

THE OBSERVER

VOL. 1 NO. 4, FALL 1991

TIME

THE NEXT EINSTEIN

A scientist and an ex-astronaut team up to ask:
is Time, not Space, the final frontier?



Quantum Physicist Dr. Sam Beckett

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If you're good at any of the above, and have non-fiction *QL* material of real interest to other fans, then *The Observer* needs you! Submissions should be directed to Karen Funk Blocher, Project Quantum Leap, P. O. Box 77513, Tucson AZ 85703. **Query first** for guidelines, and enclose a SASE if you want your article, art, or photo returned. We reserve the right to reject, edit, and/or delay any submission as we deem necessary due to space and other considerations.

NEWS 'N' STUFF

by Karen Funk Blocher

On behalf of the Project, we at *The Observer* would like to thank everyone who wrote to NBC and the sponsors in support of "Running For Honor," the so-called "gay episode." You'll be glad to know that "Running For Honor," written by Bobby Duncan (and rewritten to some extent by Tommy Thompson—before the controversy hit) is now scheduled to air on January 15. Based on the version we have read, the script is exactly as fair-minded and pro-tolerance as we fans have come to expect from a *QL* story.

QL returns from its holiday break January 8 with an episode called "The Play's The Thing," about Sam and an older woman. Look for writer Beverly Bridges in the theater audience in one scene. Other episodes "in the can" include the tentative titles "Temptation Eyes," in which Sam is a washed-up tv reporter covering a series of serial killings, and "The Last Gunfighter," in which Sam leaps into an elderly man.

Scott's tv movie, "An Eye For An Eye," still did not have an air date the last time we checked. It probably will not air until at least February. On the other hand, Don Bellisario's new series, *Tequila and Bonetti* (formerly *Tequila and Boner*) will premiere on January 17, replacing Carol Burnett. The show stars Charles Rocket ("A Little Miracle") and Jack Scalia. The regular cast also includes Terry Funk (Carl Shiloh in "Heart of a Champion") and W.K. Stratton (Dr. Berger in "Genesis" and Lyle in "Good Night, Dear Heart"). Troian Bellisario (Teresa in "Another Mother") will also be making at least one appearance, and director James Whitmore, Jr. is one of the producers. Just a few weeks ago the show was being called *Street Dogs*, but it now appears that *Tequila & Bonetti* (in use on the lot since September) is the title under which the series will air.

Milwaukee LPO Martha Peplinski entered a contest a few months back that was part of a promotion for the film *Necessary Roughness*. She won a football helmet that had been autographed by various cast members, including—you guessed it—Scott Bakula. Congratulations, Martha!

More happy news: L.A. Local Project Observer

The Observer, Vol. 1, No. 4, (just past the end of) Fall 1991. Published by Project Quantum Leap, an unofficial fan club operating in association with the United Whovians of Tucson and at least one ulcer. **SUBSCRIPTIONS:** *The Observer* is available only by single copy or as part of a Project Quantum Leap membership. Current rates: \$15 per year to US, \$17 USD to Canada/Mexico, \$25 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit quarterly 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, Time-Warner, 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 which publishes it. All other material © 1991 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. Okay, it's late, but it's two pages longer and has a great cover. Do you forgive us?

Bing Futch and L.A. member Brenda Gagnon recently announced their engagement to each other. The couple has been "officially an item" since shortly after they met at the first L.A. Project meeting on September 18th. Expect Brenda and Bing's *Quantum* wedding sometime during the Leap year. As Ziggy would say, "Have fun, you two!"

On a more somber note, Deborah Pratt's father died December 4 after a long illness. PQL HQ sent out a sympathy card on behalf of the club. We'd like to take this opportunity to offer our condolences once again to Deborah and her family.

And now for the big news this time: thanks to the continuing efforts of Christina Mavroudis, the editor of *Quantum Quarterly* and head of the Committee for a Dean Stockwell Star, Leap Day Weekend (February 29th and March 1st) is shaping up to be an important weekend for QL fans. Dean will be getting his Star on the Hollywood Walk of Fame on the morning of the 29th (Leap Day), to be followed by a luncheon at the Universal Hilton honoring Dean Stockwell. Dubbed "The Starbright Project," the luncheon costs \$30.00 per plate to cover expenses. There will also be a tribute booklet issued in conjunction with the luncheon, will highlight Dean's remarkable career. The Starbright Project is basically a collection of fans from

all over the country who are helping to plan the weekend. If you'd like to help, please let us know and we'll pass your name along to the appropriate committee. A copy of the flyer for the luncheon is enclosed with this issue. There are only 350 seats available, so register now!

Finally, on March 1st, Creation is sponsoring the *Quantum Leap* Exhibition, a convention which will also take place at the Universal Hilton. Both actors will make appearances, plus there will be merchandise, a prop museum, video, panels, and surprises. Creation is very interested in letting PQL, *Quantum Quarterly* and other fan groups (in other words, the Starbright Project) help to plan the programming, but we need to act quickly. If you would like to volunteer to work security, provide fan videos, appear on a fanzine panel (for you fanfic writers out there!), take a shift at the PQL table or even just make a suggestion or two, please let us know ASAP so we can direct you to the appropriate people. In the meantime you may write to Creation, and ask to be placed on their mailing list. Be sure to mention which convention you are interested in, and enclose a SASE for further information. The address is: Creation Entertainment, 145 Jericho Turnpike, Mineola, NY 11501; or call 516-SHOWMAN.

We hope to see you there! ❀

BUTTONS! BUTTONS! BUTTONS! BUTTONS! BUTTONS!

Available in two sizes: 2 1/4" and 1 1/2". Currently available in white, lunar blue, the "sherbet colors"—raspberry, orange, lemon, and lime—plus various shades of yellow/gold; some other colors (light blue, pink, tan, violet, various astrobrights) available from time to time. Please specify size and color preference, if any, and we will try to accommodate, particularly on large orders. (Please be reasonable; we can't promise miracles!) If no preference is stated, we'll just send a variety of colors. All "1999" designs also available as "1997" instead of "1999"; clearance price only .75 for each "1997" button.

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

Oh, Boy!	I'm not really here. You're just seeing the illusion of my physical aura!	GOOSHIE, HAVE ZIGGY CENTER ME ON <u>ALL</u>	"Future Boy" Rules!	Take a hike, Mr. Morals. CALAVICCI'S taking over!	<i>"Quantum Leap.</i> I like that. I like that a lot."
I'm not talking to myself. I'm talking to a hologram!	I'm ready to LEAP NOW!	It's 1999. Do you know where Albert Calavicci is?	Future Boy	How do I know you're not Sam Beckett?	The man is a saint!
TAKE THE LEAP!	It's 1999. Do you know where your quantum physicist is?	It's 1999. Do you know where your <i>Observer</i> is?	Captain Galaxy and Future Boy!	<i>Quantum Leap.</i> Fun to watch. Difficult to explain.	It's 1999. Do you know where your <i>hologram</i> is?
GOOSHIE, HAVE ZIGGY CENTER ME ON SAM!	There are no UFOs. There's only the Waiting Room.	Which one's BONE R?	See you in THE FUTURES!	How do you know I'm not Sam Beckett?	It's 1995. Do you know where your quantum physicist is?

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

STATE OF THE PROJECT ADDRESS

by Karen Funk Blocher

Gee. It's starting to look like I'm stuck with this job I love for another year. Here we are past the deadline I set last issue for nominations for 1992 PQL officers, and not one person has nominated anybody who's not already doing the job! Is that a vote of confidence, a vote of indifference, or some combination thereof? In any case, we will accept write-in votes for all offices until February 1, 1992 (or a month after the turn of the millenium, Project time). The same rules as last issue still apply: no votes for Sam, Al, Gooshie, Donna, etc., or anyone at Belisarius, and no votes for anyone who doesn't want the job.

All in all, 1991 has been a good year for Project Quantum Leap. We began the year with a successful write-in campaign (in conjunction with everyone else) to get the show moved to Wednesdays, followed by the "thank you" screening at Universal for fans. We end the year with over ten times the membership we had last December, including members in 37 states and three other countries (Canada, Germany, and all over the U.K.), and the beginnings of genuinely active chapters in several states. Best of all, *Quantum Leap* is still on NBC. With everyone's continued support, the show may stay on the network as long as the actors and producers are willing to keep making it, ensuring enough episodes for a successful run in syndication.

As the Project enters its second year (Tracy, Teresa, Dimitra and I officially joined the Project on Thanksgiving Day, 1990), the question of membership/subscription renewals rears its holographic head. A few weeks ago the first renewal check arrived, from someone whose actual membership wasn't due to expire until 2/8/98 (1992 under the pre-"Leap Back" dating). This person will now receive *The Observer* through issue eight. The question now is, how do we handle this discrepancy between subscriptions and membership dates?

Here's my current proposal, although I'm open to alternate suggestions:

Memberships: Your PQL pass is valid until the expiration date given on it, minus 6 or 8 years depending on whether you joined before or after "The Leap Back." This date gives you one year membership from the date the envelope containing your membership fee was postmarked. The pass entitles you to attend local, statewide and international PQL meetings/parties/events (if any), and vote and/or send in suggestions. Your membership also gives us the right to notify you if there's some crisis requiring your attention (letters to NBC, the upcoming Starbright/Creation festivities, Scott or Dean appearing in your home town—you wish!—etc.). However, your membership expiration will not necessarily jibe with your...

Subscriptions: Personally, I think that everyone should have every issue of *The Observer* from #1 on. Sure, some

of the material is dated by now, but most of it is of continued interest, such as interviews and film and episode guides. Of course, many people bought one or more issues at conventions, so for some of you an eight issue subscription is out of the question. For others, especially those who backdated their subscriptions from issue #1, a four-issue renewal may be just what the Admiral ordered. So here's the deal: subscription renewals, unlike memberships, can now go leaping about in time (past and/or future issues), and run from one for four issues in length. Just specify which additional issues you want, and pay accordingly. Your extended subscription will also renew your membership commensurate with the last issue ordered (or the appropriate length of time from your initial membership date, whichever is later). Full renewals of four issues will also include a selection of our most popular buttons (yes, you can specify which 5 buttons you want). An extra 25¢ per issue (US) will now get your *Observer* sent first class, so you won't have to suffer the delays which have plagued some people these past two issues. No subscriptions will be accepted beyond issue #8 until stated otherwise.

Let me explain that last statement. It's not that there isn't enough to say about *Quantum Leap* to last us for years to come. And Ziggy knows we're certainly not bored with the subject. It's just that, well, there is a possibility that MCA-Universal may force us to close up shop eventually in favor of a licensed Quantum Leap Fan Club. "We're not shutting you down. We're merging you in," a representative of the Tower told us in August, but it's far from clear to us what that means. If copyright stops us from publishing and "clubbing," what will that mean for *The Imaging Chamber*, *Quantum Quarterly*, the Quantum League, and *Leapin' In*? Will they have to stop, too? Will all our fan efforts be replaced by one slick official newsletter, plus the Bakula-Stockwell Club, over which Universal presumably has no jurisdiction? Oh, boy. We sure hope not. We've been sort of holding our breaths since August on this. Since we haven't heard anything further on the subject from MCA, we're going on in the hope that they now realize (perhaps prompted by the Belisarius people, who understand about fans) that this is a bad idea.

Enough worries. On the next page is your handy-dandy renewal form and ballot. By the way, it doubles as another chance to change your department and/or title if you like. Please photocopy it rather than cutting it out of the zine. I get very upset when people cut up their *Observers*!

While you're at it, how about letting us know how things are going where you are? Have you joined your regional chapter? Are you an LPO, and have you been able to get people together to meet each other? Are you taking flyers to conventions with you? Is there something we can do (short of tape dubbing; we just haven't time!) to help? Have you any suggestions on what we can do to make the club better?

Let us know. We want to hear from you! ❀

PROJECT QUANTUM LEAP: MEMBERSHIP / SUBSCRIPTION RENEWAL FORM

NAME: _____

DEPARTMENT: _____

TITLE: _____

CURRENT ADDRESS: _____

LOCAL PROJECT STATUS: Chapter Member LPO LPO Volunteer none desired

My current subscription covers issues (please circle): 1 2 3 4 5 6 7 8

My renewal is for issues (please circle): 1 2 3 4 5 6 7 8

I ENCLOSE THE FOLLOWING (cash, check or money order, payable in U.S. funds):

 \$15 (full membership renewal, four issues and five buttons) \$12 (three issues, two buttons) \$8 (two issues, one button) \$4 (one issue, no buttons) I ALSO ENCLOSE 25¢ PER ISSUE FOR FIRST CLASS POSTAGE. I LIVE IN CANADA OR MEXICO SO I HAVE ADDED 50¢ PER ISSUE TO COVER POSTAGE. I LIVE OVERSEAS SO I HAVE ADDED \$2.50 PER ISSUE TO COVER POSTAGE.

PROJECT QUANTUM LEAP:**1992 (2000) ELECTION BALLOT**

MY VOTES FOR 1992 PROJECT OFFICERS ARE AS FOLLOWS (names in parentheses are incumbents):

PROJECT CHAIRMAN: (Karen Blocher) _____

EXECUTIVE DIRECTOR: (Teresa Murray) _____

EDITOR: (Karen Blocher) _____

LOCAL PROJECT COORDINATOR: (Dimitra Catsaros) _____

TREASURER: (Kris Arnold) _____

OTHER (please specify): _____

SUGGESTIONS (continue elsewhere as needed):



Survey Results, Part II: Our Favorite Things

by Tracy Ann Murray

MEMO

FROM: The Research Department

TO: The Project Chairman

RE: PQL Survey

You just don't understand how difficult this research junk is. I'm going cross-eyed looking at rows upon rows of numbers and statistics and raw data, and we're running out of pretzels. I've got a lot of people down here in Research to feed. Does the PQL cafeteria cater? Hey, but we did get some work done. What follows is the second part of the four part "Fan Survey." Our likes and passions broken down to percentages, working from a base sample group of forty fans. These are numbers; if you want conclusions, I suggest you run them by the Psych Department.

SURVEY RESULTS: PART II

An overwhelming majority, 87.5%, chose *Quantum Leap* as their favorite tv show. The other five favorite shows chosen were, *Blake's 7*, *Wild, Wild West*, *L.A. Law*, *Star Trek* and *Magnum P.I.*, accounting for the other 12.5%.

There were many more shows in the runners-up category, where surveyees were asked to name three more favorite tv shows. With 14% *Star Trek: The Next Generation* was the clear winner. Behind that, with 6% and 5% respectively, were *Doctor Who* and *Murphy Brown*. Five programs came in with 3%: *Quantum Leap*, *Star Trek* (classic), *Star Trek* (both), *Northern Exposure* and *Twin Peaks*. Close behind with 2.5% each were *Night Court* and *Alien Nation*. There were many other shows receiving only one or two votes each. It was a very interesting variety: *Empty Nest*, *Beauty and the Beast*, *The Avengers*, *Dark Shadows*, *Wiseguy*, *M*A*S*H*, *Tiny Toons*, *Jeopardy*, *Max Headroom* and many more.

Favorite books and movies were harder to quantify. Almost no one has the same favorites in these categories. With 7.5% each, the most popular books were *The Bible* and *The Hitchhiker's Guide to the Galaxy*. Also-rans, with 5% of the vote, were *Stranger in a Strange Land* and *The Watchers* by Dean R. Koontz. The remaining 30 received one vote each. A sampling of the titles: *The Moon is Down*, *Harpo Speaks*, *A Tale of Two Cities*, *The Vampire Files*, *E is for Evidence* and *Jonathan Livingston Seagull*.

The most popular movie (or in this case movies) was the *Star Wars* trilogy, with 10%. With 5% each were *Wizard of Oz*, *Sibling Rivalry*, *Back to the Future* and *Singin' in the Rain*. Which is not to say we're only interested in science fiction, musicals and Scott Bakula.

Dramas were frequently chosen, including: *Blue Velvet*, *Gone with the Wind*, *Dances With Wolves* and *Citizen Kane*.

For favorite music 42.5% favored rock and roll in various forms: soft rock, oldies, fifties and Beatles (as a category rather than a performer, 5%). Also with strong following: show tunes (12.5%) and classical (10%).

Favorite song had nearly no duplication, except for "Fate's Wide Wheel (The Traveler)" and "Unchained Melody" with 8% each.

And the nominees are, for best musical performer — Mozart, Sting, Michael Crawford, Scott Bakula, Billy Joel, and the Beatles. And the winner is The Beatles with 12.5%. The others ranged from 10% to 5%.

Best actress (from ten votes) was a tie between Bette Midler and Melissa Gilbert with 20% each. (Hey, I just report 'em.) Other actresses mentioned included Kirstie Alley, Sigorney Weaver and others. I disallowed the votes for Scott Bakula in this category.

(Drum roll, please.) For best actor in whatever role, the nominees are Scott Bakula, Dean Stockwell, Harrison Ford and Michael Caine. And the winner is Scott Bakula with 42.5%. Dean received 25%, Harry and Mike 7.5% and 5%.

Favorite food and drinks: the winner is pizza and coke (regular and diet), with chocolate and water close behind. A special award for most irresistible food item goes to the cream soda float. [Inspired, no doubt by Scott Bakula's praise for this particular drink on an *E!* interview—Ed.] On reading this in A.M.'s survey, I had to curtail my research and make myself one. (Okay, so I can't make linguini in crab sauce.)

That's all for our favorites, folks. Well, generally. For favorite *Quantum Leap* things see next issue's results of the survey's fan section, where we answer the burning question: is Tommy Thompson our fave writer? ☘



Scott Bakula arrives at the Viewers for Quality Television banquet. Winner of the "favorite actor" category in the PQL survey, he has also influenced fans' drinking habits with his summer fave, the cream soda float. That's his wife Krista beside him. Photo by Karen Funk Blocher.

Tommy Thompson Interview

September 20, 1991

by Joan Dodson and Kris Arnold

[Editor's Note: Tommy Thompson joined the writing staff of Quantum Leap late in the second season, and was credited as story editor (along with Randy Holland) starting with "Pool Hall Blues" and Tommy's first QL script, "Leaping In Without a Net." He is now a full producer, along with Paul Brown, Jeff Gourson and Chris Ruppenthal.

The following interview took place the week of the Viewers For Quality Television convention. —KFB]

Tommy welcomed us to his office and immediately began talking about his most recent script, "Running for Honor" [his revision of a script by Bobby Duncan—Ed.]. When he paused after a while to change subjects, we asked if he would mind if we recorded the remainder of the interview. He agreed but voiced his concern about our revealing any details of the plot. We promised not to say a word and turned on the recorder.

PQL: *[Teasingly]* Now, can you say that again?

TOMMY: No. *[Laughing]* I'm not telling you again. Then everybody will watch it if you don't give it away.

PQL: Well, we won't have the issue published until after your episode has aired.

TOMMY: Oh, okay. I don't know when it will air.

PQL: You're casting now?

TOMMY: Yes. I've got casting at three o'clock and we're running late. I just turned in the latest draft to Don last night and I've been waiting for him to call me. And the director's hovering around waiting for it.

PQL: Do you know who's going to direct it?

TOMMY: Bob Hume and it's actually his first show. He's directed commercials. He's won every award you could win for directing commercials, but this is his first leap into prime time episodic television. It's interesting because this is my ninth or tenth *Quantum Leap* now and you sort of get like, "Okay, fade in." You get excited when you're writing them, but then you get done with it and when you're at the point I am now, you want to do something else. You want to move on with it because it's almost there. But he brings a lot of energy to it because it's his first thing. Sometimes you just want to smack him. *[Laughing]* But he's really big, a real big guy, so you don't really want to do that. No, he really cares so that's good, and it makes you excited about it, too. Plus, this one's going to cause, probably, a little controversy. *[A little!]*

PQL: But that's good. Sometimes you need that. With the chimp episode we heard that the script hadn't even been started, much less finished, before you guys were attacked by the press.

TOMMY: Yeah, it just kind of leaked out that we were



Tommy Thompson. Photo by Joan Dodson.

going to do it. But poor Paul [Brown] has been through so much with that script. The first draft of the script was very interesting, I thought. [It was] very issue oriented and really more into the subject of research and right and wrong and stuff. As it was drafted down, and for reasons that I don't know, it's become less controversial. It's still got elements of controversy in it, but it's also very funny now. I like it. I just read it yesterday. I just had lunch with Paul and I told him I liked it. It's a very funny script.

