough in the future, and the story was already two-thirds done. So I worked on it every evening. With three weeks to go, I only had the final touches—about half a page—to tie it all up. No sweat. Plenty of time to finish up and edit it, and then get it printed out and bound with laminated covers.

Another temptation was thrust into my path about a week before, when I learned that two of the main actors from *Stargate SG-1* (another of my favorite series) had been forced to pull out, and that Dean would now take part in the Saturday afternoon talk they had been scheduled to give. Could I push my luck and get to that too? I didn't think so. My husband had no objection to my attending, provided I could arrange my own transport—since I don't drive and normally rely on him to be my personal taxi. I oscillated between no hope and High Hopes (ironically the title of the story I was writing) as two or three friends told me they were going, and might possibly be able to get me a lift. I decided that a second trip would probably be beyond reasonable expectation. So I left it in the hands of fate, rather than setting my heart on it, even though there were a number of questions I would have loved the chance to put to him in the Q&A session promised at the end of the talk.

As it turned out, it was indeed an impossible dream, an unreachable star, (pun intended!).

Even my primary plan went somewhat awry when major family problems and poor personal health put me about two weeks behind schedule. Yet somehow, burning the midnight oil and prevailing on my mother to act as proofreader, I got two copies ready in the nick of time. The reprographics department at the school where I work came up trumps with a quick laminate and bind session.

Phew.

Still, I was nervous. In the past it seems that whenever I have looked forward to something this much, some fly in the ointment has come along to spoil it for me.

A quick chat and exchange of mobile numbers with my dear friend Emma Fee, we decided to meet up Sunday morning. She is an old hand at these events, (she should be, she has personally interviewed Scott Bakula himself on something like eight occasions!) whereas I am a complete novice. So she kindly offered to get my ticket for me when she arrived, since she would be getting there well before me.

The system is a very good one, called “Virtual queuing.” You get a ticket with a number, much like the old meat queue in the supermarket, or when you go for a blood test at the hospital. They call the numbers in batches, and when your batch comes up, you join the queue for the star of your choice. It also means you can “simultaneously” queue for more than one star at a time. That way, if the wait is a long one, you don’t spend hours in the line, but can look around while you wait. Less congestion, less frustration, and more chance for the stalls to make money!

Saturday night found me sleepless. How much was a result of childish eagerness and how much the fault of the violent thunderstorms staging a noisy concert outside my window I can’t say for sure. I got up early on Sunday morning, dressed in a new long black skirt and my “Admiral Al” T-shirt, and made breakfast in bed for the family.

A quick check—briefcase packed with printouts, camera checked with fresh new Duracell batteries installed, mobile phone fully charged, and the money I’d been saving carefully put into a zip pocket. All ready to go, straight after church, which is luckily in the right direction.

The traffic was not exactly light, but we made reasonable time, and there were plenty of parking spaces when we got there, much to my surprise. A call to Emma, and ten minutes later we met up outside the John Lewis department store. The crowds were already building up, and I almost didn’t recognize Em. We haven’t met up in a couple of years, and she has lost weight, which unfortunately I can’t say for me!

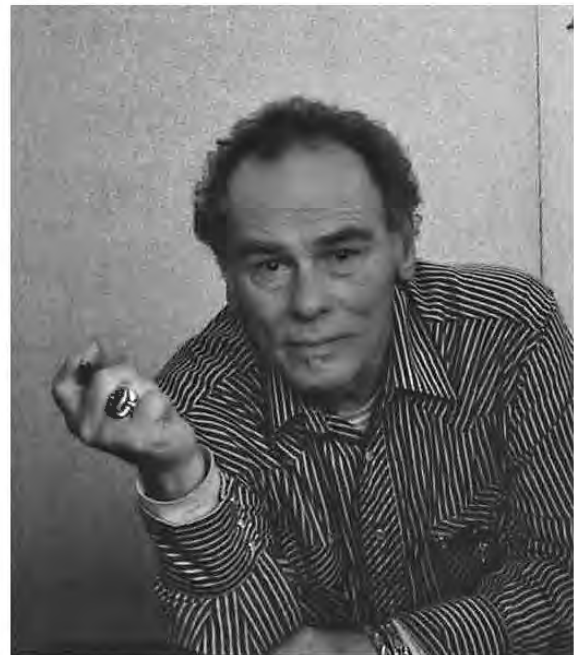
Emma had my ticket, number 138, and Dean was already on number 50, so I shouldn’t have too long to wait. My family took off to look around the stalls, and Emma showed me where to get new *Quantum Leap* T-shirts on a “buy one-get one free” offer.

There was a lot to see, as usual, but hard to get near anything for all the people trying to get a bargain and

meeting up with old friends who shared their passion for whichever program had brought them. I didn’t care. I wasn’t interested in the stalls this time. I just wanted to be sure I didn’t miss my turn.

So most of the waiting time was spent hovering on the sidelines. Emma met several friends from other conventions, including Pippa Parry, and we talked *Quantum Leap*, everything from previous meetings with Scott and Dean (with which I had no experience) to our hopes and fears regarding the rumored new movie and spin-off series.

The consensus seems to be that most fans want to see Scott make a guest appearance, and get Sam home, but that they realize new fans will want a younger cast, hence the suggestions that the proposed series will feature Sam’s daughter searching for him in time. One of Emma’s friends had the best take on this that I have heard to date: “All I want is a good story getting Sam home, and then they can have their ‘*Stallion’s Gate 90210*’ to keep the youth element happy.”



Dean at Collectormania7
Photo by Emma Fee

I dipped out of the conversations periodically to check the notice board for Dean’s ticket status. At about 11:10am, the batch was “up to 150.” My turn had come at last!

Once in the queue for real, you pay for your autograph and choose a photo from about a dozen selections. I paid £30 for two, since my best friend Sue was unable to get to the event herself. Before I had a chance to gather my thoughts, I was there—at the front of the line.

The chap in front was getting an autograph for his sister, whose car had broken down on the way. I got out my story, both copies, and scribbled hastily in one. With hindsight, I really should have done that at home first, since my hand was shaking so badly it came out very scruffy, but I wanted the impact to go with my comment: “This is one of my *QL* fanfic stories. I’m signing a copy for you, would you please sign one for me?” Yes, I know it is corny, but it made him smile as I had hoped.

I passed him both copies. In mine, I put “To Dean, whom I admire both as an actor and an individual” and then my signature. He flicked through his copy, and I told him “I’ve printed it on recycled paper (*unwanted printouts from work with one side still usable*) because I know you are a keen conservationist.”

“How wonderful,” Dean replied. “Where would you like me to sign it?” he asked.

“Anywhere,” I stammered.

“I don’t think it will hold on this,” he commented, opening up the laminated front cover.