PQL: More a comedy now?

TOMMY: Yeah, more comedy. And actually, the Tower called me yesterday, the Universal Tower, and they were wanting me to tell them about the four shows we have for sweeps, because they were feeling it was very heavy. We're doing one where Sam's a rape victim and that's not going to be a lot of laughs. And we're doing this one that I wrote, which has elements of comedy in it, but it isn't. It's pretty much an issue show. And one that... *[laughing]* I don't really know what it is yet, because we're still trying to figure it out. And then Paul's, which if we'd gone with the first draft, would have been a very heavy show. So they were very pleased to hear that we are going to have some laughs coming up now. Because, you know, people don't want to be battered every week.

PQL: One of the things we enjoy so much about the show is the variety.

TOMMY: Well, like this show that I wrote that'll be on next week is very light. To me there's a lot of very funny stuff in it. Some of it was on purpose and some of it is just the actors. They do great stuff and so I'm very happy with it. It's not one of those where people are going to be shocked by what happens, but it's very fun. It moves along and it's fun with the characters.

PQL: Can you tell us a little bit about what kind of conflict it has?

TOMMY: The baseball show? Sam leaps in as a washed-out major league pitcher. He's like thirty-five years old and is on a minor league baseball team in Texas. And Al tells him that in the real history, Sam's character had been the hottest pitcher in the major leagues fifteen years ago and had hit a guy in the head and killed him by accident. And he just gave up and became an alcoholic and left the game. He'd resurfaced just recently and tried to make a comeback into the majors. And Sam thinks he's there to get him back into the majors. And Sam says, "But I'm not a pitcher. I'm not a pitcher."

In the meantime, he meets a young pitcher who is very, very volatile, very angry, and he drinks and is kind of troubled. There's a big play-off game coming up and it turns out that Sam's character, in the real history, slept with the female owner and got the starting position in that game.

PQL: Whoa!

TOMMY: And the kid didn't and he never played baseball again. Well, the whole time, Al is saying, "Sam, don't worry about this kid. Worry about why you're here. Get Doc back into the major leagues and then you can leap and then we'll be out of here."

And Sam, being the kind of guy he is says, "But...."

And Al had a line where he says, "Sam, I know you're terminally good." [laughter]

But Sam is wanting to help this kid, because he sees that he's troubled. It turns out that the kid's father had left when he was a kid, but the father had been following him around and is at the games and Al finds out. Sam goes to see him and it's all about him reuniting the kid with his father. And in the end, the kid gets into the major leagues, because Sam pulls himself out of the game at the end when he hurts his arm.

In the real history, Doc didn't get into the majors. He got bombed in this game and they won and he just didn't do the job. So Sam thinks he's there to do the job. But Sam takes a big risk in the game when he pulls himself out, because he sees that history is repeating itself. Every hit, every pitch is exactly like the real history. So he goes, "Al, I can't be here to make the same mistakes."

So he takes a real gamble and gives the ball to the kid and says, "Here, you finish it." And the kid is great.

Well, Sam makes the winning catch up against the fence, but he hurts his arm. So at the end, this scout comes in and says to the kid, "You're great. You have no brains, [laughter] but the Yankees can give you brains if you want to come to work with us."

The kid's all excited and he says, "Well, what about Doc?"

And [the scout] goes, "We don't have any room for a thirty-five year-old rookie with a bad arm."

And then he walks up to Scott and stops and then Sam thinks, oh, I'm stuck here forever. But he turns around to

Sam and says, "But I could use a pitching coach."

And that's when Al says to Sam, [Tommy imitates Al and gets healthy laughs from us] "It was semantics! We had it all wrong. You just had to get him into the majors, not as a player."

So Sam takes the job and thinks he's going to leap and that's when the father shows up in the locker room. And we have this really nice moment when the kid sees him.

I sort of copped it out of a couple of movies. *Field of Dreams* is one of my favorite movies. I love the father-son stuff in that movie. And also *Heaven Can Wait*. There's a scene with Warren Beatty and Julie Christie where.... Do you know that movie? If you're a *Quantum Leap* fan, you've got to see *Heaven Can Wait*. Warren Beatty plays a football player and his angel is Buck Henry.

PQL: Yeah, that's an old movie. [1978—Ed.]

TOMMY: Right, it's about ten years ago or fifteen years ago. And he takes him to heaven and they realize their mistake in heaven, that they took him out too soon. He didn't die, so they have to find a body to put him in. And they find this rich guy, who is Dyan Cannon's husband. She and Charles Grodin are murdering him, poisoning him. And Sam goes.... Sam? See, I live with this thing. [laughter] And Warren Beatty goes into his body and becomes a football player. He buys the team, because he's the richest guy in the world or something. He buys the team and becomes a football player. It's very *Quantum Leapish*, but there's a moment at the end where he leaps back into somebody else's body. He, Warren Beatty's character, is walking out and he's fallen in love with Julie Christie and now she doesn't recognize him. Earlier in the picture he goes, "Someday you may meet somebody. Just look in their eyes and you may know. You may see something."

So later on, she looks in his eyes and she goes, "You're the quarterback, aren't you?" And she realizes at this moment, where it's not explained, but it's like karma or something.

And that's kind of what I did in this scene where the kid looks at his father and goes, "Have we met?"

And the guy says, "Yeah, a long time ago."

And it's this really nice moment and he goes, "Do you want to have a cup of coffee?"

And you know they're going to get back together and sort of meet each other. It's got a lot of heart in it, I think. It's got a lot of laughs, because it's got a lot of funny stuff between Al and Sam.

PQL: That sounds a little heavy for your style.

TOMMY: Yeah, but when you see it, you'll see there's a lot of silliness to it. There's one scene that I love and Dean does the greatest stuff in it, where Sam goes [whispering], "Al, I don't think Doc got his start because of his pitching ability."

Al asks, "What are you talking about?"

And Sam goes, "He slept his way into the line-up." [laughter]

And just at that moment, the coach, who's this big kind of gruff guy, comes over and says, "Come on, Doc. We need you over there."

And he walks away. And Al assumes that he slept with him. [laughter] And he says [whispering], "Oh, God, Sam. This is going to be nastier than I thought."

And Sam says, "Not with him. The female owner."

And Al goes, "Oh, god. Whew!"

So there's a lot of really cute stuff in it, too.

PQL: Can't imagine you doing one without getting a lot of humor in it, Tommy.

TOMMY: No, I've sort of got the moniker of writing the kind of goofy ones. I mean, "Future Boy," I thought, had a lot of heart in it.

PQL: Oh, absolutely.

TOMMY: But I thought it was kind of funny, too, with the pyramid hat. I think my favorite moment in that was when he was having the argument with the judge in his chambers and Captain Galaxy offers him the pyramid hat. And Sam goes, "Nah."

I wrote that in and I thought, man, this would be such a funny moment if they did it right. And they did it just exactly the way I wanted. Scott is such a joy to write for, because you write it and then you see it just the way you wanted it. And Dean, too.

So that was the problem with *Tequila and Boner*. We just replaced the lead and I was really concerned that I wasn't going to be able to write subtle humor, and subtle stuff. Because you become used to writing for actors like Scott Bakula and Dean Stockwell and they just make your stuff better.

PQL: Do you know Jack Scalia?

TOMMY: I've met Jack a couple of times, but I hear really great things about what he's doing down there. [We agree after having spent a day on the set with the *Tequila and Bonetti* (now *Street Dogs*) cast and crew.] So I feel good about it. And the other guy was a nice guy too. I just think he was overwhelmed with it. I used to take acting classes, a long time ago, before I started writing. And I had this acting teacher. [He] said something that stuck with me, and that was that an actor's job is to "fill in the white part of the paper, between the lines." And that's what Scott and Dean do. They fill up the white part of the paper. It's really helpful.

PQL: We've noticed in reading some of the copies of scripts that we've gotten, you know it's great stuff, but there's no way just reading it....

TOMMY: Yeah. A lot of it's just flat on the page. And as a writer, you just have to just pray that these guys are going to find the little stuff that's in there. I mean, you could write all that in, you could write every minute little move, but then you'd have ninety page scripts and Don would go nuts! [laughter] We turn in a sixty-five page script and he looks at us like, "What are you thinking? You've got to cut five pages out of this."

PQL: And when you know the actors you can count on certain reactions.

TOMMY: Yeah, that's it. Then you don't have to write as much. I write a lot of parenthetical stuff underneath the character's name, like "depressed" or "surprised." A lot of times you do that for guest stars, because you just want them to get it. But with Scott and Dean you can pretty much leave it out now, because you know they're going to get it. Dean, especially. Dean has a tendency to ad lib. As a writer it kind of drives you crazy sometimes, but it also, a lot of times, makes it so much better. He comes up with things that make it so much better.

Like there's a moment in "Play Ball" where he ad libbed. It's small, but it's one of my favorite moments. The girl is coming on to Sam. He's broken into her room to get this drunk kid out before he gets into trouble and she thinks Sam has come in there for her. She's got on her little nightgown and she comes up to Sam and says, "I've heard about you and women." She's very Southern and she says, "The thangs you do." [laughter]

And Dean's behind her and he looks over Sam's shoulder and he goes, "Thangs? What thangs?" [loud laughter]

It's a scream. [And so was Tommy doing his impression of Dean!]

When you see it, watch for it. I replayed it over and over and I thought, why didn't I think of that? Why didn't I see that?

PQL: That's wonderful.

TOMMY: Yeah, it's really fun.

PQL: He knows his character, huh?

TOMMY: Yeah, the funny thing about Dean is, when I first came on the show, he wasn't very accessible, but I don't think it was that he wasn't friendly, because I know now that he is. It's just that he's not that much of an extrovert. Not like Scott is. But now Dean is with me. He didn't know me and felt really.... I was a big fan of his work and I felt very intimidated by him. And now he's great. Now you walk down there and he goes, "Hey, what're you doing? What've you got for me? How're you doing?" But at first I'd get upset when he didn't say the words just right. And then I realized he did it better than I wrote it! [laughter] So just take a step back and let him do his thing. Because that's what he does.

PQL: We've read quite a few scripts that they've improved drastically between the last version of the script and when it aired.

TOMMY: I don't know what version you get, because we're always putting out new pages, too. So some of it might have been rewritten. But I always look at a script as just, hopefully, a really good blueprint of what you want them to do and then let them go out there and build it. Let them build it with the director and all that stuff. So that's why I'm getting itchy to direct, because you start writing and....

PQL: Oh, are you?

TOMMY: Yeah. Don had said at this luncheon, "You want to direct? Well, let's talk about it. You can direct."

But I said to him, "I don't think I'm ready yet. I'm just kind of learning my writing skills at this point. So let me just take a look and hang around the set as much as I can and maybe down the line I'll let you know." So he was really great with that.

PQL: What's your background with your writing, Tommy? You say you're just perfecting your writing skills?

TOMMY: Well, I shouldn't say "perfecting." But I'm just starting to figure out what it's all about. I moved to California about four years ago and when I came out here I wrote one draft of a *Head of the Class* script series that I used as a sample. And it got me a job on a sitcom called *Out of this World*, which is syndicated. So I wrote on that show for about a year and a half. And I learned a little bit about writing and it was fun to be on a show and see people say your words and all.

But then I got an opportunity to write for Burt Reynolds on a show called *B.L. Stryker*. So I wrote two episodes of that, which were two-hour movies, really. And then the show went off the air. But then I got a call saying that the Tower had liked my *B.L. Stryker*, like a lot. And they called me in and said, "What show on our lot do you like that you'd like to work on?"

And I said, "Well, I like *Quantum Leap*." I'd watched it as a fan of the show.

So they said, "Okay."

And two days later I was here pitching stories to Don, and he bought three of the six that I pitched. And then I wrote one. I wrote the circus show ["Leaping in Without a Net"]. And Chris Ruppenthal called me and said, "Great! Do you want to write another one?" Because they liked it.

I said, "Sure."

And then he asked if I'd like to come on staff and I said, "Yeah, absolutely."

Well, that day they offered me that job, I was also offered another job by Dick Wolf on a show called *Nasty Boys*, which came and went. At one moment I actually had both Dick Wolf and Don Bellisario on the phone at the same time. And Don was saying, "Do you want to work for me?"

And Dick was saying, "Do you want to work for me?"

And I said to Don, "Yeah, yeah, I want to work for you."

So I came in here and that was two years ago. I came in as a story editor and then was executive story editor. And then this year I started as a co-producer and before the series even hit the air I was made a producer. So it's been a real rocket up for me. But I've really worked hard, you know. The last two years I haven't had a weekend and I haven't had much sleep and my kids are complaining.

PQL: About your working so hard?

TOMMY: Yeah, well, today, Deb, my assistant said, "You work so hard."

And I said, "Fear." [laughter] Fear is my great moti-

vator. And the fear is there's five thousand guys out there lined up to take my job, and they can do it, too. I mean, there's guys out there who are really good writers who don't have jobs. So when you get into a situation like we are, with a really good series, with a quality cast and good people, you just don't want to take a step back. You want to just drive it as long as you can. We had such good numbers the other night [for "The Leap Back"] and I thought, well, maybe we can get another season out of this. I'm really hoping we can get another one.

PQL: Well, we're backing you. Do you think you made the top ten?

TOMMY: This week? We were just talking about that at lunch. I don't think so because I got the ratings right here for last night and there's been some really amazing numbers put in by these sitcoms. *Cosby* had a 31 rating last night; *A Different World* had a 31; *Cheers* had a 34; and *Wings* had a 27. But I think of one-hour dramas, we're going to be right up there. I was saying we might break the top twenty or definitely in the top thirty.

PQL: Didn't "Shock Theater" come in twelfth last year?

TOMMY: Yeah, the first time it did very well. But then last week when it re-ran, we just got killed. We didn't do very well in reruns this season. We got killed in the ratings. We were all not saying it, but thinking that we might be dead. And then to see a number like we pulled the other night was amazing. I was talking to Michael Zinberg today and I said, "Good numbers last week, huh?"

He said, "Yeah."

And I said, "I'll fix that this week!"

PQL: [laughter] Oh, no, Tommy.

TOMMY: Well, now I feel a lot of pressure on my show to do something. But it's always weird when your show comes up. But my show, "Future Boy," did very well and I was really proud of that show. Of all the shows I've written I think I was most proud of that show.

PQL: It was great. Let me ask you, do you always come up with the ideas for the show, or are you given the ideas that you're supposed to base the show on?

TOMMY: No, all the shows I've come up with have been my ideas. There's one right now that I want to work on, that will be the next one that I write. We had a story meeting a couple of weeks ago and everyone was pitching out ideas and somebody pitched something about a soap opera. And then someone else said, "Misery."

And I said, "Let's put them together and I'll do it."

It was really funny because we were scrambling for ideas and Don asked, "Who wants to do that?"

And there was this lull and I said I'd do it. So now I'm getting grief from all the other people. [Laughter] Yeah, fun grief, but grief.

So it's going to be like a cross between *Misery* and *Soapdish*. Sam's going to be a soap opera star and the most evil man on daytime television, really nasty. And he's kidnapped by these two fanatical fans. And we're going to

make him pay for everything he's ever done.

PQL: Oh, no! *[laughter]*

TOMMY: Yeah. These two women take him to a cabin and it's like this mental and physical abuse that he's going to go through by these two fanatical women. It'll be a lot of fun. I've written a few scenes just to try to get the feel of the characters and it's very funny. They're a little off the wall. I saw *Misery* a couple of weeks ago and I really loved it.

PQL: Have you called Cathy Bates yet?

TOMMY: *[laughs]* No, but she was great! I thought that movie was so wonderful. So that will probably be the next one I do. And then there's one that I've been wanting to do, where Sam is a double amputee in a V.A. hospital right after Vietnam. That's what happened to me. I was in a car accident when I was fifteen and I broke my neck. And I was in a rehab hospital for seventeen months. And in my room were two black Vietnam vets and they were both double amputees and one of them didn't have an arm either. They were all in their twenties and I was fifteen. I kind of grew up real quick living with those guys.

So it's really interesting to have Sam.... Plus, it's a really neat mirror shot! When he stands, he's got no legs. He'll just be hovering in the air. But to have Sam, a guy who has legs, not to be able to use them for the entire episode and to give him a sense of what it's like to not have legs. It's just something I really want to do. And it'll be a very dramatic episode, but I think a really great episode. He'll be there to keep a young quadriplegic from driving his chair off into a pool at dawn.

PQL: Talk about heavy!

TOMMY: So that's one I really want to do. But they're trying to get the mix right, to make sure we have enough light shows. And I'm also dying to do Sam, and it's going to be okay, it's going to happen, as an 85 year old woman in a nursing home. There's three old men who have the hots for him. *[Laughter]* They're always after him and one's waited for him naked in his room. *[Now constant laughter]* And he goes, *[fanning his hand]* "Like, geez!"

They're all different. One's like a former vaudeville comic and one's a former rodeo star and they're all in their nineties. And I'd set it early enough so there's no regulations in nursing homes and maybe they're being abused, taken advantage of. And Sam helps set up a coup and they take over the nursing home and barricade themselves in. And there are helicopters flying around and this poor guy [Sam] goes, "Oh, God, I've got to get these poor people out of there."

And in the meantime, all these guys are after Sam and they've all got the hots for him. He has to go out on dates with all three of them and make up his mind which one he wants. I really see a lot of heart....

PQL: *[Still laughing]* Do you ever check out the ideas with Scott before you put him in these situations?

TOMMY: Oh, no. Are you kidding? He'd give me grief. No. Scott's such a good guy. He's really game. When I

wrote the beauty pageant show ["Miss Deep South"], which I still think is a really funny show, I came on the set one day. It was like the third or fourth day and I'd been really busy and hadn't been down there. And when I walked in it was the scene where they were being initiated and they were all sitting down and she was talking to them. And I was just standing there when I heard someone say *[whispers]*, "I'm going to get you."

And I turned around and there was Scott with his earrings and his dress and he's sitting there with the high heels on and the hair. They did something really funny with his hair in that episode. And he just sits there and goes *[whispers again]*, "I don't know where and I don't know when, but I will get you." *[Laughs]*

But he's so funny, you know. That series of shots where he was in the bathing suit with his high heels and his posing, was just too much.

[The phone rings. When he hangs up Tommy tells us...]

TOMMY: The director went to Don and asked for the script ["Running for Honor"] and Don told him it wasn't finished yet. That means what I did wasn't exactly what he wanted with it and he wouldn't give them any notes and he hasn't called to give me any notes yet. I saw him a couple of times today, so that means he's going to either wait until six o'clock *[laughter]* and ruin my entire evening and my weekend, or he's just going to take it and do it himself *[Tommy knocks on wood!]*, which I'm hoping he's going to do.

PQL: How do you feel about that when he rewrites your scripts?

TOMMY: When he takes it? After about ten days of just sleepless nights, I'm thrilled! End of point. *[Laughter]* No, I feel like I've gotten a not shootable script into a shootable script. Now it's a matter of Don having his own ideas about what it should be, what certain scenes and certain dialogue should be. It's hard to get inside somebody else's head and be able to do it. And he's so busy. He only has a minute here and a minute there. It gets to a point where, I feel at least, do it. Take it and do what you want to with it. I'm obviously missing the boat somewhere on this. Plus, I have a *Tequila and Boner* script that I have a total rewrite to do on, that starts prepping for on October 2nd. But I'm not going to think about that until Monday. I promised.

PQL: Rewriting one of your own scripts?

TOMMY: Yeah, it's a script that I wrote and now we have a new star and a new attitude and new characters, so I have to go back and re-do it.

PQL: How do you feel about their name change?

TOMMY: *[Deadpan]* I'm thrilled. *[Laughter]* No, I don't have a feeling about it one way or another, to tell you the truth. I'm on *Quantum* now. And yet I have to get my head back into that whole thing. You see, I have a little different view of that show. I mean, it's Don's show so you have to

sort of try to understand what he wants with it. I wrote a first draft of it that's sort of off the wall. I had a dog dream sequence in it, where the dog dreamed he was a cat and he's executed before a firing squad of German Shepherds dressed like Hitler. [Laughter] I did some really weird stuff in my episode. I was thinking, okay, it's eight o'clock and you don't want to do just another cop show, so do something really different. And I got a lot of really good feedback from it, but that was exactly the sort of stuff that Don hated. He said, "Take all that stuff and throw it out."

So I got really frustrated, because I thought, why do you want to do just another show when you could do something different? But again, it's not my show. And you do whatever he tells you to do. And we always say, "Someday it will be our show."

I mean, Paul Brown and I keep talking about doing a show together and he's got a really good idea for a series. Hopefully, down the line, we will do that. And then we'll be the guys that the writers sit in the office and say, "What is this guy talking about?" [laughter] "We could make this a better show." Yeah, we'll be the guys they're saying this about. And then they'll have to do what we say.

But the point is, you can't argue with Don's success. You really can't. I mean, the guy's had tremendous success in this business and he's well respected. And people want him to do shows for them. So you just try to take all that good stuff and put it in your pocket.

PQL: So are you doing both *Tequila and Boner... er, Bonetti [...er, Street Dogs...er, who knows]* and *Quantum Leap*?

TOMMY: I'm the one guy who's swinging back and forth.

PQL: Is that more difficult than being centered on just one show? Or do you think it gives you a fresher approach?

TOMMY: I think, for me, it doesn't matter. I think it's easier for me to switch gears. I mean, I know *Quantum* now very well. That show [Tequila and Boner or.... well, you know], I have problems with some of the stuff. A lot of people see the dog as the star and I can't understand it. First of all, the dog can't relate to anybody in the show. Nobody can hear him. So you have a dog that is just kind of talking out loud, wisecracking and stuff. And basically a narrator. And I have trouble with that. I personally have trouble writing that, because you're writing a scene between two human beings that has heart and you've got to keep cutting to this dog who's saying these one-liners. You never get a rhythm with that scene, never get a roll.

It's always like, "Oh, darling, I can't believe we're breaking up."

And then the dog says something funny and then you come back and it's like, well, okay now, back to the scene. And that's my problem. I have to figure out a way to do that. Because that's apparently what the networks want. I wonder sometimes, but I'm just a lowly writer at this point, so I can't really bitch about it.

PQL: A lowly producer, right?

TOMMY: Producer! You're right. We were just talking about that at lunch. I still feel just like a writer, though, except that I have more....

PQL: Have your responsibilities changed?

TOMMY: Yeah, I have more responsibilities, like casting sessions and I have to think more about budget now when I'm working. But still, I consider myself a writer, as most of these guys do. Don was funny when he came in to give me my promotion. What happened was I was offered a Steven Spielberg project about two months ago to do a rewrite on a television movie that Spielberg and Amblin had, that apparently Sean Connery was going to star in. It was really tempting. They sent me a script and I read it and was just trying to figure out when I would have the time. I was going to do it and then, at the last second, I thought, no, I have too much responsibility here. So I called Amblin and said, "You know, I'm really stuck here. I'd love to do it, but I can't."

And they said, "Okay, we understand." And they were gracious, said we'd work down the line together.

So I said, "Great."

Tony Themopolis is the guy who runs Amblin's tv studio. So that day—karma—Themopolis is having lunch at the next table to Don at the restaurant and apparently they know each other. And on the way out, he stopped at Don's table and said, "You've got a great guy working for you."

And Don asks, "What are you talking about?"

And he said, "Tommy Thompson. We offered him a movie today and he turned us down."

And so Don came in and offered me the promotion. He's really great about rewarding loyalty for things like that.

[Tommy gets a call telling him that they are ready for him in casting. So we thank him, wish him luck and reluctantly leave.] ❀



Donald P. Bellisario at the Viewers for Quality Television banquet. Photo by Karen Funk Blocher.

VQT FROM TABLE 5

A view from the back by Karen Funk Blocher

I could have sworn somebody promised me an article on September's Viewers for Quality Television Convention at the Universal Hilton, but to date nothing has arrived except two wonderful pictures of Scott and a PQL staffer (whom modesty forbids naming) taken by Karen Hurst. So until somebody from Scott's table and/or Don's table comes up with something for me (January would be nice; I've got a February issue to fill!), you'll have to settle for an account of the wonderful times that were to be had at the table by the door by somebody who could only afford the banquet portion of the festivities. More complete accounts can be found in a terrific (I'm terribly jealous) article that was included with a recent issue of *Leapin' In*, in a future (January, I think) issue of *Quantum Quarterly*, and probably in the other major zines, as well as in a videotape of the event put out by VQT. See "Other Voices" for the appropriate addresses.

Elsewhere in this issue are some of the fruits of the other things Joan Dodson, Kris Arnold and myself did that weekend while in L.A., together and separately: interviewing Beverly Bridges and Tommy Thompson, visiting the set of *Tequila*

and *Bonetti* (as it was called at the time), and generally having an exciting time of it. Joan had procured a room for us at the Clarion Warner Palms in Canoga Park, which was about twenty minutes from Universal but well worth it for an amazing room at a reasonable price. We flew in on Wednesday, and spent Wednesday night watching the two-hour pilot, part of "Star-Crossed" and of course "The Leap Back" (which premiered that night) at Bing Futch's house. Then on Thursday we went down to Universal by pre-arrangement with various people we were to visit. Joan and Kris had been invited to the set of *T&B*, while I was to interview Beverly Bridges. I had also scheduled an interview

with Tommy Thompson, but there had been a mix-up in appointment dates, and in any case he was extremely busy that day working on a rewrite for (I believe) "Running For Honor," the so-called "gay episode" which will finally air in January. I was told to call his assistant when I was done with Beverly, and we'd see if the interview would be possible for that day.

My interview was at two, so I signed in at the Tower at around twelve or twelve-thirty, hoping to join up with Kris and Joan on the *T&B* soundstage. Someone at Belisarius kindly gave me directions, which took me past the Hitchcock Theater to the appropriate hanger-like building. Several people urged me to come on in, so I did, passing a large, dark area strewn with nothing-in-particular until I came to a normal looking hallway—or hallway set—with director's chairs in it. Beyond that was the *T&B* squad room set.

I was in. But where were Joan and Kris? In fact Harry, the AD, came over and asked me if I was Joan, and seemed very disappointed to learn that I was just a friend of hers. A little worried now, I watched the rehearsals and takes for at least half an hour before I found them waiting patiently in the cavernous entry area for permission to proceed further. Although Joan and Kris were actually there by specific invitation and prior arrangement, they had run into less friendly staffers on their way in than I had. But

they finally came in and soon everything was all smiles for all concerned, including the busy but much-relieved Harry.

It was amazing to sit at a desk in the squad room, watching Charles Rocket shooting a scene at the other end of it. The particular scenes being filmed included:

1. Bonetti and Garcia having to tell Rocket's character, Captain Midian Knight (aka Captain Midnight) that they had lost Tequila. A very funny scene.
2. Some linking bit about the slimeball they're after which takes place at a copy machine. And...
3. Captain Midnight doing a "good news/bad news" routine with his subordinates. What really impressed me



Scott Bakula and Karen Funk Blocher at VQT. Photo by Karen Hurst.

about this bit was the way each take was slightly different. Rocket and the others—especially Rocket—varied their dialogue a little bit each time, seeking the funniest and most natural delivery for the scene. It was like watching an improv company, except that this was a very carefully controlled improv. Depending on what James Whitmore, Jr., the DP (Director of Photography) and the AD's were after on a given take, the Greek chorus of uniformed police in the scene had to do everything from shouting to miming their parts.

Another amazing thing about watching from a desk on the actual set was looking down and seeing a page of pink paper littering the floor in a place where the camera would never see it. Figuring it was debris rather than set dressing, I reached down and snagged it for a souvenir. It was a page from a script of "The Leap Back," the rest of which was masquerading as police reports on the desk! I left these latter pages strictly alone; after all, they really were part of the set.

All too soon I had to leave for my interview, but of course interviewing any of these people is hardly a sacrifice. Returning to the production offices, I approached a secretary to let Beverly know I had arrived. Then I stuck my head in the door of Paul Brown's office, saw a prop sign from "Nuclear Family," and greeted him with, "Survive in Style!" He smiled and said hi, and made it quite clear he remembered me. "You're here to interview Beverly, aren't you?" he asked.

I said yes, and told him I hoped things were settling down on the chimp episode controversy. He shrugged and said, "Well, it's good publicity anyway."

Beverly Bridges opened her door then, and invited me into her office, which is between Paul's and Chris Ruppenthal's. She was gracious and very friendly, treating me like a peer and a friend, and being very understanding when I discovered, to my extreme embarrassment, that I had mislaid my questions and forgotten to buy batteries for the tape recorder. She quickly rustled up a cassette recorder used for story conferences. As for the questions, I soon discovered that "winging it" made for a better conversation and a better interview.

When we finished, Bev offered to call Tommy about my interview with him, and I gratefully agreed. Tommy told her that he really couldn't spare the time just then. Unfortunately for me, I was obligated to attend a computer seminar the next day for my new job (yes, that's part of why this zine is running late), so I decided to ask Joan and Kris to interview him instead. They did so, and were every bit as impressed with Tommy Thompson as I knew they would be. Like all the show's writer-producers, he's friendly, talented, interesting and funny. What more could one want from an interviewee? All right, but aside from Scott and Dean, I mean?

It wasn't yet 5:00 PM, so I decided to look in at the T&B soundstage and see if Kris and Joan were still there.

Scott and Krista Bakula arrive at the VQT banquet. Photo by Karen Funk Blocher.



They were indeed, and I soon found myself talking to Terry Funk, the delightfully violent wrestler and jealous husband in "Heart of a Champion." He was now a regular on T&B, playing a uniformed policeman. He was hoping for more lines as the series went on, but he was very glad to be there, and had nothing but nice things to say about everyone at Belisarius. He told me that the crew enjoyed working for the production company so much that each of them would think twice about working elsewhere, even for more money. He seemed to think that a crew who enjoyed their work and each other as much as these guys did was more than a little unusual in Hollywood today.

Shooting wrapped promptly at 5:00 PM, and everyone began to disperse. Realizing that I had forgotten to get a picture of Bev to go with her interview, I hurried back to the production office, pausing en route to say a quick "hi" to Don Bellisario, who was on his way to an impromptu discussion with Jack Scalia. Fortunately, Beverly and Paul and Chris Ruppenthal were still at work, and all were more than willing to pose for pictures. Paul had shouted something from his office earlier about Beverly being "evil and twisted," but it was obvious that these people were all good friends and very supportive of one another. Even literally supportive: I think it was Chris who decided that it would make a great picture if he and Paul picked up Beverly between them on their outstretched arms. Beverly said they treated her like their little sister. These people have a real family feeling about one another. Granted, it's kind of a strange family, but a family nonetheless!

Always eager to pump Belisarius staffers for information, I asked Paul again whether the animal-rights versus research brouhaha had died down at all. He said it had some, but he was still getting mail. "In fact, I'll bet that's what this is about," he said, opening a card. It was, in fact, a thank-you card from an animal rights activist. He didn't say it out loud, but from the look he gave me as we talked I got the definite impression that he found the reaction to his as-yet unaired script to be overblown and rather silly.

Continuing from an earlier conversation with Beverly, I rather audaciously pressed upon Paul and Chris a sheaf of

papers correcting the continuity on the most recent copy of their writers' bible I had seen. I was told that Chris was in charge of all that, but it was Paul who looked it over just then, gleefully pouncing on a typo I had made. Then all three writers ganged up on me on the subject of whether Sam tends to leap into only unmarried people to avoid that particular sexual complication. They pointed out several examples of Sam being married other than in "Genesis," and I was again forced to withdraw my claim. How humiliating!

Having exhausted every excuse for continuing to hang around, I finally left, stopping on the way out to meet Harker Wade as he passed by. He seemed surprised that I would be glad to meet him, much less want to interview him on my next visit. "I'm not very interesting," he said.

"Don't you believe it," Beverly said. "He's done a lot, and he's full of great stories."

Hmm, I thought as I left. My next victim.

Friday was a long and frustrating day for me, attending a computer seminar and learning just how much work I had ahead of me straightening things out at the office. I also lost my wallet (which turned up at the hotel, quite some distance from where I was), failed to reach Kris and Joan on the phone, and later locked myself out of the hotel room! At dinner afterwards, Joan and Kris related their adventures, and I tried very hard (and very unsuccessfully) not to be jealous.

We spent Saturday morning shopping on Hollywood Boulevard, and the afternoon getting ready for the banquet. None of us could afford the full convention package of \$500-plus, nor had we attended the auction which might have put us at a table with Scott and Krista Bakula or Don Bellisario and Deborah Pratt. We did speak to Don's assistant Harriett Margulies, and ended up at the table by the door (next to the Universal table), giving us a good view of the actors and other guests as they came in. Don Bellisario was to be the keynote speaker, and Scott and Dean were to be among the many honorees. Dean Stockwell had decided to take advantage of a long weekend to spend some time with his family, and so did not attend. Deborah Pratt had therefore agreed to accept Dean's award in his place.

Most of our table (table 5) consisted of *QL* fans, many of them PQL members, and we had a wonderful time getting acquainted with each other, and taking pictures of Scott (in glasses!) and Don as they each arrived. Deborah Pratt was stuck in traffic on her way down from Santa Barbara, where she has spent much of her time since the birth of her new baby, Nicholas Bellisario. Don, who was nice enough to come over to our table for a few minutes, seemed rather concerned for during the delay, and much relieved and very solicitous of her when she finally arrived.

When he visited our table, Don's first question was how everyone had liked "The Leap Back," which had aired a few nights before. He got a very positive response, and

we were full of questions of our own about the episode. One PQL member asked why he had given Ziggy a female voice. Don said he just felt it would be a fun surprise, and added proudly, "You know who did the voice, don't you? That was Deborah Pratt!" He admitted that after casting her, he had gone over three years' worth of scripts and discovered that they had been calling Ziggy "he" all that time. "But I got out of it, though, by having Sam say 'Why did I give him Barbara Streisand's ego?'" He also said, "I wish that Ziggy would give this speech for me," but I pointed out that he would still have had to write the computer's dialogue for it!

Another fan asked what Scott was doing when he turned his back to the camera in the diner scene after saying one of his AI-like remarks. The fan thought Scott might have been breaking up at the humor of the scene, and had his back to the camera to hide it. Don didn't know the answer, "But Michael will know. Michael Zinberg directed the episode." He then proceeded to call Michael Zinberg over from the next table to answer the question for us! Zinberg acted out for us exactly what Scott was doing. Far from breaking character, Scott as Sam was gesturing and murmuring to himself about his disbelief at his own shockingly uncharacteristic behavior.

The two celebrities then excused themselves, and I got busy passing around a couple of shower cards for Don and Deborah, congratulating them on the birth of their baby. Having gotten as many PQL members as possible to sign the cards, I hurried back to table five, and discovered that my tablemates had let the waiter take my food away! At \$75 for the banquet, that was the most expensive three bites of food I've ever had!

The presentation began soon after that. Each honoree was introduced with a few choice quotes from VQT members, as well as a clip from his or her respective tv series. I was very proud of our club that night: most of the *QL*-related quotes were from PQL members, and quite a few of you were there in person. Afterwards the stars posed for pictures with fans, and as usual, Scott was the last one to finish. He also was approached by at least two of his fellow honorees, including Alice Ghostley of *Designing Women*, a series on which Scott has made several appearances as Mary Jo's ex-husband.

As things were winding down, we gathered all the PQL members we could grab for a group photo—which unfortunately didn't come out at all well because the flash didn't go off. Sorry, everybody! We'll try again in February, okay?

On Sunday, Joan and Kris had other plans, so I went off to Universal for a few hours to take my annual studio tour. Unfortunately, the tour guide was not a Leaper, and so I had to do all my own *Leap* prop-and-location-spotting. It was still a lot of fun, though, even for a repeat customer like me. I was surprised at how much the tour has changed in the past year. Not only are all the burned sets completely rebuilt, but

there's also a giant escalator instead of a tram taking tourists from the Entertainment Center down to the (completely revamped) special effects show and other attractions down on the front lot. This newly-commercialized area is just a few buildings away from the active tv soundstages. I have since been assured that security down there is tight (it would need to be), but it was still very strange to be standing so close to where it all happens, along with thousands of other tourists! I was also disappointed to learn that the Universal shops still carry no *QL* merchandise..

An L.P.O.'s Story September 18, 1991 by Bing Futch

September 18th, 1991 was a red letter day for Leapers. All across the country, at various times on various network feeds, enquiring minds huddled around television sets and Sony Watchmen to see the puzzle solved: what would happen to Sam and Al? Well, that was an historic episode all right, and at the same time, west coast Project history was being made as well. It was the very first meeting of PQL members organized by a west coast LPO.

Many of you are familiar with origin of the term Local Project Observer, since it's based on the moniker that has been bestowed upon Al. He is, of course, responsible for keeping tabs on Sam and guaranteeing the success of the Project. A PQL LPO does just about the same thing—keeping in contact with members, announcing new breakthroughs and developments and basically overseeing the operation of his or her organization. Likewise, the LPO gathers information from the members and reports to headquarters in Arizona.

As LPO of the Los Angeles chapter, I'm fortunate to be living only a hop, skip and a leap from Universal Studios, and so it was in auspicious surroundings that our meeting took place. What made the evening even more special was the presence of three distinguished guests from Arizona: Karen Funk Blocher, Joan Dodson and Kris Arnold. Members brought chips, dip and cookies. Beverages were sipped as the story unfolded. Interviews and other video were viewed of the show as well as a screening of "Genesis" (the two-hour version), which some of the members had never seen. It was good to socialize with others who not only shared a love for the show but were genuinely nice people as well. The evening didn't end until far into the morning, with Karen, Joan and Kris heading off in a rented car back to their motel in Canoga Park.

The L.A. chapter is, so far, the largest within the PQL superstructure. Our push to contact sponsors regarding the gay episode has been a very strong one. To all the LPO's out there I say, you are the poker that will stoke the coals. With a unique and dedicate following of fans in your chapter, the work will come easily. Just be sure to keep in contact. Call once in a while to say, "Hello, I'm thinking of you," and by all means, *Quantum Leap* doesn't have to

Leaving Universal behind until the next trip, I drove down to the airport, and managed to get turned around more than once on the way. Thinking about it now, I guess maybe my brain was trying to tell me something. Having been fortunate to have all these wonderful opportunities courtesy of a great bunch of people, I simply didn't want to go home again.

[For information on joining VQT and ordering their video of the convention, write to Viewers for Quality Television, P.O. Box 195, Fairfax Station VA 22039.]

be the only topic of conversation! People don't just join clubs to get neat stuff; people join clubs to meet other people like themselves. And in this particular fan club we have a rare thing, a veritable family of friends who just happen to enjoy the most wonderful show on television.

As the Universal Studios Hollywood correspondent (even though I'm no longer a tour guide there), I would like to let you in on some possible "coming attractions"—not all of them attainable, so don't quote me on these:

With the *QL* convention on March 1st, I will be organizing original animation art and never-before-seen video of the show.

There is a possibility that I will be able to give one of my infamous *QL* tours throughout the Universal backlot—but don't hold your breath.

Music videos from PQL members across the country are encouraged. If you have a certain expertise with video and/or music, please contact me at 818-985-6279.

Have you met anyone special through PQL, either in person, through Prodigy or the mail, etc.)? Please send me your story.

If you're an LPO and have suggestions and questions regarding anything, feel free to fill my mail box.

These last few lines, together, will be the basis for a column that will focus on the internal needs of a growing club. Basically speaking, we will "feel each other out" and have a grand time with it! Allow me to postulate for but one moment (again!), but I was watching one of those cheesy HBO specials for kids, and they were talking about how certain clubs just take your money and never give you anything for it except an annual mailing. PQL is not that type of club. Not only do we have a high quality zine with reputable sources and connections, but we all truly care about our constituents, er um, that is, members. We hope you'll not only find enjoyment of the show through us, but will also find enjoyment of life as well, meeting new friends, finding new goals and daring to do the impossible: live life to the fullest.

Whew! Talk about Stockwell's Soapbox! Lemme get a grip. Okay, now keeps those cards and letters coming in and address them to:

Bing Futch
10916 1/2 Blix St.
North Hollywood, CA 91602

And until next time, Ziggy's still workin' out the details! ☘

Beverly Bridges Interview

September 19, 1991

conducted by Karen Funk Blocher

transcribed by Teresa Murray

[As our story opens, Beverly Bridges is discussing how and why she came to move to California ...]