“No,” I agreed. “Anywhere,” I repeated stupidly, as he hovered over the front page. The old dragon that rules the Independent Learning Centre at work with a rod of iron had gone to mush. Dean then signed my copy and returned it to me, and I got a photo signed for Sue.

He thanked me for my story, which he patted and pushed only slightly to one side on the table. I told him something like it was an honor to meet him. I had thought of so many things I wanted to say to him, and so many things I wanted to ask him, but I was so overwhelmed to actually *be* there, that I went to pieces.

I could feel the crowd fidgeting behind me, so I stuffed my prizes back in my briefcase and hastily drew out my camera, which I had used minutes before to take a picture of Emma. I moved to one side to take my shot—disaster! The camera was flashing “date and time” and then fizzled. Despite new batteries the night before, it had died on me.

Dean paused to look at the lens before moving on to the next person, but I had to mutter a “Sorry, batteries gone,” and beat an embarrassed retreat. The whole encounter probably took less than a minute.

Was I disappointed? A little—especially with my unreliable equipment. Was it worth it? You bet!

Janine later found a comment at the showmasters webforum from one of the helpers who had been with Dean on Sunday. “Lovely guy, was a pleasure to sit with him. Speshilly[sic] after seeing people’s faces after they had met him...he’s a very important guy to a lot of people, and he really appreciated everything. He was amazed at this fan fiction book thing that someone had written for him! It was huge!”

It made me feel really special to read that—my little story had made enough of an impression on Dean for the helper to notice. Maybe he even said something to her about it. I don’t suppose I shall ever know if he actually read the whole story, but at least he was pleased to receive it. All the hard work and rush was worth it, because it served its purpose—it stood out among the sea of photos.



*Dean and Pippa Parry
Photo by Emma Fee*

INTERVIEW WITH RICHARD HERD

By Sharon Major

August 28, 2005

Sharon: This fall PQL is going to be celebrating its 15th Anniversary—actually founded Thanksgiving weekend 1990—and your interview with us the following April was one of the first we ever published. (Issues 2 & 3) It's been quite a while since we talked. Our last interview was in 1999. (Issue 20)



Richard at home

Herd: I've worked with Don since then, with a nice part on *JAG* ("The Bridge at Kang So Ri"), and I still talk with him once in a while. I visited Scott (on the set of *Enterprise*). I played Adm. Paris on *Voyager* for 2 years and I know so many people over there (on the set). Scott's such a great guy and I enjoyed talking with him.

I worked two years on *Seinfeld* with a great guy who's a **huge** Star Trek fan—Jason Alexander—where I played Mr. Wilhelm.

You asked me about my years since *QL*. They have been pretty full. As you know, I played Capt Galaxy in "Future Boy" and Ziggy (the miner) in the very last episode, "Mirror Image." I've had several engagements for my one-man show, *Cecil B. DeMille*. I've continued to do guest-leads on television, and I have four upcoming films.

Sharon: Well, I'm dizzy just looking at all of your screen credits at imdb.com but that isn't even half of your projects, is it?

Herd: What has given me the most pleasure has been my painting. I paint what I want. I built a 12' x 14' studio. You can see them on-line, and I've just finished three or four more.



"Guilietta"

Richard's paintings encompass various styles



"Cape Cod"

We just got back from beautiful northeast N. Carolina, doing the *Dog Days of Summer*. Will Patton is in it, and my wife Patricia has a very fine role as well.

We each recently did episodes of *Ghost Whisperer*, a new series on CBS this fall. Pat's episode is called "Mended Hearts," and mine is called "Hope and Mercy."

I just got some wonderful news! A film I did four years ago, *Checkers*, has been chosen to open the California Independent Film Festival. I had almost forgotten about it, because they had difficulty getting the end-money to finish it up. So we're doing a little looping and adding music. My daughter is coming out, and my son probably will too. It will be held in Napa Valley, outside of San Francisco, in a town called Livermore, on Oct 28, 29, and 30. It's a thrillingly unbelievable kind of miracle that something we did four years ago will open this festival.

S: What have been some of your favorite roles?

R: My role as Moe Stein on *QL* is my favorite television character. It is the most human and vulnerable character that I've had the opportunity to play.

My favorite film work was also a vulnerable man, in a way, Mike Monahan in *F.I.S.T.*

On stage, I had the opportunity—with my wife, Patricia—to do Willie and Linda Loman in *Death of a Salesman*. That was such a delight, the most rewarding, satisfying, and fulfilling experience I've ever had in the theater. It was also the most difficult. There is a huge arc in the character of Willie Loman, rewarding to me because he's an everyman of that generation who tried to reach for something and didn't attain it—just like Hickey in *The Iceman Cometh*.

S: I noticed you are going to be going to Germany next month.

R: Well, first we are going to be doing a convention in Chicago. It's called a non-sports card Expo. We leave on the 15th, and I will be in Chicago on Sept. 16, 17 and 18. Then we leave and go to a big Sci-fi convention in Utrecht, Holland on the 23, 24, and 25, then on to a little town called Neuss outside of Dusseldorf in Germany for Sept 30, Oct 1 and 2.

S: Have you been to Germany before?

R: Oh yes, I did a convention in Bonn, and my daughter Erica was over there on a Fulbright scholarship. I'm a mix of Irish and German, Herd being the German side.

S: With the film festival in Napa Valley on Halloween weekend, I suppose you won't be attending the Chiller Con in New Jersey that weekend after all.

R: I've already told Kevin that I can't go. We have a daughter here, Alicia, but my son and daughter—Richard and Erica—both live in New York. So anytime I can get back there, (I go).

S: Tell me about your *Cecil B. DeMille* show, because I know you've been performing that for at least 15 years.

R: I will be doing my *Cecil B. DeMille* one-man show next March 23 in Bremerton, Washington. So if anyone is in the area, please come by.

I'm also going into rehearsal for a W. C. Fields one-man show.

S: A new one-man show, how exciting!

R: I have to tell you, I am what they call an active retiree. I made up my mind that I just wanted to kick off my shoes and take life a little easier, and these jobs just keep coming to me now. I'm very grateful—very grateful. Some of these films I've done are what they call "modified low-budget films." They're allowed to do these for under half-a-million dollars. The union workers and everyone chip in and take a pay cut to get the film made.

So it's really exciting because I'm around a group of very bright, enthusiastic young people. Sometimes it's a mentoring situation. I love being around these young folks who are so talented and gifted, and they work so hard. You really have to be obsessed to make it today. I don't know if you know this, but we actors—with all the reality shows and runaway productions to other countries—have lost 50% of our work in this country. The acting profession has lost 50% of its work! Which is really a shame. It's terrible to let that happen here.

In New York, the producers had a deal and they are given tax incentives to make it possible to shoot there. Some other states give tax incentives, which allow the producer to not have to pay certain taxes, and it makes it easier for the Teamsters. So everybody is chipping in to get the work back into the United States.