BEVERLY BRIDGES: That was the big blizzard of what? '78? And I thought, well, that's it.

KAREN: That was from Connecticut?

BEVERLY: No, from Manhattan. I was living in Manhattan.

KAREN: And what were you doing at the time?

BEVERLY: This was '78. When I was seventeen I went to New York City from Connecticut and enrolled in the American Academy of Dramatic Arts. So I was an actress. And then when I was twenty-one, I came out to San Francisco and I went back to school and finished my undergraduate work. Then I came down to USC to go to business school, where I had a fellowship, and I got a masters in business there. I never lost the urge to do something in the arts. I was a consultant and just had the opportunity to make a break and support myself on savings for a year. And so that's when I became a writer.

KAREN: So how did you do it? How did you make that transition?

BEVERLY: What I did initially was, I was living in Orange County at the time, working in Newport Beach, and I went to a little community college and I took a writing workshop. I just wanted to see if I could finish a two hour script. I talked to a lot of people who said, "Oh yeah, I want to be a writer," but they never finish anything. In fact, I think it was some radio disc jockey in New York City, as a joke he went out in the streets and just went up to strangers and said, "How's your screenplay coming?" And everybody said, "Oh, fine." So everybody seems to have a screenplay, but a lot of people don't finish it. So I said, if I finish it then I'll take a number of writing classes. So I went to UCLA and I took a bunch of writing classes. And I thought, well, I'll have to be really ruthlessly honest with myself. If I don't have any talent, I have to figure that out within four months. I gave myself four months. But I got some very positive feedback from the professors at UCLA. And I found a writing partner, Cristy Dawson. And Cristy's best friend is Paul Brown's sister. Did you follow that?

KAREN: Okay. Your writing partner's best friend is Julie.

BEVERLY: Right. And Paul was very, very helpful to us. We had written three speculative scripts. We wrote a *Wonder Years* script, so that people could see that we could write, that we understood story structure and so forth. So Paul worked with us and we came down and pitched three ideas and "The Great Spontini" was one of them. And so it was less than a year after I started writing, that I got my first job. And so we did "The Great Spontini" and then after

that, we split. Chris Ruppenthal asked me to come in by myself to pitch. I pitched three ideas and the story I pitched that he liked was "A Hunting We Will Go," the bounty hunter. That was last summer. During that they put me on staff, which was February. So far this year I've got "Permanent Wave," where Sam's a macho hair dresser in Beverly Hills. And I have him as a rape victim. He's a female rape victim and he leaps in after the rape has occurred. So I've kind of done a comedy, a murder mystery, family drama and a very heavy drama. So it's a wide range. It's a lot of fun because, if you think about it, what other show on tv can give you the whole gamut of writing challenges, tough ones. It's like writing a little movie script each time you sit down. it's liberating, but it's also extremely challenging. That's how I got on staff. And then I did a *Tequila and Boner*, which is actually, it has a new name, *Tequila and Bonetti*. [As of this writing the show has been retitled *Street Dogs*.]

KAREN: Really?

BEVERLY: Yeah. I believe they changed it in the last script. His name is Nico Bonetti. That's filming now.

KAREN: I was just there.

BEVERLY: Yeah. They changed it just a few days ago, the 17th.

KAREN: So that's the new series name. Do you know why? Is it just that they changed the name of the character?

BEVERLY: Well, I don't know. I don't know. All the sudden it was there. It was *Tequila and Boner*, but they changed it to *Bonetti*. I don't know. I'm sure it was a creative decision on Don's part. It was also because he changed an actor. He got a new leading man. Rick Rosso-vich, I don't know if you're familiar with him.

KAREN: I know I've heard the name, but I can't place it.

BEVERLY: Do you remember *Roxanne* with Steve Martin? Remember the shy guy who's always going out the window? He was in *Navy Seals*. He was in *Top Gun*. Very attractive. But anyway, for whatever reason, it wasn't working out. And they got Jack Scalia, very attractive. And so we wrote it for a New York kind of a person. Not we, but Don has been writing it, fine tuning it for another kind of character.

KAREN: So is it a substantial revision of the plot?

BEVERLY: Actually the character is fine tuned differently. It's not totally different. I mean, we still got a dog. We still got a captain. But the character is just a major shift. He was no longer a California fellow, but more of a macho New York kind of a guy, which Jack Scalia will play terrificly, I'm sure. Did you watch last night?

KAREN: Yeah, of course. In fact, I was in a room full of fans who were absolutely losing their minds over waiting for it. They were practically counting down. It was quarter of: "Turn on NBC!" We taped it, but the VCR I brought with me died in transit. So I can't watch it again until I get home. I just hope the VCR didn't mess up.

BEVERLY: How did you enjoy it?

KAREN: Oh, I loved it. We were very surprised about Donna. I mean, there was always the possibility that she might come back, but the idea is that now she's been there all along. And they really didn't deal with the fact that originally she wasn't there all along. So it's this whole revision of Sam's past. It's something that should be dealt with at some point.

BEVERLY: It's interesting.

KAREN: The surprise of the little bit of personality exchange between the two of them—that was pretty amazing. But that one scene where Scott is looking at her in the diner, just amazing expressions.

BEVERLY: Yeah, he had fun with that. He's terrific. He really is great. It's so fun to work with him because, as you've probably heard before, we can give him comedy; we can give him drama; we can give him musicals. There's just really nothing he can't do, just about. We'll try to come up with something. I'm sure. We put him through enough. I was surprised he was even going to talk to me again after I put him through the manure and the mud and being beat up by a girl and then his next show was the wrestling show.

KAREN: Yeah, he was just trashed about four or five episodes in a row.

BEVERLY: Yeah, poor guy. It's amazing he came through that at all. Yeah, it was amazing. Also because he's so athletic, he came through it without an injury. But then they were filming "Piano Man" and he tripped going up the stairs and sprained his ankle. Just the silliest of ways. We put him through so much and he never gets injured and then on the soundstage he tripped and he hurt himself. He sprained his ankle.

KAREN: I heard that he sprained his ankle originally shooting "Runaway," going down that rope.

BEVERLY: No, no. That's the funny thing, he didn't.

KAREN: He didn't?

BEVERLY: You know, he was doing all this stuff and then on the soundstage.... It must have been in November, right before the piano show. But no, it wasn't on the rope; it was on the soundstage. It was funny, sort of strange.

What's your favorite episode?

KAREN: Aw. My answer's a lot like Don's. It depends which one I watched most recently. Sometimes it's the pilot, sometimes it's "Shock Theater." Last night's show will probably be up there once I get the chance to actually see it again. I love "Catch a Falling Star." I love "Future Boy." I love little bits and pieces of a lot of episodes, but those are probably the main ones. I'm probably leaving out one. I'll say, how could I have left that out, like "M.I.A." and "The Leap Home." It's tough.

BEVERLY: It is tough.

KAREN: And there's some particular bits in each episode that are great, too. There aren't any episodes that I completely don't like. Although some are weaker than others.

BEVERLY: Well, you know, Babe Ruth never batted a thousand. We love every single one of them. They're each

incredibly challenging, because you can't really rely on a formula, say like *Hunter* or even *L.A. Law*. To a certain extent that's very broken down, what happens when. You've got a crime of the week or a murder of the week or something like that. We can't have a crime of the week. We're not a murder mystery show. It's liberating, in one sense, that we can do anything, almost. But it's challenging, too. It's like digging for gold to find that little piece, that little heart, that lives in each story. That's what really makes *Quantum Leap* worth watching. That's what makes it really terrific. "Heart," I guess, is probably the word that best describes it. It's what we use a lot when we're talking to new writers: "It's got to have heart." There has to be some emotional core to it.

KAREN: Like, will this guy get to keep his daughter?

BEVERLY: Yes. In "Spontini" the heart is this little kid that's calling Sam, Dad... or Harry. You know, it's his daughter. And everybody thinks, what if I lost my parents? What if I was separated from my parents? What if I was separated from my child? What if my Mom disappeared two years ago and suddenly came back? And all those emotions that you see this little kid going through, we can hopefully identify with as a viewer. And that's what we call that emotional little piece of gold. And if you watch, not to knock any of the other shows, but if you're chasing bad guys, you may be very interested to see how it's going to come out. How are they going to catch the bad guy? Mystery is more of an intellectual challenge. You just want to know. Whereas, I think, people get a little bit more emotionally involved with *Quantum Leap*. If we do our jobs. Right. So it's not your science fiction show where you've got weird Martians on the show and stuff.

KAREN: But at the same time, there's that aspect of it. People can debate endlessly about what's going on back in the Waiting Room and what about this body theory? And what about....?

BEVERLY: Oh, yeah.

KAREN: I have a button here, "I'm not really here. You're just seeing the illusion of my physical aura."

BEVERLY: Right, yeah.

KAREN: And that was argued among fans until "8 1/2 Months" and then a whole new set of arguments came out after that. So there are science fiction aspects of it. I realized recently that I've been a big fan of all kinds of time travel stuff, since maybe Mister Peabody and The Wayback Machine.

BEVERLY: Oh, wasn't that great, yeah.

KAREN: And it wasn't until about three weeks ago, that I realized virtually every piece of science fiction that I ever liked had time travel in it somewhere.

BEVERLY: Oh, really.

KAREN: It's very strange.

BEVERLY: Well, if you had anyplace to go, where would you go? What year?

KAREN: 1962 Liverpool. Maybe 1961 Liverpool.

BEVERLY: Oh, really? The Beatles?

KAREN: Yeah. My husband writes about the Beatles. He'd like to record John, Paul, George and Ringo in sixty-four track dolby digital, you know.

BEVERLY: God, I remember when they came out. My dad worked for CBS and we'd go to rehearsals. They had Sunday rehearsals before the show taped. The Sullivan show was like at seven or eight o'clock at night. And they taped in New York, but that was too late for us so when we were kids we'd go to the Sunday dress rehearsals. They were around two o'clock and one of the rehearsals we went to. It was full dress rehearsals, but it was the Beatles.

KAREN: Really, was this one of the sixty-four appearances?

BEVERLY: One of the first ones. I think it might have been the second one. It had to be the second or third one. I was in fourth grade at the time.

KAREN: Was it February or was it summer?

BEVERLY: Oh, my goodness, you are a fan. I think it was February, because I remember I had a coat on. I was about eight years old at the time.

KAREN: The same week Sam was playing Carnegie Hall, according to Chris Ruppenthal [*Oops! I meant Scott Shepherd. Sorry.—KFB*]

BEVERLY: There you go.

KAREN: As I was telling Paul Brown a few months ago, "Catch a Falling Star" takes place in my home town the day after I left it.

BEVERLY: No kidding?

KAREN: So all these weird things about it.

BEVERLY: About *Quantum Leap*? That's funny.

KAREN: Yeah. And then there's this whole mini-cult of people who claim that watching "The Boogiemán" causes curses on VCRs and cars and all kinds of things.

BEVERLY: [laughing] How funny. Yeah, I just watched that again and that was terrific with Al. His eyes were red. That was a good show. That was a real good show.

KAREN: Tell me about "the five stages of love" according to Al.

BEVERLY: Well, yeah, he had sort of a twisted.... Yeah, I was looking for a scene.... Actually, I was a little bit short in that act when I was writing it. I was thinking, well, I gotta do something here. I had a lot of pressure on me on that script. I wasn't on staff yet. I was trying to get on staff. Yeah, "the five stages of love." Somebody wanted a copy of it. You probably know what act it is. They were in the barn. That's right.

KAREN: That's right.

BEVERLY: Oh, okay. Here it is.

"You're fighting just like me and Maxine when I had a thing for Maxine. Oh, I get it. You're falling for her big time."

"What!? That's the dumbest thing I've ever heard."

"Admit it, you love her."

"Love her!? This woman wants to kill me. I can't stand

the sight of her."

"Hmmm. I say it's a text book example of love. You're in the first stage, denial."

"First stage?"

"There's five in all. Denial, sex, acceptance and divorce, then more sex if you're lucky."

"You call this a text book example? By who? You and Zsa Zsa?"

"Okay, that's my own theory. And a darn good one, too. In my estimation, you're due any moment for the second stage."

Sam, "Sex!?"

Diane's voice, "Ha! Please."

That was fun. That was fun. That was just a page. But, you know, Al was wonderful. He's a real challenge to write, because you have to make him interesting. I mean, on the one hand, you bring him in and he gives information. So it's just a bore for an actor to play. So it's just, tick tick tick tick. You're here to do this, you've got so many hours to do it and here's the date. And Dean Stockwell is such an incredible actor, what he brings to the part just—it just elevates itself. But he's a real challenge to write for because you want to make it more than just information. You want to make it interesting, you want to bring in his viewpoint, his take of what's happening. And you want to get him involved. In this one we got him emotionally involved with Diane because she reminds him of Maxine, his ex-wife. And with Maxine, he thought she was guilty of cheating, but she was innocent and he couldn't see it at the time, but now he can see it with Diane. So you get him involved in what's going on. You get him interested.

So did you develop what Al's relationship with Maxine was? Or did Don...?

BEVERLY: Oh, yeah. It was Chris. You know, I was working with Chris at the time and I put it in. I developed it. I wrote a story outline. You write an outline before it ever goes to a script. And it can change quite a bit, like in this treatment on a story about Sam and Al. Here, this is like three and a half pages and it's your basic romance. And you can deviate a little bit. Like "the five stages of love" wasn't in my original outline of "A Hunting We Will Go." But anyway, that's your road map so they can see it on paper. You can pretty much tell if the characters are real, if they're happening. If you're going to work in a story, logically-wise, this is a very big logic show, it has to make sense. And there are so many rules and so forth. So I wrote an outline of "A Hunting We Will Go" and in it there was the big beast, what we call a big story. You've got the main story and then this tiny little story underneath it. So Don Bellisario did approve the Maxine story. He approves everything. Every word, he makes sure that it's absolutely right. He's very much hands on on the final product. It's very much his show. I'm worrying a lot. This is my first staff job.

KAREN: Is this you?

BEVERLY: No, that's somebody else. Delta Burke parks

right outside my office. That was funny, because I didn't recognize her. She didn't have make-up on.

KAREN: I didn't recognize James Whitmore just now so....

BEVERLY: James Whitmore, Jr.?

KAREN: Junior, yeah.

BEVERLY: Yeah, isn't that funny. Because he doesn't wear his glasses when he's on, for when he was in "8 1/2 Months." He didn't wear glasses and he was probably wearing glasses.

KAREN: He was looking much younger than his character from "8 1/2 Months." I more deduced who he was than actually recognized him. He was looking at a Panavision monitor and saying, "Action." I figured his name was on the clapboard so it had to be him.

BEVERLY: So you were down at *Tequila and Boner*?

KAREN: Yeah.

BEVERLY: Oh, good for you. Yeah, that's up and going. He's a terrific director. He's got his first producer credit on *Tequila and Bonetti*. Excuse me if I say, *Tequila and Boner*.

KAREN: I suppose you're just used to saying it now.

BEVERLY: I know. I've been saying it since like January. They changed it two days ago. Oh no, yesterday. I saw the script and said, "Oh, that's a little different."

KAREN: Well, gee, we've got "*Which one's Boner?*" buttons; we're going to have to change them to "*Which one's Bonetti?*"

BEVERLY: Yeah. And Tequila was the dog. It was funny, because people thought that Boner was going to be the dog. But Tequila's the dog.

KAREN: Well, that's the joke of the title. I don't know why he would have taken that out.

BEVERLY: But a lot of things can happen between now and, I guess this should go out, hopefully, around mid-season somewhere. You know a lot of things can happen in two months. A lot of things can happen in two hours around here. It was just amazing, you know. I wrote the first draft of "A Hunting We Will Go" in about a week. I was like at the end of the fourth act. Usually you have about two or three weeks to write it and so forth. And I think after I had it about four days, Chris called me on the phone and said, "How you doin'?" We want the script next. So you're gonna be up." So I wrote it and then two weeks later, it's in front of the cameras, which is incredibly satisfying. I've talked to a lot of screenwriters and the ratio of scripts written to movies made is something around thirty to one. So there's a lot of scripts out that that people write that don't get made. But they make a very good living. I know people who make a very good living who haven't been produced in years. So, I'm very lucky, I think. It's really incredible to actually see it. It was an amazing feeling. "Spontini" was the first one. I was working on it and about three or four weeks later, I'm on a soundstage and those words that I was taking out of my head in my living room were now being spoken by Dean Stockwell and Scott Bakula. I just sort of

sat there on the stage and grinned. They probably thought I was nuts at the time, but it was really exciting.

KAREN: Did you attend a casting meeting for that?

BEVERLY: No, no, I still don't. Actually, now I don't, because I'm so busy writing the scripts. No. Especially as a freelancer, once you hand in the script the director takes it. Deborah Pratt, when she was here, she's on maternity leave right now, she would be in casting and so forth. Sometimes Don would be in there, too. Not in the preliminary ones. I'm sure he had okay on the final casting. But the director, the executive producer, and it depends on who the director is, too and if they want to include you. But I've been so busy writing scripts that I haven't been able to go down to casting or anything like that. That's part of the learning experience, because you can tell before it goes in front of the camera if it's working or not.

KAREN: Are you happy with who played the roles in that show?

BEVERLY: Oh, yeah. "A Hunting We Will Go" really hinged on the performance of Diane. To see if she would get it. A lot of that was comedy, too. I'm trying to think if they did very much comedy before. They did some. But they actually elevated the material. The scene in the barn with "the five stages of love." Afterwards I heard Scott saying it was one of his favorites with Dean, because they got into it. Scott was adding his own dialogue: "Get out of town." So in that case, the director and the woman who played Diane, let's see if I can remember her name...Jane Sibbet. Terrific, she did an incredible job. She was in, I believe, *The Famous Teddy Z*. I think she played the secretary. It's too bad. She seems to play more of these aloof parts and she's got this incredible sense of humor, incredible timing. And they just elevated it. There was a great cast in "Spontini," the little girl and the mother and Steve Slater. They did a terrific job. I've been very lucky. The casting this time around on the rape show, Michael Zinberg did a terrific job. The dailys looked really good on that.

KAREN: Is that what they are shooting now?

BEVERLY: Yeah, they're shooting the courtroom scene now. There's smoke all over the place to sort of diffuse the picture. It's just a camera technique that they use.

KAREN: Oh, so it's not part of the script; it's just part of the look that they want?

BEVERLY: Yeah.

KAREN: Is that a directorial choice or is that a DP type thing to do?

BEVERLY: You know, I don't know. You'll have to ask Michael Zinberg that. I haven't a clue. I'm sure, ultimately, Michael Zinberg has to give approval on anything like camera work and everything that goes on. He is such a talented director. Of course, he won the award last year from the Director's Guild. He's the captain of the ship.

KAREN: Oh, speaking of awards, how was the feeling around here before and after the Emmys? How did you deal

with it?

BEVERLY: First off, we were really disappointed that Michael Zinberg didn't get a nomination for "Vietnam," because he did such a good job. We were all a little disappointed it didn't happen. But there are certain shows which are sort of blessed by critics and really popular and so forth. We sort of had an idea that *L.A. Law* would win since it had gotten so much acclaim.

KAREN: Name recognition seems to be a big part of it.

BEVERLY: Yeah. But on the one hand we didn't go in there saying, "We're going to win. We're going to go in there sweeping the awards." It's really funny, because everybody is really low key. There's not a lot of big egos around here. So nobody really spent much time thinking about it. We're so busy doing other things around here. It was almost September and we were just gearing up on two shows. But, my goodness, we got eight nominations. But I don't think anyone had their hopes up incredibly high. Nobody was crushed when we didn't win the big awards.

KAREN: The fans all feel incredibly cheated, particularly on *Best Actor in a Dramatic Series*.

BEVERLY: Oh, yeah.

KAREN: The best single piece of acting of I have seen anybody do anywhere was "Shock Theater." And I'm far from alone. It's pretty much unanimous. I have talked to many, many fans and everybody feels that it was the most incredible piece of work we've ever seen.

BEVERLY: Who did win on that?

KAREN: James Earl Jones.

BEVERLY: James Earl Jones.

KAREN: Somebody who is a little older and more respected.