When the work is done out of the country, they employ people who aren't given residuals, a pension plan or hospitalization contributions. Producers don't have to pay any of that if they work in Romania, Australia and Canada. Of course the producers go where they can get as much for the dollar as possible. We need to create more incentives to bring that work back, or it will be lost forever, which is tragic.

Thank God, that *QL*, *JAG*, and all of Don's shows have been made here in this country. As you well know, there are a tremendous number of sci-fi shows, and other shows, that are made in Canada.

I was talking with Alan Campbell about how we used to do a Movie of the Week during the off-season of regular series. Like the *T. J. Hooker* series I did, we could do a movie-of-the-week during the hiatus. Last year, the union reported that there were 107 movie-of-the-week productions, and only **nine** were done in this country!

That means the caterers, the printers, the guy that takes the clothes to the dry cleaners, all those ancillary services, jobs and businesses are losing money, too.

S: Even the craft people, like lighting and property masters.

R: Everybody!

S: There are more networks nowadays, however.

R: Well, there are the cable networks, but they pay the actors so little they can hardly make their health plan, because the cable residuals are almost insignificant on a rerun.

S: The *Cabinet of Caligari* is supposed to premiere Halloween weekend, and I was wondering if that will be at Chiller Con in New Jersey?

R: I don't know where it's going to premiere. I think it might premiere in Los Angeles. There is a silent film theater on Fairfax Avenue that still shows silent films. Although this isn't a silent film, it is based upon the classic German silent film from 1919. (*Das Kabinett des Doktor Caligari*)

I think what they have done with the lighting and the buildings and so forth is masterful. They have assembled a very good cast. It is a costume piece, and I was really pleased to be a part of the effort.

S: I wanted to ask you about the technology. It's supposed to digitally recreate the original sets.

R: Yes. They are doing blue screen and green screen. You do a lot of work around things that aren't there and respond as if you were looking down a street that isn't there, or looking at a building where a light comes on.

S: Did they have actual sets?

R: They had some of the sets.

I just went to a wrap party for a film I did recently called *T.V. Virus*, which is about the subliminal burning away of the mind and the spirit, through all of the bombardment of television shows, commercials, billboards and advertisements. There is only so much the human mind can take. I play Prof. Black, a very well known scholar who goes totally insane and ends up brainwashed.

I finished a film with John Savage, called *Confessions of a Pit Fighter*. It's about a man who can't make his way in life except with his hands and feet, fighting in these pits for \$50 or \$100.

Betty White and I played Grandma and Grandpa in three episodes of *Everwood*. It was fun working with Betty again. I had played her boyfriend occasionally on *The Golden Girls*, and she is just terrific.

S: I noticed that on your website you have items for sale from some of your previous shows (*T.J. Hooker*, et.al.). Did you keep anything from your *QL* roles?

R: I still have the silver triangle hat that I wore as Moe Stein, to protect myself from all of the negative energy in the universe.



screen capture by Maret Johnson

S: Is that the only item you have from *QL*?

R: Oh, I have the little silver hats that Capt. Galaxy gave to the kids, you know that have the wings of Mercury on them. I have a couple of those.

When most of us were doing these shows, we didn't realize that there would be all of these conventions. Star Trek was on for years, but otherwise a lot of the people that you worked for would have said—here, take whatever you want. A lot of people just took a few things for their own collection. For me, the only thing I have is the triangle hat and the little silver hats that I would give out to the kids when I talked to them. The triangle hat is in excellent condition and I'd like someone to have it. I would really like to let people know that they can reach me through my website. If anyone is interested they should contact me.

Do you ever have conventions anymore?

S: Well, in May there was a get-together called Scottfest in Los Angeles—the same weekend that Scott and his wife, Chelsea, performed *I Do! I Do!* for the Hamilton Academy. Although it wasn't an official convention, they ended up raising \$12,000 for charity, through ticket sales and an auction.

R: I'm also working on a book for young actors who are in Los Angeles and New York to help them with auditioning and how to avoid some of the scams.

Where are you located, Sharon?

S: I'm in Dearborn, Michigan—hometown of Henry Ford—right outside of Detroit.

R: When I was a young man, one of my first jobs was with a children's theater—Clare Tree Major, and we toured all through Michigan. I know we played Detroit, and I remember Mt. Clemens and Ann Arbor, right?

S: Yes! (Astonished that Herd would recall these cities after all these years.)

R: We went all over the country playing *The Coach with the Six Insides*, based on James Joyce's *Finnegan's Wake*. As a young actor, you start out with a truck and automobile, then you go out on the bus and truck tours, and finally graduate and they fly you to these places. You start out with one-night stands, then go to split weeks or start playing in places for two or three weeks, where you can finally kind of settle down. That's the kind of gypsy life you have as an actor, but I'm grateful.

S: You learn a lot. [Perhaps Herd's life hasn't changed all that much<G>]

R: Oh yeah. You meet a lot of people. You know it's like I've shed one skin and moved into another—another time of my life—which I guess comes with age. Mainly it's a time of inwardly seeking a meditative peace of mind, and not being devoured or driven so much, as any young person in any occupation must be in order to move ahead. You must be consumed with ambition and obsessed. I've been in the union as a professional actor over 50 years!

S: Yes, I've noticed that!

R: It's not easy letting go of that because it's engrained. Everybody goes through their lives—whatever they may do with themselves—and they all have wounds and scars, that they would like to go back and repair, do differently. There comes a time when you just have to shuck all that off and get really into the “Now.” Even with all the difficulties, how lucky you are if you've done something that you loved so much and people paid you for it!

Art has opened my eyes to a lot of things around me, so I no longer have on those blinders that one needs to really move forward in any business—my business is not really very much different than anyone else's—if you want to achieve a certain amount of success.

People have become very result-oriented. They want everything, but don't want the education to do the job that will get them there. It's kind of a “Gimme now—I don't care” attitude.

The point I'm trying to make in my book is that young actors must get out of the result mode and actually gain a craft to survive.

S: I'm very curious about your photo at your website for *The Rainmaker*.

R: That's from the play by N. Richard Nash, *The Rainmaker*, that I did in the mid-50's at the Eire Playhouse in Eire, Pennsylvania. I had the role of File.



The Rainmaker was one of Herd's earliest stage roles

S: Was the 1956 movie based on that same play?

R: Yes, with Katherine Hepburn and Burt Lancaster. The play was originally done on Broadway with Darren McGavin. You could check it out, but I think the Hepburn role was played by Geraldine Page. [Ed note: I did, and Herd was exactly right. The play opened in October 1954 starring McGavin and Page.]

S: Is there any chance for a reprise of Mamet's play, *The Duck Variations*, that you have performed at a couple of Star Trek conventions?