BEVERLY: And has a body of work. I mean you can't figure it out. I mean, Richard Burton never got an academy award. You can't figure out these awards. We didn't spend a lot of time trying to gear up support industry wide for the Emmys. I don't think we put in any ads.

KAREN: Yeah, there was at least one ad.

BEVERLY: Was there one? Well, one. But, you know, we didn't have a campaign. There wasn't a formalized campaign or anything like that. We didn't really focus on it. We just focused on getting things done. It's a shame. Scott's terrific, so someday he'll get the Emmy. I'm sure if it goes on long enough. He won the Man/Woman of the Year.

KFB: And there's Viewers for Quality Television.

BEVERLY: Right, right. So maybe he'll get some recognition next year. It would be great for both of them.

KAREN: Well, Dean should have won for "M.I.A.." He absolutely should have won for that.

BEVERLY: You can't figure them. We can't figure them. So we don't spend time thinking about it. But everybody went and had a great time, enjoyed themselves. But their jaws weren't scraping the ground when they came out. There's too much to think about. Not that we're above the Emmys, but there's just other things.

KAREN: Yes, you are.

BEVERLY: No, we aren't. We really aren't. My goodness, I'm sure we'd all love to have Emmys.

KAREN: Well, you're not going to turn it down, but....

BEVERLY: No.

KAREN: But you're far better than the people...than those blue ribbon panels are.

BEVERLY: Oh, well, thank you. That's nice to hear and yours is the opinion that really matters. There you go. Our fans, that's what we really care about. If our fans are there and giving us Emmys in their hearts, that's what really matters.

KAREN: I sent something over. I don't know if it actually got anywhere. We did it sort of in a hurry, so I didn't get a chance to do a proper poll, but we did do a 1991 Leaper Awards.

BEVERLY: Oh, that's right. I saw something about it. That was nice. I don't think I was nominated.

KAREN: Oh, I'm sorry. Next year. You'll do some good stuff this year and you'll be on there.

BEVERLY: I hope so. God willing. I hope I do some good work this year.

KAREN: So tell me about the scripts you've got going now.

BEVERLY: Well, you mean around? Paul is working on the chimpanzee script.

KAREN: Has the controversy died down a little bit?

BEVERLY: It's quieted down. But I hate to tell you too much.

KAREN: I don't want to hear too much, just some idea of what's going on and what people are working on.

BEVERLY: Well, there's the chimp one and we're doing a rainmaker story and well, I'll show you the line-up here.

"Play Ball," which is a baseball story. Tommy Thompson did the script. Oh, this was great. Chris wrote a story based on hurricane Camille in Florida or Georgia, you know, the southern United States. And that's a love story. "The Leap Back," we saw that. "Justice," Sam leaps in and they put a white hood over him and he's in the KKK.

KAREN: That's a new director's name, Rob Bowman.

BEVERLY: He did a terrific job. He's a terrific director. I'm sure they were very pleased with him. Hopefully we'll see more of him. Scott Bakula, for his first time, he directed my script.

KAREN: So is it already shot?

BEVERLY: That's in the can. It's already shot.

KAREN: So how did he do? He did well?

BEVERLY: He did terrific. He did absolutely terrific. It was a murder mystery and everyone around here was very impressed. They thought he did a terrific job. Even from these long term directors. They were all impressed. He's a very smart and a very talented man. Is there anything that man can't do? I don't know.

KAREN: We haven't thought of one.

BEVERLY: We haven't either. So he did a terrific job and we're all very impressed. He's a sharp guy. Okay, the rape

show is going now. "Running for Honor," he's a military cadet in military school. "Creatures," that's the chimp story. And this is all sort of story stage. I know we have one other script where Sam's a rainmaker.

KAREN: As in a guy with a dousing rod or what?

BEVERLY: He's a rainmaker in Texas. That's all I'll tell you. We'll see how far it goes. Yeah, but he's a rainmaker.

KAREN: Who's working on this?

BEVERLY: This is Rick Oakie. We pulled him over. He's a supervising producer on *Tequila and Bonetti* and now we got him, because we went down for a few weeks on *Tequila and Bonetti*. I just finished his script. He's a terrific writer.

KAREN: So there's a lot of cross pollination between the two shows then?

BEVERLY: Yeah, I did a *Tequila and Bonetti*. In fact, Tommy Thompson is doing a lot of *Tequila*. He's doing the rewrites [for *Quantum Leap*]. He's doing "Running for Honor" about the military cadet, but he's doing much more. He's probably, right now, ninety percent on *Tequila and Bonetti*.

KAREN: So tell me about the premise of that show. We know that there's a dog in it and I sort of gathered that Charlie Rocket is the boss and that's all I know.

BEVERLY: Right, well, it's so funny, because we have to catch ourselves, because we have "Okay, Bonetti leaps in.... No! Wrong show!" Okay, we have a New York cop. He's on assignment with the beach police station, which we created. There is no police station on the beach. And he has a partner, Tequila, who looks like the *Turner and Hooch* dog, but he doesn't slobber, okay. The voice is, and at this point in time this could all change, but he's sort of an older, wiser police dog and he knows more about policing than Bonetti does. We hear his voice. We hear the dog's voice. And Captain Midnight is played by the terrific Charlie Rocket.

KAREN: So Midnight is his real last name?

BEVERLY: No, no. It's Midian Knight. And he's sort of an aspiring writer. And as a writer he writes about Captain Midnight. And it's very, "Wait a moment: Captain Midian Knight, that's you!" So we call him Captain Midnight, but really Captain Knight is his official name. But when we're writing, we call him Captain Midnight. It's still very much in the formulation stage. There's a lot of variables that could change. It should be interesting. It should be a lot of fun.

KAREN: Would you call it comedy-drama?

BEVERLY: Probably more drama than comedy. We like to put heart in the scripts, so there's something more than shoot-em up, cops and robbers. So there is humor in it, but it's more.... You're right! Comedy-drama.

KAREN: So it's sort of in the same kind of range as, say *Tales of the Gold Monkey*? There's drama, but there's some humor there.

BEVERLY: Probably. Or *Magnum*. Yeah, *Magnum* had a lot of humor in it.

KAREN: And another Bellisario dog [in *Street Dogs*], smarter than he has any right to be.

BEVERLY: He's a sharp dog. He knows more than Bonetti does most of the time.

KAREN: I saw three takes of one scene. The first take was the best one. I don't know why they did the second and third.

BEVERLY: Well, because they don't know.

KAREN: He was smiling when he saw the third one and that was the one I thought was the worst performance. Maybe it had a better look or something.

BEVERLY: You know what? He's looking at the little tv screen. That's what he's looking at. He may have seen, there may have been something different, a different body position, a shift in attitude that came across on the tv screen that you didn't pick up, or anybody didn't pick up. Whitmore usually watches the screen. But most of the Directors do. They don't watch what's going on on the stage.

KAREN: At one point he did walk around and sort of peer at them. I thought that was very strange. But the scene they were doing was something like, "Well, where have you been?"

"We just went to see so and so."

"Well, how is he?"

"I don't know. I'm not a neurosurgeon."

And he said, "Well, where's Tequila?"

"Tequila? Well...."

"You lost him!"

"We didn't lose him."

"You lost him."

I mean, it was a funny little bit.

BEVERLY: Yeah, they're great actors. I haven't seen Jack Scalia at work yet. I'm going to have to go down. With the Rocket and Marishka Hargitay in there, too.

KAREN: Is she the little police woman?

BEVERLY: Yeah. She's Jayne Mansfield's daughter.

KAREN: Jayne Mansfield?

BEVERLY: Remember Mickey Hargitay? He was a body builder. He was married to Jayne Mansfield and they had two or three kids. You can kind of see a little bit of her mother in her face. But she's dark. She's got black hair.

KAREN: So she's the female lead?

BEVERLY: Yes. And she's a widow. She's a widowed police woman and her husband died in the line of duty. So she doesn't want to date police officers.

KAREN: Because they might die on her.

BEVERLY: Yes. You should be a writer.

KAREN: Well, I am. But I'm not pitching to *Quantum Leap*.

BEVERLY: So there's a little bit of tension between this girl and.... It should be fun. They've got a great cast, great dog, great scripts.

KAREN: I've been following Charlie Rocket since *Saturday Night Live*, basically.

BEVERLY: He's brilliant, isn't he?

KAREN: He's very, very good.

BEVERLY: Did you see him in *Delirious* this summer? The John Candy film?

KAREN: No, I never did get to see it.

BEVERLY: You're going to have to see it. He was terrific. He played a soap....

KAREN: That was that soap thing?

BEVERLY: It was a soap thing. And if you're a writer you'll particularly enjoy it, because he's a writer and he gets his head bumped. And he's in his own script.

KAREN: And tries to write his way out?

BEVERLY: Yeah.

KAREN: So he was in *Delirious* and he was David Addison's brother in *Moonlighting*.

BEVERLY: Chris and his partner used to write on *Moonlighting*, you know.

KAREN: No, I didn't know that.

BEVERLY: Chris was on *Moonlighting*. Chris was telling me about this wonderful script where Charlie Rocket, this ne'er-do-well brother, finds this suitcase of money. And Chris says he'll never forget when Rocket opens up the suitcase and you hear the music come up, "money money money money." He slams it down. The music goes off. It was great. What else did he do? I guess he was on *Doctor, Doctor* and he was on *thirtysomething* this year. He played a famous movie actor. He was in Timothy Busfield's first directorial assignment on a commercial. He was funny. He was very good. So we've got some great talent there.

KAREN: And he was also on *Quantum Leap*. Let's not forget that.

BEVERLY: Yeah, let's not forget that. It's funny. I was watching him. We were doing a number of takes with Rossovich, the old lead actor. And it was very, very difficult. I mean, the combination of words and Rocket said them so fast. And I thought, I couldn't do what this guy is doing. He's saying them so fast and he's articulating each one so precisely. They were all R words. And he would do it over and over and over. And he would never flub. He was right on the money every single time. He was right there and focused.

KAREN: I got the impression that he's a very serious guy.

BEVERLY: He is and he isn't. He's a funny guy. He's very focused with his work. But if you see him, if you talk to him off camera, he's very...jovial is probably the word. He's very personable and very nice.

KAREN: He kind of smiled at me and I was too scared to say anything.

BEVERLY: But he is very, very nice.

KAREN: So what are you writing for that? Do you have a couple of them?

BEVERLY: No. I wrote one. Right now I've been doing *Quantum Leap*. But I had one where Captain Midnight, and this could change, but as it stands right now, I have one where Bonetti gets involved with a video dating service, because it points to a serial killer. It points to a number of

murders. And at the video dating place he finds Captain Midnight's girlfriend. So Captain Midnight's dating a suspect in a serial killing. This might change now, if it's more of a comedy. Maybe she'll just be a jaywalker or something. It can all change. It's amazing. I never really realized it as a freelance writer how collaborative this process is. Things can change and grow and you really have to develop other ideas about this guy. Everybody has input from the birthing stage, like when I was doing this. We give each other our outlines and get feedback from each other. KAREN: It seems to work very well. You end up with a big range of stuff done. Everybody has their own sort of focus, but it's still somehow all one show. It's all really Sam Beckett and Al.

BEVERLY: Oh, absolutely.

KAREN: That was incredible last night. "I know what my last name is...Beckett."

BEVERLY: Beckett! [laughs] Yeah.

KAREN: I was afraid he'd forget to "swiss-cheese" Al, but he didn't.

BEVERLY: Well, of course not. We all really know what Sam would or wouldn't do. So if you see something in an outline, maybe from the outside, we think that, oh no, Sam wouldn't do that. Sam wouldn't do this. You know, it's almost like Sam is this actual person and he sort of is. But that's what you have to really focus on, Sam and what he's doing and how he has to move the story along. He can't just be there and react. Things just can't happen to Sam. To a certain extent they can, but Sam has to drive the story.

KAREN: He has to solve the problem.

BEVERLY: Yeah, he's our hero.

KAREN: I was talking several months ago to a former guest star and he said the focus of the show, the one he was in, was originally very different. And we were talking to Tommy Thompson as well.

BEVERLY: Was this "Future Boy?"

KAREN: No. It was Phil Fondacaro from "Leaping in Without a Net" and the impression I got was that originally he had a larger part with a different focus and that Don Bellisario felt that the focus wasn't enough on Sam. So you're making sure that Sam is the instigator and that Sam is the one who has to ultimately solve the problem.

BEVERLY: Right, absolutely. Yeah and that's why Don is executive producer. That's his job to make sure. But sometimes you do create these wonderful characters that nobody's ever seen before except in your head and you create them and they want to sometimes take over the script. That happens in movie writing, too. But you develop these characters and somehow they take on a life of their own. And that was a challenge when I was writing "A Hunting We Will Go." I had to make sure that Sam got his funny lines in, too. He had to barb back at Diane, but not in a mean way.

KAREN: He was pretty fed up though.

BEVERLY: He's human. So I had to build that. I couldn't

have him angry with her from the very beginning. I mean, she kicked him in the keester.

KAREN: I heard on tv that that hurt him.

BEVERLY: That didn't hurt, but what had happened was he had a gun in a holster. He was a bounty hunter. So he's being pulled out of the phone booth and he's dazed from leaping in. And she pulls on him and he went right into this phone booth. He must have forgotten that this gun was here, because you look on that leap in on the bounty hunter and you can see where he hits the side of the phone booth. That's where his ribs cracked, because the gun was there.

KAREN: Did he have to wear anything?

BEVERLY: I don't know. There's not a lot they can do for broken ribs. But they weren't broken. I think he cracked them. They probably hurt him when he breathed, I'm sure. But there's not much you can do. You can't put your lungs in a cast.

KAREN: I hope it wasn't too serious, because he went off and did a football movie after that. So it can't be too bad.

BEVERLY: No, no. Indestructible. But I don't think we're putting him through too much. We're not doing too much damage to him this time. Like cutting hair in "Permanent Wave." Nothing major.

KAREN: So the other one is called "Raped?"

BEVERLY: "Raped." He's in a hospital room after the examination and he doesn't know he's a woman and they ask if he wants to press charges. "Are you saying you were raped?" And he looks in the mirror and he sees he's a woman and he realizes he's a rape victim. Not to give it away, but he's in a dangerous situation. Nobody wants him to pursue it. And people raise the question, okay, there's only two witnesses to the rape: the rapist and the girl. So who you gonna believe? So he's there, he thinks, to get it to trial. For the rest you're going to have to tune in. So that's basically it.

KAREN: And you said "Permanent Wave" is a murder mystery?

BEVERLY: It's a murder mystery. He's the father of a little boy who's witnessed a murder.

KAREN: Single parent?

BEVERLY: Actually, he's not a father. Excuse me. Rewrite! It's his girlfriend. It's his girlfriend's son. Okay? That's one of those things we had to change. It's his girlfriend's son.

KAREN: I've noticed, since the pilot, they haven't had any where he was actually currently married to somebody. I was wondering if that was a policy?

BEVERLY: Oh, no. He was married in.... What was the show where he was defending the black woman?

KAREN: Oh, yeah. That's true. Shoogie Dancey.

BEVERLY: He was married there. He was married in the KKK show.

KAREN: Is he? "Not tonight. I have a headache?"

BEVERLY: You'll see soon enough. Yeah, that is something we have to deal with.

KAREN: Especially now. Involuntary adultery here.

BEVERLY: Really. And then he was the husband of the Japanese war bride.

KAREN: That's true, too. You're right. I take it back.

BEVERLY: Your slip is showing. Your slip is showing.

KAREN: I take it back. There's a bird on my head, as they said in....

BEVERLY: And you call yourself a researcher. And you wear that shirt [a QL "just crew" shirt].

KAREN: I wear this shirt and I have my episode guide here, that I wrote.

BEVERLY: Oh, Karen, Karen.

KAREN: It was off the top of my head and I was wrong.

BEVERLY: No, I'm kidding.

KAREN: No, you're absolutely right. But they haven't really dealt with that head to head since then. Well, they did in "So Help Me God." He said he didn't want to play Rhett Butler. And in "Honeymoon Express...." All right! Never mind. I take it back completely. Forget it!

BEVERLY: You mean for him to consummate a relationship.

KAREN: Exactly.

BEVERLY: He has to, like in "Honeymoon Express," he has to be in love with the person. And in "Catch a Falling Star" that was his piano teacher that he always loved. And so it's an act of love for Sam. It's not an act of lust for him, like it would be for Al. I believe, as we sort of saw in the opening one, but I think in a way, he's sort of making love to his own wife. His first wife that he always loved that left him in "M.I.A.." He questions the girl and says, "I waited" and so forth.

[At about this point, the interview ended due to other business demanding Beverly's attention. I thanked her and we said goodbye.] ❧



Chris Ruppenthal, Beverly Bridges and Paul Brown. Photo by KFB.

Dean Stockwell Films, Part IV

The Comeback Kid: 1984-1988

by Teresa Murray

Dean Stockwell will help you with all your real-estate needs in the new center of creative energy.

Advertisement in *Variety* 1983

After fourteen years of "knocking around" as he put it, Dean Stockwell was ready to settle down and start a family in Santa Fe. "I got a real estate license," he said in a 1990 interview, "but I never had to use it." Inexplicably, Stockwell found himself suddenly in demand for major films. Before the decade was over he would be nominated for an Academy award, two Emmys and two Golden Globes, one of which he carried home. He has settled down with his wife, two children and an acclaimed television series in the old center of creative energy, L.A.

Paris, Texas (1984)

Director: Wim Wenders. Screenplay: Sam Shepard (story adaptation by L.M. Kit Carson). Director of Photography: Robby Muller. Music: Ry Cooder. Art Direction: Kate Altman. Editor: Peter Przygodda.

Cast: Harry Dean Stanton (Travis), Nastassja Kinski (Jane), Dean Stockwell (Walt), Aurore Clement (Anne), Hunter Carson (Hunter), Bernhard Wicki (Doctor Ulmer), Viva Auder (Woman on tv), Socorro Valdez (Carmelita), Tom Farrell (Crying Man), John Lurie (Slater), Jeni Vici (Stretch), Sally Norvell (Nurse Bibs).

Producer: Don Guest. Production Company/Distributor: Road Movie-Argos Films (in association with Westdeutscher Rundfunk, Channel 4 and Project Film). Length: 150 minutes. Release Date: May 18th 1984. Color. Available on video.

Plot Synopsis: A man wandering aimlessly near the Texas-Mexico border collapses and is taken to a nearby clinic. They find the name and address of the man's brother in his pocket and notify him. The brother, Walt, quickly goes out to retrieve the man, Travis, who has been missing for four years. Walt, though very concerned about his brother, is eager for an explanation. Travis is afraid to fly, so they make the trip cross-country to Walt's home in L.A.. On the way Walt explains, among other things, that after Travis had left them, his wife Jane had disappeared as well, leaving their young son, Hunter, on Walt's doorstep. The boy, now eight, has come to think of Walt and his wife Anne as his parents. Travis, who is slowly taking more of an interest in his surroundings, is curious about his son: "Does he know I'm his father?" When they reach L.A., Travis begins the process of readjusting to human interaction and

building a relationship with his son. Once he has reestablished that bond, he and the boy embark on a search for Jane. They discover her working in a Texas strip joint, where she and Travis confront each other in an effort to unravel their ruined past.

Comments: This was certainly an auspicious film for Stockwell to begin his "third career" with. It took top honors at the 1984 Cannes Film Festival, which Stockwell points out, "is a good place for me." (*Films in Review*, May 1984) Not only has he taken home best actor awards from Cannes twice, but he also met his wife there in 1976.

Paris, Texas is directed by German film maker, Wim Wenders, who apparently made a very good impression on Stockwell. Wenders is godfather to Dean's son, born during filming.

The film was penned by renowned playwright Sam Shepard. "He wrote the screenplay," Stockwell said in a 1984 interview for *Films in Review*, "But as we started, it was simply a synopsis, a break down of scenes with no dialogue at all. At the time, Sam was shooting *Country*. Everyday when he got through acting, he would type out dialogue for *Paris, Texas*."

Stockwell received glowing reviews for his role as Walt. "Stockwell is the greatest revelation," Gene Siskel said in his 1984 review, "making his seemingly bland character come alive with absolute credibility." Vincent Canby of *The New York Times* commented, "Mr. Stockwell has aged very well, becoming an exceptionally interesting mature actor." In a 1985 *Washington Post* review, Paul Attanasio remarked, "Stockwell nicely satirizes Walt's middle class earnestness — he approaches his brother's weird behavior with the same roll-up-your-sleeves pragmatism he'd use to change a tire." "Dean Stockwell as Walt is a standout," chimed in *Variety*. Stockwell had been rediscovered.