R: We had so much fun. Walter Koenig is such a great guy. I played George, and Walter played Emil. We worked so very hard on that. We've done three performances, and we're hoping other venues will pick it up.

S: You certainly must know that a lot of tv shows are coming out on DVD: *Seinfeld*, *V*, *QL*—“Future Boy” came out on DVD last May—and of course all of the Star Trek series.

R: *T. J. Hooker* is also out on DVD. All of these series have come out on DVD and we journeyman actors are cut out of the financial participation by the producers.

S: I figured that.

R: Only the major stars with power agents are able to make a deal.

S: For many series, including *QL*, they can't even afford to use the original music because they can't pay the royalties. The music industry is set on having their “pennies per pound” so to speak.

R: The music industry gets so much more than the actors because of ASCAP and BMI. SAG could take a lesson from the AFM. The musicians always see so much more than the actors on these DVD's.

S: How about newer shows, like *Everwood*, where DVD's were already expected to be part of the equation?

R: Unless you're a major player or star you really don't have the muscle to get a back-end deal for some part of the DVD.

S: Are you still involved with the Screen Actors Guild?

R: I was on the board and the 3rd Vice President for eight years. I'm glad I was a part of it and I hope I made some kind of a contribution.

I'm only interested in what I call the journeyman actor. It's the union's job to be their voice, because you only have strength in numbers.

However, you can't strike if you don't have a strike fund. The union has been pummeled a lot lately and they haven't been able to rebuild their strike fund. That's why they couldn't go out against the producers on the DVD issue because they didn't have the money to strike.

Along with being Vice President, I was also chairman on several committees and most proud to have been the chairman of the Low-budget Film committee. We worked diligently on these contracts so that young people coming into the business as directors, producers and writers can have the opportunity to see their films made. With some of these contracts, the actors partner with these people and defer their salary, or work for a modest amount of money.

S: I just watched *Summer Rental* again last night <laughing> and your role is the funniest one in there. The film is such a light-hearted comedy, not outrageous like you might expect from a John Candy film.

R: Pat was in that too, with John Larroquette, but they cut a lot of John Larroquette's scenes, and she was in the scenes with him.

S: I was looking for her! [Ed. Note: It's a shame the DVD doesn't include those deleted scenes.]

R: Carl Reiner directed; we used to call it Camp Reiner! He was a wonderful man to work with. Of course John Candy and Richard Crenna, whom we've lost, were great to work with. Rip Torn and Karen Austin were wonderful too.



Herd as Angus MacGloughlin in Summer Rental

S: It was delightful, and of course, no one would recognize you.<Laughing>

R: I know! That's what character actors do; that's part of the fun of being a character actor.

S: You've had a chance to do many accents. Do they come easily?

R: Ziggy (the miner) was a Slavic guy. I love doing accents because I used to do a lot of singing. I guess over the years I've done maybe ten or twelve accents in a lot of pictures and a lot of plays.

I love working on accents. I was just working on a North Carolina accent, and when Pat and I did the play *Midnight in the Garden of Good and Evil*, that was a Savannah accent.

I've done German, French, English, Scots, New England accents. The whole secret of doing an accent is not to let it take over the part, but to integrate it into the character. Otherwise you're just doing an accent, and there is no character.

Playing Angus MacGloughlin was one of my great treasures; I loved doing that.

By the way, you have to let people know about the Enterprise Blues Band CD. The six of us are making our European debut. I play what is called the gut-bucket—a wash tub with a parachute cord and a pole, like a bass fiddle—and I also play a kazoo. Visit the site <http://www.ebluesband.com/> and listen to the music. The CD has seven numbers on it—all Star Trek numbers. Ron Moore, who has won many Emmy's for special effects, plays steel guitar. Vaughn Armstrong and Casey Biggs, who between them have played over twenty roles on Star Trek over the years, along with Phil Rankin and Bill Jones are also in the band. I think it is something the Leapers would get a kick out of. We did a tremendous amount of rehearsing before we went in and laid down the tracks.

I loved rehearsing. It was so much fun. It's like giving your brain a vacation and just let it happen. It's good to get that other side of your brain working and nourish those gray cells and not let them fade.

My wife, Pat, has taken up the piano; she's a very good student and she loves it. When you get to be a senior citizen, you have to keep those things vital and moving.

All the very best to all the folks and fans out there. I have to tell you that Scott is still one of my favorite people to work with, and I treasure having done Moe Stein.

* * *

Ed Note: I urge all of our readers to sample Richard's singing, poetry and artwork at his website www.RichardHerd.com You can also leave him a message or purchase personal memorabilia from his career. (Publicity photos used herein courtesy of richardherd.com.)

INTERVIEW WITH DAN ROEBUCK

By Jo Fox

May 2005

Daniel Roebuck first became known to Leapers as Neil Lindhurst in "The Play's the Thing" which aired in the 4th season of *Quantum Leap*. Daniel also appeared at Leapcon '94, the first fan-run convention held in Los Angeles. Born March 4, 1963, he hails from Bethlehem, Pennsylvania. Dan is married and has two children.



Dan Roebuck as Garry Marshall

Dan was a regular on the 3rd season of *Matlock* and had a recurring role on *Nash Bridges*. His movies include *American Black Beauty* with Dean Stockwell, *Murder at the Presidio* with Lou Diamond Phillips, the two Cody Banks movies, *We Were Soldiers*, *A Glimpse of Hell*, *U.S. Marshals*, *Final Destination*, and *Quints*. Dan produced and hosted *Monsterama*, a series that is a tribute to monster films and memorabilia. His complete filmography can be found at www.imdb.com.

Daniel Roebuck was a guest star on the final three episodes of the 1st season of *Lost*. When we did this interview he was still in Hawaii waiting for the final episode to be filmed.

NOTE: Dan has a very tongue in cheek sense of humor. Bear that in mind as you read his answers.

Jo: Dan thanks for allowing this telephone interview. Are you in Hawaii or California?

Dan: I'm in Hawaii.

Jo: Congratulations on becoming an uncle to twins Clint and Christopher. After doing *Quints*, I imagine you can offer your sister a lot of advice.

Dan: Well, between my sister and me, we have five babies. I keep complaining they've made it impossible for all of us to travel in one car from this point forward unless somebody buys a bus. Yes, they're beautiful little boys. My brother-in-law, Cory Geryak, is a gaffer and a DP (director of photography). He works on lots of great movies. He did second unit on the *Batman Begins* movie that's coming out. One of the kids looks just like his family and one of the kids looks just like our family.

Jo: This spring you appeared in a number of projects. First, let's talk about *Lost*. Was this your first trip to Hawaii?

Dan: It was my first trip to Hawaii. I've been putting it off because, to be perfectly honest, I'm not a sand person. You know, a lot of people think lying on the beach sipping drinks is nice. I don't drink and I don't like to be dirty, so I have put off coming here. I think you put a picture on your website and as you could see, the guy I play is filthy. I went there and they put all this crap on me to make me look filthy, so now I lie down on the beach and it doesn't matter if I'm dirty. It doesn't bother me at all.

Jo: Which island are you on?

Dan: We're shooting here on Oahu and I'm staying on Waikiki. Most of *Lost* shoots on the north shore, where the plane wreck is. And then we've been shooting around town. I've got to tell you the strangest thing. Yesterday we were shooting a scene where we were coming up into the mysterious part of the island. If you watch the show, we're going to this special place where the French woman is, and we're walking along these cliffs and having dialog and it's all spooky, but if the camera just tilts up, there's a house right above us on stilts with people drinking beer watching us film. The way this place is set up, sometimes

the most beautiful places are in the middle of neighborhoods.

Jo: Did the family get to go with you?

Dan: They did. They came for a week. We had a fabulous time. We snorkeled, we went to the Arizona memorial, did all the tourist stuff and just got to hang out, which is nice. It's hard when I'm away on location, because I miss them all so much.

Jo: You mentioned in your email that Daniel Dae Kim, one of the cast from *Lost*, went to Freedom High School in Bethlehem, Pennsylvania, your hometown. I take it you weren't there at the same time.

Dan: No. I went to Bethlehem Catholic; he went to Freedom. He's just a little older than my wife who is also from my hometown, so he knows a lot of my wife's friends. He's a great actor and a fabulously nice fella—which is true of everybody, it seems, who comes from Bethlehem.



Dan Roebuck and Daniel Dae Kim

Jo: So you and Daniel got to reminisce.

Dan: Yes, we did. But the storyline diverged so I haven't seen him in a couple of weeks. But he's a nice fella. That's for sure.

Jo: You know he was on *Star Trek: Enterprise* for awhile too.

Dan: I didn't know that.

Jo: Daniel was one of the MACOs.

Dan: Oh, and what happened?

Jo: I don't know. I guess he got the part in *Lost* and left. He certainly was not a character that was killed off.

Dan: Unfortunately *Enterprise* doesn't have to kill off a character—they can just destroy the series. I know you guys are all bummed out about that. Are they done shooting now?

Jo: They're done shooting.

Dan: That's too bad. To pull the rug out from under, like that. I remember seeing the first one. I was working somewhere and I remember walking in and out of our location when the first episode was on. I can't remember what we were shooting, but I'd pop in and watch a little of it and then pop out and go back onto the set. But I'm sorry. The good news is that one door closes and another opens. Right? That's what they say. You know, Scott will be able to move on to something cooler, I'm sure. He's such a good actor. I'm sure he'll end up someplace great. So. Daniel Dae Kim. You know, it's funny how these universes keep colliding. From one show, we all kind of keep interacting over the years.

Jo: Will your character return to *Lost* and is there a behind-the-scenes story you would like to share?

Dan: Well, the answer to the first question is I don't know. I can tell you that Carlton Cuse is one of the show runners on *Lost* now. Carlton did *Nash Bridges* for years, having created the series with Don Johnson. That's how we knew each other. [Dan played a recurring character on *Nash Bridges*.] He said when they broke this character, meaning when they figured out what it was going to be, I was the first guy he thought of. I didn't understand why, but once I started playing Dr. Arst I realized, you know, he was a bit of a—but all I can tell you is, I can't tell you anything.

Jo: At least it sounds like they didn't kill your character off.

Dan: I can tell you that once I read the final two-part episode of the season, Carlton said that the guy I play does something that you've never seen on television before, and he said this will be the guest star that people talk about for years. I think that will be true—which has nothing to do with me and my work. What they have my character do is so unique I think people will be amazed and entertained by it.

Jo: I've read there are some high-spirited hijinks on the set of *Lost*. How does working on *Lost* compare with working on *Quantum Leap* in that regard?

Dan: The thing I remember most about *Quantum Leap* is that poor Scott Bakula didn't have a moment to breathe. He was working all the time; talking all the time. His character had to be so verbose. I don't remember too many

shenanigans. As for *Lost* everybody really seems to get along well. The people I've been on my journey with, we've been having a good time and they're all such fabulous actors. We do laugh quite a bit. These are just really nice people and really talented actors.

Jo: This year marks the 15th anniversary of *Quantum Leap*.

Dan: You're kidding! I just got old.

Jo: Looking back on that series, do you have any special memories of Scott and Dean or a favorite story?

Dan: You know, what I remember was Anna Gunn [Neil's wife Liz Lindhurst—Dan played Neil] was slammed in the head by one of the crew members carrying part of a camera. He was running down the steps of the discothèque and it was, I think, the first day of shooting. He hit her so hard with that camera that she had a black eye. I've got to tell you, in my entire life I've never seen anything like it. The poor thing—they didn't know if he took her eye off, he hit her so hard! So it's a testament to the make-up artist that she looked so beautiful because quite frankly she had a huge shiner—I don't mean little—the (whole) side of her face was purple. I see Robert Pine often. He played the boyfriend that we were trying to get to take the mom back.

Jo: He was also in the original *Star Trek* with Captain Kirk.

Dan: And more importantly to those who know what a monster freak I am, he was in *Munsters Go Home*. He played an Englishman.

Now, did you guys know I actually worked with Dean a few months ago?

Jo: That was my next question. You were in the project *American Black Beauty* with him.

Dan: *American Black Beauty*, playing the inappropriately named Dr. Chavez.

Jo: What was it like to work with Dean again?

Dan: Boy, it's great. You know he is cool. This is a nice little family movie made by these folks at Tag Entertainment. I've done a number of films for them. But Dean looked great and we had a nice time. I was only on the set for a day. It was pouring and we had to work outside, but we did the best we could.

Jo: Did you know that Dean's an artist?

Dan: I did not know that. What kind of stuff does he show?

Jo: Photo collages. Dean has been an artist since the 1950's and he has had work displayed in the Smithsonian and the Whitney Museum in New York.

Dan: How cool is that?

Jo: A while back you played Jay Leno and just recently Garry Marshall in *Behind the Camera: The Unauthorized Story of Mork and Mindy*. How much harder is it to play a real person?

Dan: It is harder times one billion. When they hire you to play Garry Marshall—who is an icon—you have to play Garry Marshall. So I worked very hard on that. He's been someone important in my life since I was a kid watching *The Odd Couple*. I absolutely grew up with him, so in playing him, it was very important to me to get it right. With Jay, it was important for me to get it right because everybody knew him (and) I wasn't as familiar with his work as everyone else. But in this case, I went another step. I don't want anyone to think I don't respect Jay because I do immensely, but Garry connected to me as a young person. So I really wanted to make it right. I got a little nervous too, to be honest with you. You know, the first reviews I read in the trade papers were bad. They said "over-the-top performance" by both me and the brilliant actor who played Robin Williams, Chris Diamantopoulos. I mean, Garry Marshall's an over-the-top person!