If Stockwell has any difficulty dealing with child actors, after his own lonely experience as a youngster, it isn't apparent from watching this film. He has a wonderful rapport with Hunter Carson, age eight. "The only advice I gave him," Stockwell said, "was that he would hear the term 'one more time, just one more,' a lot. If a kid hears that he thinks that will be it. Then you do one more and you hear it again. It used to drive me up a wall. Of course, Hunter heard it quite a bit, and he would look at me and smile."

Dune (1984)

Director: David Lynch. Screenplay: David Lynch (based on the novel by Frank Herbert). Director of Photography: Freddie Francis. Music: Toto (adaptation and additional music by Marty Paich). Art Director: Benjamin Fernandez. Editor: Antony Gibbs.

Cast: Francesca Annis (Lady Jessica), Leonardo Cimino (The Baron's Doctor), Brad Dourif (Piter De Vries), Jose

Ferrer (Padishah Emperor Shaddam IV), Linda Hunt (Shadout Mapes), Freddie Jones (Thufir Hawat), Richard Jordan (Duncan Idaho), Kyle MacLachlan (Paul Atreides), Virginia Madsen (Princess Irulan), Silvana Manganò (Reverend Mother Ramallo), Everett McGill (Stilgar), Kenneth McMillan (Baron Vladimir Harkonnen), Jack Nance (Nefud), Sian Phillips (Reverend Mother Gaius Helen Mohaim), Jurgen Prochnow (Duke Leto Atreides), Paul Smith (The Beast Rabbani), Patrick Stewart (Gurney Halleck), Sting (Feyd Rautha), Dean Stockwell (Doctor Wellington Yueh), Max Von Sydow (Doctor Kynes), Alicia Roanne Witt (Alia), Sean Young (Chani).

Producer: Raffaella De Laurentiis. Production Company/Distributor: Universal. Length: 140 minutes. Release Date: November 30th 1984. Color. Available on video.

Plot Synopsis: In the year 10,991, Paul Atreides and his family travel to Dune, a hostile desert planet, where his father is to take control of the government. The former ruler, Baron Harkonnen, plots to overthrow them. With the help of a traitor, they are successful. They kill Duke Leto, Paul's father, while he and his mother are forced to flee into the deadly deserts of Dune. They are befriended by natives of the planet. Paul, with the help of mystical powers inherited from his mother, organizes the native warriors into an army and becomes their messiah.

Comments: *Dune* was an ambitious film which failed with audiences and critics alike. This was David Lynch's third major film (*Eraserhead*, *Elephant Man*), but his distinctive touch is noticeably dwarfed by the enormity of the project.

Those unfamiliar with the Frank Herbert novel, which apparently included most critics, were essentially confused by the complicated socio-political structure *Dune* portrays. This confusion was aided by a complex vocabulary, which Lynch has to try and get across to his audience in half an hour. The video cassette comes with a handy little guide to the alien terms. There is also a version available on tape with extended footage.

In a 1990 interview for *Starlog*, Stockwell discussed the film's shortcomings. "Unfortunately, the film just didn't go together as a whole. What happened was that the director was given only a portion of the entire film to make while other portions were given to other people. Consequently, we had four units working independently of each other at all times. David was working with the principal actors, somebody else did the special effects, another person was in charge of the worm sequences and somebody else did the soldier battle sequences. The stuff David did was great. Unfortunately, the rest of the stuff didn't fit together with it."

The film does, however, boast many fine performances by the star-studded cast. This was Kyle MacLachlan's first film appearance. He handles the role of Paul Atreides adequately, but there's nothing inspired about the

performance. We only get a hint of the great talent he later displays in *Blue Velvet* and *Twin Peaks*. Sting received the best reviews for his small role as Feyd Rautha. Academy award winner Linda Hunt also makes a brief appearance. Other notable cast members include Max Von Sydow, Mel Ferrer, Jurgen Prochnow (who is very good as Duke Leto) and two *Twin Peaks* alumni: Jack (*Eraserhead*) Nance and Everett McGill. Patrick Stewart makes his American film debut here five years before taking command of the Enterprise for *Star Trek: The Next Generation*. David Lynch makes a cameo. The challenge is to find it.

Stockwell's own contribution to *Dune*, as Doctor Yueh, was one of the most moving performances in the film. He believes that it was too harshly judged at the time. "I feel that *Dune* has gone on to establish a much better reputation than it had when it first came out. Part of that has to do with the current popularity of David Lynch. Overall, I think a more selective view is being taken of the film and people are finding a lot to like about it."

The Legend Of Billie Jean (1985)

Director Matthew Robbins. Screenplay: Mark Rosenthal and Lawrence Konner. Director of Photography: Jeffrey L. Kimball. Music: Craig Safan. Editor: Cynthia Scheider.

Cast: Helen Slater (Billie Jean), Keith Gordon (Lloyd), Christian Slater (Binx), Richard Bradford (Pyatt), Peter Coyote (Ringwald), Martha Gehman (Ophelia), Yeardley Smith (Putter), Dean Stockwell (Muldaur).

Producer (and second unit director): Rob Cohen. Co-Producers: Lawrence Konner and Mark Rosenthal. Production Company/Distributor: Tri-Star Pictures. Length: 96 minutes. Release Date: July 17th 1985. Color. Available on video.

Plot Synopsis: Pretty teenager Billie Jean and her younger brother Binx, poverty-stricken Texans, are harassed by local young bullies. One of them, Hubie Pyatt, beats up Binx and destroys his six hundred dollar motor scooter. In her attempt to get compensation from Hubie, Billie Jean is sexually assaulted by Hubie's father. Binx accidentally shoots the man. With a couple of friends from their trailer park, the kids go on the run. Later they are joined by rich kid Lloyd whose district attorney father assumes he has been kidnapped. In the process they miraculously become media heroes.

Comments: This is not very good, primarily because of clumsy writing. The script is cliché-ridden and the plot is, to put it mildly, improbable.

The actors do a much more competent job than the writers. Helen (*Supergirl*) Slater is particularly good in the title role.

Stockwell doesn't have a lot to work with in his role as a district attorney. The character is strangely undefined as written. Dean looks more comfortable in the part when he isn't saying any lines.

Peter Coyote, who also starred in *E.T.* where he had a similar role, is very likeable as the police detective. He gets my sympathy vote in this film.

Yeardley Smith, as one of Billie Jean's "gang," provides some much needed comic relief.

To Kill A Stranger (1985)

Director: Juan Lopez-Moctezuma. Screenplay: Emerich Oross (with revisions by Rafael Bunuel, Michael Elliot, Juan Lopez-Moctezuma and Morrie Ruvinsky). Director of Photography: Alex Phillips. Music: Mort Garson. Editor: Carlos Savage.

Cast: Angelica Maria (Cristina Carver), Dean Stockwell (John Carver), Donald Pleasance (Colonel Kostik), Aldo Ray (Inspector Benedict), Sergio Aragones (Major Keller), Ken Grant (Tom), Jill Franklyn (Susan).

Producer: Raul Vale. Production Company/Distributor: VCL Angel Films. Length: 88 minutes. Release Date: September 18th 1985. Color.

Plot Synopsis: A singer and wife of a tv reporter goes to visit him in a Latin American country. After a traffic accident, she is helped by a man who later tries to rape and murder her. She kills him in self-defense. After learning that he was a very important man in the country, she decides to cover up her crime and hide the body. Her husband tries to protect her, but a police detective is on her track.

Comments: Not much information available. This was actually filmed in 1982 on location in Mexico.

To Live And Die In L.A. (1985)

Director: William Friedkin. Screenplay: William Friedkin and Gerald Petievich (based on the novel Gerald Petievich). Director of Photography: Robby Muller. Music: Wang Chung. Editor: Scott Smith.

Cast: William L. Petersen (Richard Chance), Willem Dafoe (Eric Masters), John Pankow (John Vukovich), Debra Feuer (Bianca Torres), John Turturro (Carl Cody), Darlann Fluegel (Ruth Lanier), Dean Stockwell (Bob Grimes), Steve James (Jeff Rice), Robert Downey (Thomas Bateman), Michael Green (Jim Hart), Christopher Allport (Max Waxman), Jack Hoar (Jack), Val DeVargas (Judge Filo Cedillo), Dwier Brown (Doctor), Michael Chong (Thomas Ling), Jackelyn Giroux (Claudia Lieth).

Producer: Irving H. Levine. Co-producer (also supervising film editor and second unit director): Bud Smith.

Production Company/Distributor: Metro Goldwyn Mayer/United Artists. Length: 116 minutes. Release Date: October 24th 1985. Color. Available on video.

Plot Synopsis: The partner of secret service agent Chance is killed while investigating the activities of counterfeiting kingpin Masters. With his new and more orthodox partner, Vukovich, Chance scours the city for evidence against the criminal. He becomes more and more obsessed with the pursuit. Convinced that the end justifies the means, Chance goes on a spree of violence in order to corner his prey.

Comments: Violent; we're talking gratuitously and continuously. But if you don't mind that, it's filmed in a compelling music video style that keeps your attention. It has an interesting dark, film noir look.

Acting honors here go to Willem Dafoe. He plays the sleazy evil villain with supreme confidence.

Stockwell appears all too briefly as Bob Grimes, attorney for sale. As usual he's convincing, bringing an air of reality to the part.

Banzai Runner (1986)

Director: John G. Thomas. Screenplay: Philip L. Harnage. Director of Photography: Howard A. Wexler. Music: Joel Goldsmith. Editor: Drake Sillman.

Cast: Dean Stockwell (Billy Baxter), John Shepherd (Beck Baxter), Charles Dierkop (Trevan), Dawn Schneider (Shelly), Ann Cooper (Maysie), Barry Sattles (Osborne), Billy Drago (Syszek).

Producer: John G. Thomas. Production Company/ Distributor: Montage Films. Length: 86 minutes. Release Date: Film was made in 1986; apparently never generally released. Color. Available on video.

Plot Synopsis: Highway patrolman Billy Baxter is frustrated by his inability to catch "runners," drivers in very expensive cars who get a kick out of going at speeds in excess of 150 miles per hour. Billy blames one of them for his brother's death. After being suspended from the force for his efforts to put a stop to the runners' activities, Billy begins his own investigation and sting operation. With the help of his nephew and a friendly ex-con mechanic, Billy penetrates the high-priced world of runners and finds his brother's killer.

Comments: I'm not sure why this film is so bad. Perhaps it's because of the shoestring budget it was obviously made on. Or it could be the incredibly bad acting turned in by Stockwell's co-stars, particularly John Shepherd as Beck. Or it could be a bewildering lack of stance, moral or otherwise. It's also boring. (Oh, well, Babe Ruth never batted 1000.)

Blue Velvet (1986)

Director: David Lynch. Screenplay: David Lynch. Director of Photography: Frederick Elmes. Music: Angelo Badalamenti. Editor: Duwayne Dunham.

Cast: Kyle MacLachlan (Jeffrey Beaumont), Isabella Rossellini (Dorothy Vallens), Dennis Hopper (Frank Booth), Laura Dern (Sandy Williams), Hope Lange (Mrs. Williams), Dean Stockwell (Ben), Jack Nance (Paul), Brad Dourif (Raymond), Frances Bay (Aunt Barbara), George Dickerson (Detective Williams), Jack Harvey (Mr. Beaumont), Priscilla Pointer (Mrs. Beaumont), Ken Stovitz (Mike).

Producer: Fred Caruso. Production Company/Distributor: De Laurentiis Entertainment Group. Length: 120 minutes. Release Date: August 14th 1986. Color. Available on video.

Plot Synopsis: College student Jeffrey Beaumont returns to Lumberton when his father suffers a stroke. On the way home from a visit to the hospital, Jeffrey finds a severed human ear. He takes it to the police. Eager to learn more about the mystery, he strikes up a friendship with the daughter of the policeman in charge of the case. Together they begin their own investigation. As the story unfolds, Jeffrey becomes ensnared in the dark underworld of crime. He becomes infatuated with beautiful nightclub singer Dorothy Vallens. He is menaced by her lover/torturer, Frank. He is both repelled and attracted to the strange dimension of sex, violence and drugs. Eventually he defeats and rejects it. But the sunny world of "reality" has become disturbingly artificial.

Comments: *Blue Velvet* is an original, shocking and demented film. A *New York Times* reviewer summed the film up well, "It confirms Mr. Lynch's stature as an innovator, a superb technician, and someone best not encountered in a dark alley."

All the performances are uniformly good, but acting honors easily go to Dennis Hopper and Dean Stockwell. Hopper gives an incredible over the top performance as psycho Frank. Stockwell steals the show, however, in what one reviewer described as "the kind of showstopper that electrifies the screen." Other critics were equally impressed with his performance, which lasted for only fifteen minutes. "As Ben, Dean Stockwell is a smiling wonder," ran a review in *The New Yorker*. "He's so magnetic that you momentarily forget everything else that's supposed to be going on."

Gardens Of Stone (1987)

Director: Francis Ford Coppola. Screenplay: Ronald Bass (based on the novel by Nicholas Proffitt). Director of

Photography: Jordan Cronenweth. Music: Carmine Coppola. Editor: Barry Malkin.

Cast: James Caan (Clell Hazard), Anjelica Huston (Samantha Davis), James Earl Jones (Goody Nelson), D.B. Sweeney (Jackie Willow), Dean Stockwell (Homer Thomas), Mary Stuart Masterson (Rachel Feld), Dick Anthony Williams (Slasher Williams), Lonette McKee (Betty Rae), Sam Bottoms (Lieutenant Webber), Elias Koteas (Pete Deveber), Peter Masterson (Colonel Feld), Carlin Glynn (Mrs. Feld).

Producer: Michael I. Levy and Francis Ford Coppola. Production Company/Distributor: Tri-Star Pictures. Length: 112 minutes. Release Date: May 8th 1987. Color. Available on video.

Plot Synopsis: Recent infantry recruit Jackie Willow is assigned to Arlington Cemetery burial duty. Ambitious and patriotic, he longs for reassignment to the front in Vietnam. "There is no front in Vietnam," Sgt. Clell Hazard tells him. "It's a different kind of war." Hazard is an old friend of Jackie's father. He has already done two tours of duty in Vietnam. He befriends the boy and they agree to differ on their opinions of the war. Trapped in what he considers the ineffectual duty of burying the dead, Hazard's behavior sometimes becomes erratic. Both he and Jackie become engaged in romances. Jackie woos and eventually marries his childhood sweetheart, right before he receives his commission and is shipped off to Vietnam.

Comments: Another well-made film from Francis Ford Coppola. A rather relaxed pacing earned it some negative reviews at the time.

James Caan does an exemplary job in the role of Clell Hazard. He has just the right touch of toughness and compassion. James Earl Jones is, I must admit, absolutely great. The chemistry between these two actors is an unexpected bonus. Their relationship sparkles with good humor.

Stockwell's role is, once again, quite small, but the reviews were surprisingly effusive in their praise. "Dean Stockwell's performance has a snap to it," A *New Yorker* reviewer commented. "With a big cigar for a prop and a gleam of infernal humor in his eye, Stockwell is pure acting magic—i.e. imagination plus technique." Hal Hinson of the *Washington Post* also admired him in the role: "Stockwell has become one of those actors who naturally project a kind of personal weirdness into every role; even when the kinkiness is submerged, as it is here, nothing is ever quite straight."

Time Guardian (1987)

Director: Brian Hannant. Screenplay: John Baxter and Brian Hannant. Director of Photography: Geoff Burton A.C.S.. Music: Allan Zavod. Editor: A.J. Prowse.

Cast: Tom Burlinson (Ballard), Nikki Coghill (Annie), Dean Stockwell (Boss), Carrie Fisher (Petra), Peter Merrill (Zaryk), Tim Robertson (McCarthy), Jim Holt (Rafferty), Wan Thye Liew (Sun Wah), Damon Sanders (Smith), Kirk Alexander (Narrator).

Producers: Norman Wilkinson and Robert Lagettie. Production Company/Distributor: Hemdale Film Corporation. Length: 129 minutes. Release Date: 1987 Australian release. Color. Available on video.

Plot Synopsis: Sometime after the year 4000, human beings have become virtually extinct. They have been systematically killed by the robots they created centuries before. One city of humans has avoided this fate by mastering time travel. When under threat, the entire city can be transported through time. During an attack, the time traveling mechanism is damaged. In order to ensure a safe landing, Ballard and Petra are sent on ahead (or rather *back*). Ballard meets and falls in love with geologist Annie in 1988 Australia. She helps him to overcome the incompetent local authorities and the evil mutant race that has followed him to the twentieth century. Together they ensure the safety of the city.

Comments: You get to see Dean in a really cute blue futuristic suit; other than that I don't know why anyone would want to watch this. Carrie (*Star Wars*) Fisher gets nothing to do. It's bad sci-fi on a budget.

Beverly Hills Cop II (1987)

Director: Tony Scott. Screenplay: Larry Ferguson and Warren Skaaren (from a story by Eddie Murphy and Robert D. Wachs, based on characters created by Danilo Bach and Daniel Petrie). Director of Photography: Jeffrey L. Kimball. Music: Harold Faltermeyer. Editors: Billy Weber, Chris Lebenzon and Michael Tronick.

Cast: Eddie Murphy (Axel Foley), Judge Reinhold (Billy Rosewood), Jurgen Prochnow (Maxwell Dent), Ronny Cox (Andrew Bogomil), John Ashton (John Taggart), Brigitte Nielsen (Karla Fry) Allen Garfield (Harold Lutz), Dean Stockwell (Chip Cane), Paul Reiser (Jeffrey Friedman).

Producers: Don Simpson and Jerry Bruckheimer. Production Company/Distributor: Paramount Pictures. Length: 102 minutes. Release Date: May 20th 1987. Color. Available on video.

Plot Synopsis: Detroit cop Axel Foley learns of an assault on his friend Captain Bogomil of the Beverly Hills police force. He goes to California to help officers Rosewood and Taggart solve the crime. Employing his usual unorthodox tactics, Foley uncovers a robbery ring headed by the evil Maxwell Dent and his beautiful henchwoman Karla Fry.

Comments: The film is sometimes interesting and sometimes funny, but not enough of either. And, since they invited the comparison, not nearly as good as *Beverly Hills Cop*. Axel Foley is delightfully audacious, but without as much purpose. He has no real story to support him.

Stockwell's role, as a toady to bad guy Maxwell Dent, is small and not terribly interesting. For once he doesn't seem to be giving his all.

Buying Time (1987)

Director: Mitchell Gabourie. Screenplay: Mitchell Gabourie and Richard Gabourie (additional dialogue by Dean Gabourie and Gordon McDonald. Director of Photography: Manfred Guthe. Music: David Krystal. Editor: Michael Todd.

Cast: Jeff Schultz (Jabber), Page Fletcher (Curtis), Dean Stockwell (Detective Novak), Laura Cruikshank (Jessica), Leslie Toth (Reno), Wayne Robeson (Rolley), Michael Rudder (Cody), Susan Potvin (Stella), Martin Louis (Dez), Susan Forbes (Rosie), Tony De Santis (Detective Delori).

Producer: Richard Gabourie. Production Company/Distributor: Metro Goldwyn Mayer/United Artists. Length: 97 minutes. Release Date: Filmed in 1987; no general release until 1989. Color. Available on video.

Plot Synopsis: Jabber and Curtis inadvertently become involved in a burglary. They make a deal with the police to infiltrate a crime ring. They are sent to a country estate, where Jabber meets and falls in love with a local horse-woman. He tries to protect her from the bad guys, one of whom has designs on her honor. He finds himself virtually cut off from the aid of the police and tries to unravel the mystery himself.

Comments: Worse than *Banzai Runner*. There are, however, one or two things to recommend it. For one scene in which Dean appears, the cinematography is fantastic (i.e. he looks great), as he walks through the shadows in a hat and overcoat. I think it was an accident. The only actor, besides Stockwell, who earns the right to be called a performer in this film is Wayne Robeson, who is refreshingly animated as Rolley, a wayward friend of the hero's.