Jo: Yes, he is and Dan, to your credit and Chris's, the whole family watched the movie and we were into Garry Marshall within 10 minutes and we were not seeing Dan Roebuck.

Dan: Well, thanks. Thank you very much. I've gotten that comment from others too. I think the problem with the press is, as always, there's a target and then they aim for it. That's just what they do.

Jo: Yes, they did a lot of that with *Enterprise*, unfortunately.

Dan: Because they wanted to say it was bad no matter how good it was going to be. It was better to write "fan fatigue" than to write "new, exciting they've done it again," because they feel nobody wants to read that. But most of the reviews have been extremely positive about the *Mork and Mindy* thing. I watched the show and I felt that I did the best that I could possibly have done in playing Garry Marshall and looking like Garry Marshall. I haven't talked to him but I hope that he's happy.

Jo: Did you get to talk to him before you did the shoot?

Dan: No, but I've met him a number of times. He's such a well-documented person, I had all the research that I needed. When I go in there to the Falcon Theater and I say I'm the guy, hopefully he doesn't go for my throat. [*at this point, Dan goes into his Garry Marshall persona*] You lousy so-and-so. You made me look fat!



Dan and the Creature from the Black Lagoon

Jo: Dan, this is our October issue and that means Halloween. You are a huge fan of monsters and monster movies.

Dan: Yes I am.

Jo: How and when did this interest begin?

Dan: Well if you take it back, I think it was when my mother fell down the cellar steps when I was *in utero*. [*jokingly*] I think I got banged up a little and I've never been the same. That's what my father maintains. Actually, I started collecting stuff when I was a kid. Then I kind of got rid of stuff because I grew up. Then as an adult I realized, gee that stuff made me really happy so I did what anybody else would do with the money you make on a TV series. Instead of putting it in a mutual fund so that I would have a retirement, I bought wax figures and monster toys.

Jo: Is it only monsters or do you include the slasher genre in that?

Dan: I do not include the slasher genre—although some of my friends make those movies so I don't bad-mouth them—but in my collection I have mostly classic horror.

Jo: Are your children monster buffs as well?

Dan: Oh, absolutely. You know I think we all try to make our kids in our own image, don't we? I mean look at your family. Your daughter Karen likes what you like, which is fabulous. We love to sit down and watch the *Munsters*.

We go to wax museums. Both kids are big fans of this stuff.

Jo: Is there anything you need for your collection?

Dan: You know if any of your readers have monster masks or wax figures, please have them send them to my house. I'd be happy to take care of them.

Jo: You said shooting in Hawaii was very difficult.

Dan: Oh so hard. You know, it's been 85 degrees with a beautiful breeze, the sun shining, and rainbows every 10 minutes. How can anyone be expected to put up with this? Horrible.

Jo: I'm sure the stars of *Lost* are having just as hard a time as you've had.

Dan: Horrible to have to live here.

Jo: And not have to shave.

Dan: You know, funny you should say that, because the hardest part is not having to shave. I get back to the hotel and I run up the bather's elevator because no matter how much I wash the stuff off, I still look like a psycho. They must think, "That poor boy from *Matlock*. I wonder what he's doing here."

Jo: Dan, I want to thank you so much for taking the time to do this interview.

Dan: I appreciate your taking the time to do it.



Part of Dan's Creature Collection

INTERVIEW WITH PUBLICIST JAY D. SCHWARTZ

By Jo Fox

May 2005



Jay D. Schwartz is well known as Scott Bakula's publicist. But there are many other clients Jay represents including Chelsea Field, John Schneider, Michael Shanks and Connor Trinneer. Although Jay seldom gives interviews, he offered to do an interview with me for the 15th anniversary edition of

The Observer because of his love of *Quantum Leap*.

Jo: Jay, how long have you been Scott's publicist?

Jay: Since June of 1986 when Scott was doing *Nite Club Confidential*.

Jo: Did you meet Scott at *Nite Club Confidential*?

Jay: No. I met Scott when he did *Three Guys Naked from the Waist Down* in New York. I threw the opening night party for the show. It was at a club in a church on 20th Street and 6th Avenue called The Limelight.

Jo: Was it always your goal to be a publicist and did you actively pursue this goal?

Jay: No, my initial goal was to be an actor. That's what I studied in college.

Jo: What made you change?

Jay: When I got to Manhattan and found out the harsh reality that no one was waiting for me. You know, I was taught in school just go to Broadway, and they are just waiting to hire you. But when I got to Manhattan, I realized that wasn't the case. Luckily, the head of the theatre department at my school was directing a show, *War and Peace* at the 97th Street Y. He hooked me up with his producer who then hooked me up with his publicist and she got me a job at her publicity company Solters, Roskin and Friedman.

Jo: When you did *Star Trek: Enterprise* did that get you back to the acting bug?

Jay: No, that was just a lot of fun. I'm way past that. If I do a little cameo here, that's cool. But that's not what my calling is. It's to be behind the scenes.

Jo: You handle many celebrities besides Scott including Dionne Warwick, Gary Cole, Elizabeth Peña, and Annie Potts. You have a special friendship with Scott. Do you appear at events with other clients as well?

Jay: Just Scott.

Jo: Do your clients provide you with biographies and publicity photos?

Jay: We set them up when we sign them. It's all part of our job. We have a telephone conversation with the client, we do an interview, and then we write the bio.

Jo: Do you ever screen media representatives before passing them on to your clients or are you as familiar with the media as you are with your clients?

Jay: We screen them all the time. Whenever anybody wants anything, a request always has to be put in writing. What is the interview for? What is it about? Even if I know them, why are we doing the interview at this particular point in time.

Jo: As was mentioned earlier you recently had an opportunity to appear on *Enterprise*, as an extra in the episode "Demons." Can you tell me a little bit about that experience?

Jay: That was a lot of fun. The best part about it is they had to make my hair dark for the part because my hair is blonde and in making my hair dark, nobody recognized me. I was on the set with everyone from the grips to lighting to sound to script supervisor to props and no one knew who I was. I walked on the set, I said hello to people, they nodded back, and that was it. It wasn't until we started shooting that a whole bunch of people ran up to me saying, "I didn't know that was you!" So, the anonymity of it was pretty cool.

Jo: They found out after the scene was shot?

Jay: Yes. They had to do two or three takes before they realized it was me.

Jo: Did you have any appliances on or just heavy makeup?

Jay: Just makeup. Actually, it wasn't a lot of makeup. They really just made me look dirty because I was in a mine.

Jo: Was this before or after the announcement that *Enterprise* had been cancelled?

Jay: I think this was after the announcement. It was the Friday after the announcement.

Jo: And what was the mood on the set?

Jay: It was okay.

Jo: Were they expecting it?

Jay: I don't know if they were expecting it. People didn't know what to expect. But I think cancellation was something everybody knew was coming just by virtue of the fact that there had been no support from the network or the studio for a very long time.

Jo: As a fan, I'm very sorry to see it go. Did the crew and cast share some of those sentiments?

Jay: There wasn't really much of a discussion that day.

Jo: How long did it take you to go through makeup and costuming?

Jay: Not very long, maybe half-an-hour. Unless you really know me, I don't know that people would recognize me.



Jay (far right) in "Demons"

Jo: How long were you on the set? Was it just one day?

Jay: Yes, it was all day. From 7 in the morning till 9 at night.

Jo: Long shooting schedule.

Jay: Yes. It was a long day, but a lot of fun.

Jo: Did Scott give you any pointers about your acting?

Jay: Nooooo, Scott wasn't on the set.

Jo: Oh? What other cast members were on the set with you?

Jay: Connor and Jolene.

Jo: Is there a behind-the-scenes story you would like to share?

Jay: There really wasn't. As I said, the most fun was that nobody knew who I was. When I was just hanging out, I was with Connor who had some friends on the set that day too. There's a rock band called "The Flaming Lips." Connor had one of the members of the band as an extra. The band manager and his wife were there as extras too and we just managed to hang out the whole day. We had a whole lot of fun. But the best part was that nobody knew who I was.

The reason this all came about was that at the last episode that LeVar Burton directed, I was on the set because we were doing some publicity for the television show *Extra*. He asked me to stand in a shot that he needed to set up.

He said to me, "Hey Jay, did you ever do an episode of *Enterprise*?" I said no. He said, "Well, the next one I do I want you to be in it." I said, "Ok, LeVar. Sure. No problem." I saw him again at the Christmas party and he said, "Jay, I'm directing in February and I want you to be there." I said, "Ok. Sure."

Now I'm thinking this was all a joke. Then the week before he started to shoot his episode, I saw him on the set and he said, "You know, I'm going to be there directing next week, Jay. Are you available?" I said sure. Then I get a call from one of the producers and he said they need to take me to wardrobe. I said, "What are you talking about?" He said, "Well, you're doing the show, right?"

That's when I realized it was legit, that he was serious. I then went in to Scott to make sure it was okay with him. I told him the story and he said that they were very serious. They had come and asked him and he said he thought it was great to go ahead and do it. So that's how that happened. But I thought it was a joke all along.

Jo: Has Scott ever seen a live launch from Kennedy Space Center?

Jay: I don't think so.

Jo: I know he got the opportunity to talk to Mike Fincke aboard the Space Station.

Jay: He did and then I arranged for Mike Fincke to come on the set. He was an extra in the last episode—the finale.

He's a really cool guy. He called me and he asked if he could come down and I made the arrangements. I told him that they were going to put him in the show and give him a line, and he said that he hoped they wouldn't ask him to speak Vulcan because he thought that would be too hard. He said he could speak Russian but he thought Vulcan would be too hard. I told him he didn't have to worry about that. Then when he was on the set he said, "This is the most exciting thing that's ever happened to me." And we all looked at him like are you kidding me? This is all make-believe—you were up in space! We all had a good time with him!

Jo: Wow. So he thought the *Enterprise* set was more exciting than his space station?

Jay: Yeah.

Jo: Amazing. And Scott's reaction in the telephone conversation to the space station was that he thought being in space would be an exciting thing.

Jay: Yes. Absolutely.

Jo: Jay, do you have any memories from *Quantum Leap* that stand out in your mind?

Jay: I loved everything about *Quantum Leap*. We had a very good time on that show. We used to play roller hockey on lunch hours. Diamond (Farnsworth) would have me come out to ride horses when they were at the Paramount Ranch, and he took me out when they did the trapeze episode ("Leaping in Without a Net") to fly on the trapeze. I had just come back from Club Med, I was doing trapeze, and they let me work with the guy who did all the *Circus of the Stars*. I loved just hanging out on the set whenever I was in a bad mood. I'd go to that set and all

my worries would just melt away and I'd be in a good mood again. Everything about that show was wonderful.

There was one episode I did not like. Of all the episodes of *Quantum Leap*, the one I didn't like was the undertaker episode.

Jo: "Good Night, Dear Heart."

Jay: I think that was the name of it. The episode was written by Paul Brown. The reason I remember that is because I liked all the other episodes that Paul Brown wrote but I didn't like this one.

Jo: What was the reason?

Jay: I just didn't like it. It was uncomfortable. I don't remember the episode now, but I remember at the time that it was the only one of the whole series that I did not like.

Jo: What are your favorite episodes?

Jay: I think my favorite episodes are "Shock Theater," the Driving Miss Daisy episode ("The Color of Truth"), the "Jimmy" episode and "The Leap Home."

Jo: The first set of *Quantum Leap* DVDs had several bonus features and we all had the feeling that this was going to continue on into the other releases. Do you know why that didn't happen?

Jay: Universal wasn't interested in doing that.

Jo: It was disappointing to fans.

Jay: I don't think anyone knows that one of the things I did for the fans is on the packaging. On the back of each box are pictures from the different episodes. I'm the one who picks all those pictures to make sure there is a photo represented from each episode.

Jo: Thanks for doing that.

Jay: Of course *Quantum* was such a great experience. Everything about the show was so wonderful, and warm. It just made you feel good.

Jo: Jay, thanks a million for the interview.

Jay: Okey, dokey. I just want to say thank you to all of the fans for being so respectful of Scott's and my time and for continuing to support Scott's career.

CATCHING UP WITH PETER NOONE

By Robin Iori

From a February 9, 2005 article "Oldies but Goodies"

Reprinted with permission of the (Dearborn) *Press & Guide*



Peter Noone, guest-star in the *Quantum Leap* episode "Glitter Rock," gave PQL an interview back in 1999, which appeared in Issue #20 of *The Observer*. Recently Peter appeared on stage in Dearborn, Michigan and made himself available to one of our local reporters, Robin Iori, who kindly has allowed us to reprint her article

Success can come when you least expect it. For entertainer Peter Noone, it came with his band's decision to from singing "unusual" songs to performing "teen heartthrob" songs.

Noone was only 15 when he achieved international fame as Herman, the lead singer of "Herman's Hermits." Among the group's classic hits are "Mrs. Brown, You've Got a Lovely Daughter," "Henry the VIII," and "There's a Kind of Hush."

Noone performs with his band at the Ford Community and Performing Arts Center on Saturday, February 12, at 8 p.m. In an interview with the *Press & Guide*, he promised a night of fun, good songs and clean comedy.

"I guess you could say we are cheap dates in the music business," said Noone. "We do the songs we are known for, and what's great is that we have an entirely new audience to perform for as well. Those who weren't around in the '60s are being introduced to our music. We also do new songs. We just added a Johnny Cash song to our list."