The Blue Iguana (1988)

Director: John Lafia. Screenplay: John Lafia. Director of Photography: Rodolpho Sanchez. Music: Ethan James. Editor: Scott Chestnut.

Cast: Dylan McDermott (Vince Holloway), Jessica Harper (Cora), James Russo (Reno), Pamela Gidley (Dakota), Yano Anaya (Yano), Flea (Floyd), Michele Seipp (Zoe the Bartender), Tovah Feldshuh (Detective Vera Quinn), Dean Stockwell (Detective Carl Strick).

Producers: Steven Golin and Sigurjon Sighvatsson. Production Company/Distributor: Paramount Pictures. Length: 90 minutes. Release Date: April 23rd 1988. Color. Available on video.

Plot Synopsis: Vince Holloway, a bounty hunter, is sent to Mexico by I.R.S. agents to recover 20 million dollars. He meets a beautiful nightclub owner, a beautiful banker and an obligatory cold-blooded villain. He also picks up a loyal sidekick. He solves the crime in a tough detective/Sam Spade style.

Comments: Not much information. A first film effort by director Lafia. Stockwell plays a "goofy" I.R.S. agent.

Tucker: The Man And His Dream (1988)

Director: Francis Ford Coppola. Screenplay: Arnold Schulman and David Seidler. Director of Photography: Vittorio Storaro. Music: Joe Jackson. Editor: Priscilla Nedd.

Cast: Jeff Bridges (Preston Tucker), Joan Allen (Vera), Martin Landau (Abe), Frederic Forrest (Eddie), Mako (Jimmy), Elias Koteas (Alex), Christian Slater (Junior), Lloyd Bridges (Senator), Dean Stockwell (Howard Hughes).

Producers: Fred Roos and Fred Fuchs. Production Company/Distributor: Paramount Pictures. Length: 105 minutes. Release Date: August 12th 1988. Color. Available on video.

Plot Synopsis: In 1945 Preston Tucker builds a faster, safer, better car. With unlimited optimism, he begins the task of marketing and producing the vehicle. A prototype is built and unveiled and the more difficult job of raising money begins. The auto industry, once they take note of his efforts, realizes that he poses a threat to them. The safety features Tucker introduces, for example, would cost them an exorbitant amount to implement on their own models. With the help of crooked politicians they launch a conspiracy to pull him down. Eventually they succeed and he is taken to court on the charge of stock fraud. Finally Tucker realizes money to produce the car won't be forthcoming and this particular dream has failed.

Comments: Stockwell only appears briefly as Howard Hughes, but it is a memorably eerie performance.

What could easily have been dry subject matter has been turned into a breathlessly exciting film. Not what you might expect from Coppola, but it still bears his stamp, especially in the superb attention to detail.

Married to the Mob (1988)

Director: Jonathan Demme. Screenplay: Barry Strugatz and Mark R. Burns. Director of Photography: Tak Fuji-

moto. Music: David Byrne. Editor: Craig McKay.

Cast: Michelle Pfeiffer (Angela De Marco), Matthew Modine (Mike Downey), Dean Stockwell (Tony "The Tiger" Russo), Mercedes Ruehl (Connie Russo), Alec Baldwin (Frank "Cucumber" De Marco), Joan Cusak (Rose), Ellen Foley (Theresa), O-lan Jones (Phyllis), Anthony J. Nici (Joey De Marco), David Johansen (The Priest), Sister Carol East (Rita "Hello Gorgeous" Harcourt).

Producers: Kenneth Utt and Edward Saxon. Production Company/Distributor: Orion Pictures. Length: 103 minutes. Release Date: August 19th 1988. Color. Available on video.

Plot Synopsis: Angela De Marco is dissatisfied with her life as the wife of hit man Frank "Cucumber" De Marco. She wants a divorce. This turns out to be unnecessary when Frank is blown away by mob boss Tony "The Tiger" Russo. Although her problem with Frank has been solved, Angela now has a new dilemma. Tony has become smitten with her. Undaunted by her obvious disinterest, his own wife's homicidal jealousy and the fact that he murdered Angela's husband, Tony pursues her when she moves to New York and tries to fade into anonymity. She is also being watched by F.B.I. agent Mike Downey. He is trying to nail Tony Russo. He falls in love with Angela.

Comments: Stockwell's performance is the highlight of this film. He was given an Academy award nomination for his role as mob boss Tony Russo. He won the National Society of Film Critics' award for best supporting actor.

"When I looked at the script," Stockwell said in a 1988 interview for the *New York Times*, "it was as if I were reading a role I'd been waiting for. That this was a comedy was a huge attraction, because I have had a reputation for years as a dramatic, serious actor." He still considers it his favorite role and many critics agreed. "The two leads are readily upstaged by Miss Ruehl and, especially, by Mr. Stockwell," a reviewer for *Variety* wrote. "His shoulder rolling caricature of this suave, foppish and thoroughly hen-pecked kingpin is the film's biggest treat."

Stockwell gave thoughtful consideration to the character of Tony in a 1990 interview: "Even though he's a killer, he has qualities that make him acceptable at certain levels. Some people would even be proud to have him over to the house and say, 'Oh, Tony the Tiger was here.' But nobody would invite Ben (*Blue Velvet*) over, if you know what I mean."

Stockwell credits *Married to the Mob* for displaying his comic talents, which resulted in Don Bellisario offering him the part as Al on *Quantum Leap*.

NEXT ISSUE: Dean Stockwell Films Part 4: The *Quantum Leap* Era, 1989-Present. ✨

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

researched and written by
Karen Funk Blocher

SEASON TWO CREDITS (ALL):

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

DIRECTOR OF PHOTOGRAPHY:

Michael Watkins: all except as below:
 Eric D. Andersen: "Leaping In Without A Net"
 Henry Lebo: "What Price Gloria?" "A Portrait For
 Troian"

ADDITIONAL PHOTOGRAPHY:

Michael Watkins: "Leaping In Without A Net"
PRODUCTION DESIGNER: Cameron Birnie
EDITED BY:

N. Mario Di Gregorio: "Honeymoon Express," "What
 Price Gloria?," "Thou Shalt Not...," "Another
 Mother," "Freedom," "Leaping In Without A Net,"
 M.I.A."
 Alan Shefland: "Disco Inferno," "Blind Faith," "So Help
 Me God," "Animal Frat," "Her Charm," "Pool Hall
 Blues," "Sea Bride"
 Kenneth Dennis: "The Americanization of Machiko,"
 "A Portrait For Troian"
 Gary Griffen: "Good Morning, Peoria," "Jimmy," "Catch
 A Falling Star," "All-Americans"
 Alec Smight: "Good Night, Dear Heart," "Maybe Baby"
UNIT PRODUCTION MANAGER:
 Paul Cajero: "What Price Gloria?" "A Portrait For
 Troian"

Ron Grow: all except episodes listed above

FIRST ASSISTANT DIRECTOR:

Tom Connors: "What Price Gloria?"
 Ryan Gordon: "Honeymoon Express," "Blind Faith,"
 "Good Morning, Peoria," "Jimmy," "Animal Frat,"
 "All-Americans" "Freedom," "Pool Hall Blues,"
 "Maybe Baby," "M.I.A."
 Paul Sirmons: "Disco Inferno," "The Americanization of
 Machiko," "Thou Shalt Not...," "So Help Me God,"
 "Catch a Falling Star," "Another Mother," "Her
 Charm," "Good Night, Dear Heart," "Leaping In
 Without A Net," "Sea Bride"

Roberto Villar: "A Portrait For Troian"

SECOND ASSISTANT DIRECTOR:

Rob Mendel: all except as below:
 James Dillon: "What Price Gloria?" "A Portrait For
 Troian"

CASTING BY:

Ellen Lubin Sanitsky: all except as below:
 Ken Carlson: "What Price Gloria?" "A Portrait For
 Troian"

SET DECORATOR: Robert L. Zilliox

COSTUME DESIGNER: Jean-Pierre Dorleac

COSTUME SUPERVISORS:

David Rawley, Donna Roberts-Orme

SOUND MIXER: Mark Hopkins McNabb

STUNT CO-ORDINATOR: Diamond Farnsworth

CONTRIBUTING MUSICAL COMPOSERS:

Velton Ray Bunch and Jerry Grant: "Thou Shalt Not..."
 through "Leaping In Without A Net" (except "What
 Price Gloria?")

PANAFLEX™ CAMERA AND LENSES BY

Panavision

USES FROM MAN OF LA MANCHA COURTESY**OF:** Dale Wasserman, Joe Darion and Mitch Leigh ("Catch a Falling Star")**SOME LOCATIONS FURNISHED BY:** Circus Vargas ("Leaping In Without A Net")**DEAN STOCKWELL PHOTOGRAPH COURTESY****OF:** Roddy McDowall ("M.I.A.")**SOUND EDITOR:** (see also "supervising sound editor")

Paul Clay: "Honeymoon Express"

SUPERVISING SOUND EDITOR:

Paul Clay: all except "Honeymoon Express"

MUSIC EDITOR: Tom Gleason**CHOREOGRAPHY:**

Chris Wallace: "Maybe Baby"

Bobby Duncan: "Sea Bride"

THE EPISODES (PART TWO):

[Note to British and German subscribers: chances are the following episodes will not air on the BBC and German tv for some time yet. You may want to skip over the plot synopses and most of the analysis so that when they do air these stories will still be as full of surprises for you as they were for us nearly two years ago.—KFB]

EPISODE 20: "Animal Frat"

SAM'S CHRONOLOGY: 20

SAGA CELL: none

FIRST SHOWN: 1/3/90 RESHOWN: 7/11/90

HAPPENED: 10/19/67, Meeks College, (PA?)

WRITER: Chris Ruppenthal

DIRECTOR: Gilbert Shilton

GUEST STARS: Stacy Edwards (Elizabeth Spokane), Raphael Sbarge (Will), Darren Dalton (Duck), Brian Haley (Guna), Stuart Fratkin (Hags), Robert Petkoff (Scooter?), Edward Edwards (Chemistry Professor?)

GUEST CAST: w/ Jacqueline Citron (Emily), Kristen Citron (Cindy), Hope Marie Carlton (Woman #1), Shannon Terhune (Woman #2), Michael Giambrone (Frat Boy), Brian Lockner (Frat Boy), David Pressman (Frat Boy), and Jeff Benson (Knut "Wild Thing" Wileton)

PLOT: Sam finds himself at a frat house during a particularly wild party, complete with twins in his bed. He is Knut "Wild Thing" Wileton, and he must convince Elizabeth Spokane of the local Anti-Vietnam group not to plant a bomb in the chemistry building. If she does, someone will be killed accidentally, and she'll spend the rest of her life on the run.

It's hard for Sam as Knut to convince Elizabeth that he's serious about working against the war, much less bring her to the point of respecting his judgement over that of Duck, the leader of the radicals. Duck hates Sam, being convinced he's just using the cause to get close to Elizabeth. It's especially hard to establish credibility with them when

Knut's frat buddies are busy throwing water balloon torpedos out windows or setting off cherry bombs in a girl's dorm restroom, all with Sam present, or when a pledge named Scooter is wearing underwear outside his slacks and busily stealing a faculty member's autographed basketball, all on frat brothers' orders. Sam doesn't really approve of these activities, either; even in college, he was what Al calls a "meganerd." Sam reluctantly manages to rationalize the behavior to Elizabeth and to pass for Knut to his frat brothers.

It all comes to a head the night of the frat luau. Elizabeth reveals the bomb has already been planted, with a timer, and Scooter has just been sent to the Chemistry building to steal the upcoming exam. Sam and Elizabeth run over there, followed by Sam's three frat buddies (who don't know what's going on). With Al's advice, Sam defuses the bomb—but Duck has planted a second one, and refuses to tell where it is. Sam slams him against a table, preventing him from leaving until he reveals the bomb's location. Using their water-balloon torpedo technique, Sam and the frat buddies send the bomb flying out the window into the sky less than a second before it explodes.

Back at the luau, Sam is dressed as the "God of the Luau," and makes a brilliant mumbo-jumbo speech embracing the frat life-style before leaping into a pool of water, a trick during which the real Knut broke his neck and was paralyzed. Sam survives it, even enjoys it—and leaps. **KISS WITH HISTORY:** Sam anticipates the effect of the media on ending the Vietnam War. He tells Elizabeth and Duck, "Television is gonna play a big part in stopping this war. Publicity is the key, not violence." And, of course, it was.

WHY HAVEN'T I LEAPED? Sam says, "Then I should be leaping!" His frat buddies tell him, "No, first ya gotta change!" Later, referring to jumping in the water, Al says, "Sam, if you wanna leap, you gotta leap!"

MUSIC NOTES: Classic rock songs on the soundtrack of this episode (none of them sung by Sam, unfortunately) include "Louie Louie" (The Kingsmen) on the leap-in and end credits; "Surf City," (Jan and Dean) with the line "Two girls for every boy" popping up about the same time as the twins in Knut's bed; "I Can't Help Myself" (The Four Tops) during the half-hearted attempt at studying; "La Bamba" (Richie Valens) during the women's dorm prank; "Pipeline" at the luau; and "Wild Thing" (The Troggs) after Sam disposes of the bomb.

INSIDE JOKE: Okay, so this is probably stretching things totally out of proportion—but don't the words "Dean Stomper's dog" (of the basketball prank) sound a lot like "Dean Stockwell's dog" if you're not listening too closely? But then again, I don't even know whether Dean Stockwell has a dog.

BIO/SAM: Sam was in college at age 16. Physics and ancient languages were his idea of having fun, not fraternity pranks and living in a messy frat house, "which is precisely

why I never joined a fraternity." Al says Sam was a "meganerd." Al also says, "That's because you're a triple-A, super-duper overachiever type of personality. Unless you're reinventing the wheel every 33 seconds, you're not happy."

Although Sam genuinely cares about stopping the Vietnam War, it seems to have more to do with the futility of fighting a losing battle (and of course Tom's death) than a moral objection to U.S. involvement in the area. Sam says, "I think we should take our cue from the South Vietnamese. Because once they lose the will to fight, then no matter what we want, or do, I don't think there's any way we can win." See "The Leap Home" for more of Sam's opinions on the subject.

Sam remembers enough of Shakespeare (whom he quotes in "Catch A Falling Star") to mention the Montagues and the Capulets from *Romeo and Juliet*. More impressively, Sam can still solve a rather daunting college physics equation in his head in a couple of seconds. He's also good at clucking like a chicken.

BIO/AL: Al used to love fraternity pranks when he was in college.

Although Ziggy helps with the data, Al shows competence in the area of defusing bombs, confirming the idea of Al being good with technical equipment (as previously seen in "A Portrait for Trojan").

AL'S WOMEN: Al thinks that Sam's "Death of the Thousand Limbos" should be "Bimbos."

THE BODY QUESTION: It's probably just a case of imprecise speech among friends when Sam tells Al, "I'm trapped in the body of a troglodyte. I don't want to graduate in it; I want to leap out of here as soon as I can!"

SAMBREAKS COVER: Sam slams Duck into a bookcase for suggesting Sam doesn't care about the war. Sam says, "Look, I lost a brother in Vietnam, all right? So don't try to tell me I don't care."

Also, when Sam tries to report the bomb to Campus Security, he slips and says, "My name is Sam—uh, Wileton. My name is Wileton."

NOTES: Al can't have known Sam at age 16 in college, since Al would have been a POW at the time. So he has only Sam's self-descriptions, and maybe mutual friends, to go on in characterizing Sam as a "meganerd." We don't know for sure whether the undergrad program was at MIT, but it seems likely. See "Her Charm" and "The Leap Home" for more on this subject. Also, the idea of Sam being in college at 16 is difficult to justify in view of "The Leap Home," in which he was apparently set to graduate from high school shortly before his 17th birthday. For Al to be right about Sam being in college at 16 (and barely right at that), Sam would have to graduate early in 1970 and enter college sometime before his 17th birthday on August 18, 1970.

EPISODE 21: "Another Mother"
SAM'S CHRONOLOGY: 21

SAGA CELL: Version 1 (debut)

FIRST SHOWN: 1/10/90 RESHOWN: 5/30/90

HAPPENED: 9/30/81, Scottsdale, AZ

WRITER: Deborah Pratt

DIRECTOR: Joseph L Scanlan

GUEST STARS: Michael Stoyanov (Kevin Bruckner), Olivia Burnette (Susan Bruckner), Troian Bellisario (Teresa Bruckner), Allison Barron (Jackie Arnette), Andrew Held, Larron Tate, Kevin Telles, Eric Welch, Terrence Evans, Michael Kemmerling (Kevin's D&D "friends," including Teddy, the class president, and also the guy who wouldn't take part in the trick; plus the two van psychos)
GUEST CAST: with Alina Cenal (Rafaella), Molly Meeker (Linda Bruckner)

PLOT: Sam is a recently-divorced mother of three children, one of which, little Teresa, sees Sam instead of her mother, and Al as well. Once Kevin and Susan go to school, Sam and Al explain to Teresa that they're angels (this is Al's idea; Sam doesn't approve) sent to help Kevin, and that Mommy will be back in a few days, and that in the meantime everyone will pretend Sam is Teresa's mother. Once that's settled, Al and Teresa hit it off extremely well.

Kevin is due to run away the next night, never to be seen again, although his bloody clothes will be found in an abandoned van. He doesn't seem a likely candidate for running away; nothing seems to be bothering him. At Sam's request, Al snoops at Kevin's school and overhears Kevin's D&D buddies setting him up with a girl named Jackie. Al suspects a trick.

After school, Kevin is clearly worried, but won't talk about it. Sam forbids him to go out, but Kevin sneaks out the window and goes to Jackie's house. Jackie comes on to him, gets Kevin to admit he's a virgin—and his friends pop out of a nearby closet to laugh at him. Jackie laughs too, until she see how upset Kevin is. Kevin rushes out.

While Al sings Teresa to sleep, Sam discovers that Kevin is not in his room. Sam rushes over to Jackie's house, but Kevin is already gone. Al tracks him down in a van driven by two out-of-state psychos. Al stays with Kevin until Sam arrives to run them off the road. The two men attack, but Sam knows several martial arts disciplines and quickly renders them unconscious. He frees Kevin, and they drive away.

The next day, Sam has a talk with Kevin about not having to have sex by a certain age, and later, in the school lunchroom, Jackie stifles the false friends' cruel insinuations with a very public kiss. But Sam still doesn't leap until Al says goodbye to Teresa, and promises to come back someday.

KISS WITH HISTORY: There are plenty of "context of the times" references—Dungeons & Dragons, *Raiders of the Lost Ark*, etc., but no true "kiss," i.e. Sam-originated anachronisms, anticipations or inventions—except for an interesting prediction about a certain tv show. See "MAGNUM JOKES."

WHY HAVEN'T I LEAPED? Al: "Uh...because I'm having such a great time with Teresa. You'll probably leap as soon as Kevin confronts his friends."

DEAN SINGS: Al sings "Inchworm" to Teresa, partly because Sam doesn't remember "any new songs, honest."

MUSIC NOTES: Songs on the episode soundtrack include "Call Me" (Blondie, leap-in and end credits), "Shake it Up" (The Cars, setting up Kevin for a fall at Jackie's), "Give Me the Night" (at Jackie's with Kevin) and "He's So Shy" (the Pointer Sisters, during the kiss in the cafeteria).

MAGNUM JOKES: When Susan complains she's going to "miss *Magnum*," Sam says, "It's gonna be on for the next eight years, okay? I think you've got a little time." Later, Susan and Kevin argue about whether *Magnum* is "terminally gorgeous" and "sensitive" or a "wuzz" who "talks like he's been sucking helium" and "giggles like a girl."

INSIDE JOKE: Troian Bellisario (as Teresa) says "I want my Mommy"—and immediately her mother's writing credit appears on the screen. Coincidence, or just good editing? BIO/SAM: Al calls Sam at 15 "the world's most sexually backwards teenager," although he may be referring to Sam's teenage years in general. Sam says that at 15 he "had trouble because I was smart and shy." Not surprisingly, he was still a virgin at 15.

According to Al, Sam knows judo, karate, mui pui (sp?), and twae kon do (at least).

BIO/AL: See below. Al "never really wanted to have kids," but his experience here with Teresa makes him reconsider. He also clearly cares about Kevin, threatening to kill the psychos: "You lay one hand on this kid, slimebag, and I'll kill you. I don't know how, but I'll kill you."