Noone spoke fondly of his years as a Hermit. "We were sure girls would never scream about someone named Herman. We really didn't set out to be a teen band. We just wanted to do different songs," Noone said laughing. "Shows you how much we knew."

The group sold more than 60 million recordings. In all, 14 singles and 7 albums went gold. Noone appeared on hundreds of television shows and starred as Pinocchio in a Hallmark Hall of Fame presentation. Through the 70s, Noone performed, composed songs and produced recordings with David Bowie, Debby Boone and other performers of the decade.

Noone's résumé grew in the 80s to include a stint on Broadway in the New York Shakespeare Festival's production of "The Pirates of Penzance." This led to more television work including host of VH-1's "My Generation," the highest-ever-rated half hour retrospective of popular music.

In addition to performing on the road, Noone splits his time between his two homes in London and Santa Barbara. He often does his own driving between gigs, and said his band is very boring. "We actually go to bed at night," said Noone.

Every two years, Noone does a tour in England that includes many of the spots made famous through the 60s with the British invasion. From Liverpool to Manchester to Glasgow, Noone and others perform at many of the theatres that gave the Beatles and other groups of their day a chance.

"The London Palladium was a great place to play," explained Noone. "On the nights the theatre was dark with no shows already scheduled, they would open for a band like ours. We supported them, and in England, they were able to make decent money selling drinks at the bar, I'm sure."

Noone and most of his band members have been together a long time. With his impish sense of humor, he added, "Yes, but those who have died aren't playing with us anymore."

MARLA'S JAG JOURNAL, PART III

By Marla J. Hayes

Screen captures by Maret Johnson

The tenth and final season of *JAG* on CBS brought changes at the JAG Headquarters in Falls Church, Virginia. Dean Stockwell, in his role as Edward Sheffield, Secretary of the Navy (SECNAV), only appeared in two episodes, both early in the season. A brief appearance by John D'Aquino, in his role as Reporter Stuart Dunston, came in one of the final episodes called "Two Towns." While many noteworthy *QL* alumni have appeared over the years in *JAG*, this installment concludes *The Observer's* coverage of *JAG*.

JAG episode - 'Retrial'

original air date October 15, 2004

What started out as an old murder case being brought before the Armed Forces Court of Appeals, quickly becomes complicated enough to involve the SECNAV when improprieties about withholding evidence are alleged against then JAG prosecutor, Marvin Bolton, now a powerful congressman.

After much investigation, Harm and Turner take the newly-surfaced evidence to Sheffield. At first, he is less than eager to help them. He suggests they file a *writ of habeas corpus* on grounds that the original accused's constitutional rights were denied. Slowly facts are revealed that explains his reluctance—Congressman Bolton represents the SECNAV's home state, putting Sheffield between Bolton and the President.

In the space of two sentences, Sheffield's voice changes from determination to see justice done to soft persuasion in order to get Harm to see things his way. When Harm stands up to him, the SECNAV's look turns more stern than his warning, "Watch your tone."

Bolton, the ranking member of the House Armed Services Committee, is spearheading opposition to the Navy's new sonar equipment. For Sheffield to go after him now would make the SECNAV look as if he was retaliating, when he's actually a fierce bulldog defending the President. His sympathetic side shows through when he asks how long the seaman had been imprisoned.

Sheffield doesn't truly drop the issue. He meets with Bolton and, being the master of subtext that he is, they talk about how the murder case helped get Bolton elected to his first political position.



Sheffield reminds Bolton of how he first got elected

The SECNAV's look turns chillingly accusatory when he asks why Bolton didn't share evidence with the defense. When Bolton tries to twist the discussion back on Sheffield, the SECNAV doesn't give Bolton the satisfaction of a reaction. He walks away, agreeing to suspend the rest of the man's sentence.

Harm stands before Sheffield again after the seaman refuses the offer, demanding his acquittal. Sheffield is disconcerted about the refusal, but Harm explains that some things are more important than freedom. Sheffield's face allows us to see a man weighing all his options and one who can instantly make a decision. He reveals that Bolton actually threatened him.



"(Bolton) threatened me & I don't like being threatened."

The SECNAV agrees to take the case to the President. The seaman is cleared of charges in the end, but we are left with no indication of what must have been satisfaction for Sheffield to learn that Bolton was implicated on the stand.

JAG episode - 'Whole New Ball Game'

original air date October 29, 2004

The time has come to appoint a new commander at JAG. The prime candidate is a marine, Col. Gordon Cresswell, council to the Joint Chiefs.

The SECNAV hears a recommendation about Cresswell's fitness to command JAG. He wants only the best to replace Chegwidien. Cresswell's name is apparently the fourth to be suggested for the office.

Sheffield is disconcerted to be convening a selection board with a marine's records being scrutinized—the President's choice for the appointment at JAG. He's also trying to ensure that Cresswell's record is factual in every aspect so that the Navy won't be ticked off that their service branch no longer commands at JAG.



In his office at the Pentagon, Sheffield privately questions a colleague about how well he knows Cresswell

Sheffield puts a Navy man in charge of the selection board to be his eyes and ears, implying he has questions about Cresswell.

Sheffield's first meeting with Cresswell happens over the Marine's lunch. He tries to feel out Cresswell about what his plans are for his time after he assumes the position at JAG. Sheffield actually voices his doubts about the President's sudden interest in Cresswell, based solely on his record. Sheffield's look during Cresswell's explanation shouts suspicion and doubt.

The SECNAV calls Bud into his office for a friendly chat. He puts on a chummy front, pumping Bud for his observations during that day's events in the selection boardroom, despite the impropriety.

As soon as Bud inadvertently leaks a remark, Sheffield's tone changes immediately, dismissing Bud altogether, who only then realizes his blunder.



Patrick Labyorteaux as "Bud"

Sheffield is still unsettled about Cresswell, but those feelings turn to admiration when he goes to the gym to personally congratulate Cresswell for being the official nominee for JAG commander.

Sheffield's behind-the-scenes workings to put a Navy man on the selection board almost come back to bite him in the rear when he's told a Senate Armed Services Committee has to approve Cresswell, thus taking credit for Cresswell's appointment away from the SECNAV. Even he is puzzled at this turn in the game of politics.

Sheffield is very ticked about the level of scrutiny the Secretary of Defense is applying to Cresswell's career. That mood amplifies when Cresswell tells the SECNAV he brought this on himself. Sheffield is not happy that he's being questioned on all sides and could disappoint the President.

The SECNAV attends Cresswell's testimony in front of the Senators. His body language—straightening his back and squaring his shoulders—broadcasts his approval of Cresswell's answers.

Major General Cresswell sets his nameplate on his new desk at JAG.



Dean and his ever-familiar cigar