AL'S WOMEN: The worst thing Al remembers about being 15 is "Getting busted by her parents just as I was about to—" Sam says, "The fact that you were a practicing pervert at the age of five has nothing to do with the rest of the world."

THE BODY QUESTION: Sam has no trouble with his martial arts reflexes, suggesting that he doesn't have to adapt them to someone else's body. Also, how can Teresa see him if he's not physically there beneath the aura?

SAM BREAKS COVER: Sam tells Kevin, "Whenever my Dad wanted to have a heart-to-heart with us, it usually took place over a ping pong table." He could be making this up, but it does have the ring of truth, sounding like any number of Sam's memories about his dad. He also has the competence at ping-pong to corroborate the story.

NOTES: Troian Bellisario, who plays Teresa, is the daughter of Donald Bellisario and Deborah Pratt. Olivia Burnette, who plays Susan Bruckner here, was later Sam's sister Katie in "The Leap Home." She has also appeared as J.D.'s daughter in *Designing Women* and more recently on two current NBC series, *The Torkelsons* (in a starring role) and the critically-acclaimed *I'll Fly Away*.

This is the first time a child has seen Al and Sam, although Al has previously been seen by animals ("How the

Tess Was Won," "What Price Gloria?" "Blind Faith") and heard by a woman who may have been having a mini-stroke and was about to get killed ("The Color of Truth.")

First use of saga cell is on this episode's first airing. This "version one" has different music (from Sam's slide to home in "Genesis") from that of later shows, and the voice of Lance LeGault ["How the Tess Was Won"] instead of that of Deborah Pratt. This is also the only time in a saga cell that we can hear Sam's yelp of surprise on seeing Tom Stratton's reflection for the first time.

EPISODE 22: "All-Americans"

SAM'S CHRONOLOGY: 22

SAGA CELL: Version 2 (DP, old music)

FIRST SHOWN: 1/17/90 RESHOWN: 6/20/90

HAPPENED: 11/6/62 (probably Southern California)

WRITERS: Paul Brown and Donald P. Bellisario

DIRECTOR: Michael Vejar

GUEST STARS: Richard Cocoa (Chuey Martinez), Ruth Britt, (Celia Martinez), Pepe Serna (Manuel Vega), Fausto Bara (Ruben Guerra), Robert Benedetti (Coach)

GUEST CAST: With: Ralph Monaco (Hal), Otto Coelho (Otto), Marie Caldere (Carla), Christi Alvarez (Maria), Corey Smith (Eddie Vega)

PLOT: Sam becomes Eddie Vega, a high school quarterback who, along with teammate and best friend Chuey Martinez, is trying to get into college on a football scholarship. Although disoriented by the leap into the closing moments of the Jaguars game, Sam manages to make the winning pass to Chuey, but doesn't leap out again.

Eddie and Chuey have known each other at least since they were five, and their respective single parents are close as well. Chuey's mom was Eddie's mother's best friend before the latter died some years before. Eddie and Chuey intend to go to pre-med and medical school together, possibly at UCLA, which has scouts at the game that day.

Al insists that Chuey is going to ruin his scholarship chances by throwing the championship game against the Bulldogs, but Sam sees no evidence that Chuey would do such a thing. But Chuey's mother Celia is \$800 behind in her rent to Ruben, the landlord. This is because she works in a sweatshop, and being an illegal alien she can't complain when they don't pay her what they owe. Ruben wants either the rent or sex with Celia—or, it later turns out, for Chuey to throw the game so that Ruben can bet "a sure thing." Sam, suspecting trouble, confronts Ruben—twice—but to no avail.

At the championship game, Chuey fakes an injury after one pass, and the Jaguars go downhill from there. Finally Sam benches himself too, creating a "both or neither" situation which forces Chuey back into the game. As the final buzzer sounds, Sam throws the winning pass, and Chuey catches it, more to his own surprise than Sam's.

Angry at losing his bet, Ruben shows up to evict Celia, but Sam suggests that she and Chuey move in with him and with Eddie's dad, who is secretly in love with Celia. The two

parents joyfully agree to marry, and Ruben's threat to turn Celia over to the INS immediately loses its teeth. As soon as she marries Manuel, a citizen, Celia won't be illegal anymore. That done, Sam hits Ruben on the shoulders with the "Roar, Jaguars!" ritual which teammates have been plaguing Sam with all through the episode. Then he leaps.

KISS WITH HISTORY: Told to lead the team in calisthenics, Sam (based on a remark by Al) invents Jane Fonda-style aerobics. The coach is not amused. Also, Sam forgets that soda bottles used to require bottle openers—echoing a similar scene with Marty in *Back To the Future*.

KISS WITH (FUTURE) HISTORY: Al watches Superbowl 30. The Steelers are down by 3 when he leaves to check on Sam. This puts Al in January, 1996 at the time. If we believe Sam's claim in the Terri Utley promo that the experiment went wrong in 1995, then presumably from Al's perspective Sam has been bouncing around in time for nearly a year by this point.

WHY HAVEN'T I LEAPED? Not directly said, but two similar bits of dialogue: after the opening touchdown, Al says, "Get ready to leap." Then, "Maybe there's more." Much later, at the end of the episode, Sam says, "I'm still here, Al."

"Uh, well, a man's work is never done," Al says.

MUSIC NOTES: Sam and Al don't sing, but Chuey does, getting in a line and a half of "Heartbreak Hotel" (up to the foreshadowing "I found a new place to dwell") before Ruben shows up and threatens eviction. The soundtrack is full of great stuff, mostly at the party after the first game: "Big Girls Don't Cry" (The Four Seasons), "Tequila" (The Champs), "Let's Twist Again," (Chubby Checker), and "Sleepwalk" (Santo and Johnny); and then Billy Rose's "The Stripper" (cheerleading practice) and Richie Valens' "La Bamba" (aerobics). "La Bamba" is reprised at the party at the end, and "Tequila" is reprised on the end credits.

INSIDE JOKE: Otto Coelho, the former *QL* staffer who plays the football player Otto (#66) here, reports that he did not know in advance about Chuey's line, "Otto's getting hungry, Ma, and it's not a pretty sight." Otto's first appearance before the cameras was as the production assistant in "Disco Inferno" who calls actors out of trailers and gets the director the cup of coffee. In "All-Americans," Otto's line about looking like Elvis was also a late addition to the dialogue, put in to improve the flow of the scene.

BIO/SAM: Sam speaks Spanish. Al likens the close, all-for-one, one-for-all relationship between Chuey and Eddie to that between Sam and himself: "It's like...me and you."

BIO/AL: Al knows what's in menudo. Al says, "I'll always be sixteen in my heart. When I was sixteen, a lot of good things happened to me, not the least of which—" Sam interrupts to guess that Al's talking about losing his virginity. Al laughs at him. "At 16, there were three girls in the orphanage alone!"

AL'S WOMEN: See above. Also, Al checks out the Jaguars cheerleaders.

THE BODY QUESTION: Sam's not as good a football player as Eddie—but he's far from incompetent. Is that the advantage

of adult body, or is there some sort of carryover from Eddie's mind, just as Sam is frequently influenced in mannerism and speech patterns by the person he replaces?
SAMBREAKS COVER: Sam tells Ruben, "I think you're why I'm here."

NOTES: First use of saga cell "version two"—version one music (from "Genesis") but Deborah Pratt's voice.

EPISODE 23: "Her Charm"

SAM'S CHRONOLOGY: 23

SAGA CELL: Version 2

FIRST SHOWN: 2/7/90 **RESHOWN: 12/7/90**

HAPPENED: 9/26/73, Boston to the Berkshires

WRITERS: Teleplay by Deborah Pratt & Donald P. Bellisario.

Story by Paul M. Belous & Robert Wolterstorff, and Deborah Pratt & Donald P. Bellisario

DIRECTOR: Chris Welch

GUEST STARS: Teri Austin (Dana Barringer), Stanley Brock (Richardson), John Snyder (Nick Cochevas), Rene Assa (Andy Cochevas), John Shepherd (FBI agent)

GUEST CAST: with: James Mardie (Professor Sebastian LoNigro), Mark Harigian (**Peter Langley**)

PLOT: Sam leaps into FBI agent Peter Langley, who is assigned to keep Dana Barringer from getting killed by Nick Cochevas, whom Dana testified against after working for him for a little over two years. Nick was acquitted, and is out to get her, reluctantly accompanied by his brother Andy. Sam and Dana have a close call with Nick's Uzi in front of Dana's home, and Sam takes her to the hospital emergency room before they go on to FBI headquarters in Boston.

Peter's superior, Richardson, assigns Sam to take Dana in a laundry truck to a safe house in Baltimore, but Al says that Dana gets killed on the way to Baltimore. Sam takes her instead to a cabin in the Berkshires where Sam spent many of his weekends while at MIT, developing his string theory with Professor Sebastian LoNigro, owner of the cabin. En route they survive a car chase with Nick (Dana throws laundry bags out the back door while Sam drives), and arrive intact. Sam doesn't stop on the way because he has half a tank of gas—or so he thinks.

At the cabin, Sam and Dana, who have been fighting ever since Sam leaped in, find they are feeling romantically attracted to one another. Several problems come up, however. Al says that Dana's not safe, and won't be until Nick is dead. Sam's impulse to run away again with her out of Nick's reach is thwarted by the fact that they're out of gas; the gauge was stuck. And worst of all, Dana discovers Nick's phone number on Peter's matchbook, and immediately pulls a gun on Sam. Peter was Nick's "inside man" at the FBI, and even had a homing device for Nick to follow.

Sam runs outside after Dana just as Nick arrives. With Al's help, Sam tracks her down in the dark to a cliff's edge in the woods, but Dana's scream at Sam's arrival brings

Nick and Andy to the site. Sam tries desperately to convince Dana he's not going to hurt her. When Nick and Andy arrive, Sam first bluffs them by holding a gun on Dana, and then empties seven bullets into Nick when Nick tries to shoot Dana. Sam has killed his second man.

Back in a cabin, Sam has Dana hold a gun on him until Richardson can arrive, because Sam knows he could leap at any time. Al tells Sam that Dana will go back to school and become a lawyer. She'll also marry... "Professor LoNigro!" Sam shouts in embarrassment and delight as the professor himself enters the cabin. Sam tries to tell him that the string theory works. "Don't you know who I am? I'm Sam Bec—" he explains, only to leap out again with his name only half spoken.

KISS WITH (PERSONAL) HISTORY: Sam gives LoNigro fairly good evidence that their theory works.

HOW LONG HAVE YOU BEEN HERE? "Long enough to see your last pass fall short of the goal line," Al replies.

WHY HAVEN'T I LEAPED? "You haven't saved her yet."

BIO/SAM: LoNigro's cabin is where Sam and LoNigro came up with their string theory of quantum leaping. Sam used to spend a lot of his weekends there while at MIT. In late 1973, LoNigro still has a picture at the cabin of Sam and himself, although Sam's last visit was that summer, possibly in August. Al says Sam "whipped through four years of MIT in two years," and was the youngest student at MIT ever to graduate "summa cum summa whatever-the-hell-it-is." Sam got therefore his BA from MIT. Since Sam was in college at 16 ("Animal Frat"), he would have finished his BA by mid-1972. Thus any time spent at MIT or the cabin in 1973 would be post-graduation. This may have been simply a visit to see LoNigro, personally or professionally or both. Or it may have been research for Sam's master's degree (or even doctorate) in physics.

Nick is the second man Sam considers himself to have killed. See notes on "Freedom." Sam is competent with a handgun.

AL'S WOMEN: Al claims, "You know, I can honestly say that I have never had a girl try to shoot me for making a pass."

THE BODY QUESTION: Let's break the rules completely here, and consider a totally different body question. Whose body (all right, eyes) does Dana admire in the picture of Sam and LoNigro? They are "the kind I always thought I could fall in love with," but she believes she won't "live long enough to fall in love with either of them." If you think about it, though, she apparently falls in love with both men at one time or another.

SAM BREAKS COVER: Dana says that even if she isn't killed, she's going to spend the rest of her life "pretending to be somebody else." Sam replies "I know that feeling."

Later, Sam tells Dana he won't hurt her. "Pete might, or he might turn you over to Nick, but...I'm not Pete. Not really." He also cops to having a "friend, the one you can't

see," which is of course Al.

NOTES: Saga cell on the first airing was version two.

John Shepherd (the FBI agent) was also Bo the prosecutor in "So Help Me God."

EPISODE 24: "Freedom"

SAM'S CHRONOLOGY: 24

SAGA CELL: Version 3 (DP, new music)

FIRST SHOWN: 2/14/90 **RESHOWN:** 12/14/90

HAPPENED: 11/22/70, Nevada Rt. 6 and over Tetons (Tyrol Pass)

WRITER: Chris Ruppenthal

DIRECTOR: Alan J. Levi

GUEST STARS: Frank Sotonoma Salsedo (Joseph Washakie), Leon Rippey (Sheriff Taggart), Gloria Hayes (Suzanne Washakie), Tom Everett (Deputy)

GUEST CAST: With: Ed Hooks (Proprietor), Jim Jalmes (George "Togo" Washakie)

PLOT: Sam is an Indian being beat up by cops in a local jail. Returned to his cell, he discovers he is George Washakie, grandson ("Togo") to Joseph Washakie, an elderly Shoshonie. Joseph and George stole (or "borrowed") a truck to take Joseph from a nursing home back to his reservation. Joseph, who is dying of emphysema, does not want to die among strangers far from home.

Sam and Joseph break out of jail, take the truck, and head for the reservation, pursued by Sheriff Taggart and Joseph's granddaughter Suzanne. Along the way the fugitives stop at a roadside general store and trade a gun for various supplies, including a shotgun. Unknown to Sam, Joseph also does considerable shoplifting.

Upset by Joseph's condition, Sam wants to take Joseph to a hospital, and Al and Joseph disagree. Much as it goes against Sam's medical instincts, Sam is not there to save Joseph, but to help him die. Sam reluctantly agrees. Reaching the mountains that block the way between the road they travel and the reservation, they ditch the truck and borrow some horses. They spend the night in a cave, and in the morning they have the reservation in sight. But as they reach the river bordering the reservation, the Sheriff shoots Joseph. Crying, Sam carries Joseph across the river just as Joseph dies.

KISS WITH HISTORY: Can someone tell me whether the Redskins were "the best damn team in America" (or at least better than the Cowboys) in 1970?

SCOTT SINGS: Either there's some bad sound editing, or Sam tries very briefly to chant along with Joseph during the fire-making gag.

BIO/SAM: Sam knows how to hotwire a car, and the song "Oklahoma!" This is the second song from that musical on which Sam has corrected someone's rendition of the lyrics.

Sam's father died when he was 21 (probably late 1974). This corresponds to the dates given in the pilot, but contradicts "The Leap Home."

When Sam used to go into town with his dad, Sam

would get two sticks of cinnamon stick candy. His father would get two sticks of peppermint.

As a doctor, Sam has difficulty accepting the role of helping Joseph to die with dignity rather than saving his life at all costs. As a human being, Sam apparently doubts the existence of an afterlife.

BIO/AL: Al seems to have some familiarity with—or at least respect for—Shoshone culture. His favorite candy from old-fashioned general stores was red licorice.

AL'S WOMEN: More on red licorice: "I used to get a long piece of it, and Shirley Mulcahy would get at one end, and I would start at the other end. And then—"

THE BODY QUESTION: Sam is shot again, not too badly. As before ("Play It Again, Seymour") the injury doesn't carry over to the next leap.

Here also is a prime example of the possible influence of the "leapee" on Sam's behavior. Sam comes very close to actually scalping the Sheriff, something we would not normally expect Sam to even consider doing.

SAM BREAKS COVER: Sam doesn't so much reveal himself as have his cover broken by Joseph. First, Joseph knows that Sam has killed at least one man, and has him put handprints on his pony to represent each man killed. "I can see it in your eyes," Joseph says. Sam puts on two handprints: one for Roget, one for Nick Cochevas.

That evening, when caught talking to Al in the cave, Sam admits to hearing "voices in the night" (Joseph's term). A little later, Joseph asks whether Sam misses his father ("Yeah, I guess I do), and whether he thinks he will ever see his dad again ("No, I don't think so"). Then things get really weird as Joseph, using a grasshopper for an analogy, calls life "a series of leaps." He asks Sam, "Have you ever leaped, and not at least survived?" As Al says, "Is he talking to George, or is he talking to you, Sam?"

NOTES: Saga cell is version three (debut): new music, Deborah Pratt voiceover.

EPISODE 25: "Good Night, Dear Heart"

SAM'S CHRONOLOGY: 25

SAGA CELL: v. 3

FIRST SHOWN: 3/7/90 RESHOWN: 7/18/90

HAPPENED: 11/9/57, Ribbon Rock, MA.

WRITER: Paul Brown

DIRECTOR: Christopher T. Welch

GUEST STARS: William Cain (Roger Truesdale), Marcia Cross (Stephanie Haywood), Robert Duncan McNeill (Greg Truesdale), Deborah Strang (Aggie), W. K. Stratton (Lyle the police chief)

GUEST CAST: With: Hal Bokar (Groundskeeper), Suzanne Tegman (Hilla Dehner), Marvyn Byrkett (Melvin Spooner)

PLOT: Sam is a mortician/coroner in a small town. As he leaps in, he is examining the German-inscribed locket of a beautiful young German woman, an apparent suicide victim. As Sam learns more about the girl, Hilla, he becomes

convinced that she was murdered. Hilla's parents were killed in the War. Hilla seems to have found friends here in the U.S., only to die herself under mysterious circumstances. It doesn't make sense. Obsessed with both Hilla's mysterious death and the all-too-brief life that preceded it, he talks to Greg Truesdale, the well-to-do son of Hilla's employer. Sam realizes that Greg loved Hilla, although Greg and his father are reluctant to admit this. But who killed her? Sam has found a bullet wound, but no bullet, and no gun turns up at the lake where she died. Sam also notes that Hilla's shoes appear to be two different sizes.

Everyone—including Al—wants Sam to give it up and bury Hilla, but Sam continues his investigation. He goes in Hilla's apartment, ostensibly to pick out a burial dress, and goes through her belongings. He finds a diary, and learns that Hilla was about to break off her relationship with someone because she had fallen in love with someone else. He also learns Hilla was pregnant. Sam finds a homemade film of Hilla and watches it over and over. Another thing he does over and over is listen to Hilla's record of the "Moonglow Theme" from *Picnic*. Concerned, Al tells Sam, "This isn't Laura, you know. Hilla's not going to come walking in through that door drenched with rain." Sam persists, doggedly trying to put together the true story of how Hilla died. In doing so he has a number of encounters with the increasingly exasperated principals in the case: Hilla's friend Stephanie, who had planned to photograph Hilla professionally; Greg and his father; Lyle the police chief; and Aggie, the local hairdresser from whom Hilla almost got an illegal abortion.

Finally Sam figures it out, and calls the principals together. Based on his investigation and what he read in the diary, Sam explains the circumstances behind Hilla's death. Having been raped by men at the concentration camp, Hilla had formed an attachment to Stephanie, but had later fallen in love with Greg. Greg was going to elope with Hilla. In a jealous rage, Stephanie had stabbed Hilla through the head with a spike-heeled shoe—which explains both the odd shoe and the missing bullet. Stephanie is arrested. Sam buries Hilla, says goodbye to the woman he never knew as a living person, and leaps.

HOW LONG HAVE YOU BEEN HERE? "Long enough to know that you think Greg's old man murdered Hilla," Al says, to which Sam replies, "Or maybe Greg."

MUSIC NOTES: "Moonglow Theme from *Picnic*" is Hilla's signature theme which Sam plays repeatedly throughout the episode. A different recording of the same song was used in the "Genesis" (pilot) episode.

INSIDE JOKE: Or maybe just a coincidence: Aggie echos Sam in "Double Identity" when she says, "...you hear more in a beauty shop than a priest in confession."

BIO/SAM: Sam's obsession with Hilla goes beyond his normal determination to do what he's there to do. This side of him explains the drive Sam must have had that led him to seven degrees and getting the Project as far as he has. Al

says, "Boy, you won't give up, will you?" "Not when I feel I'm right," Sam replies.

BIO/AL: As also seen in "A Portrait for Troian," Al is more than a little squeamish around dead people and body parts.

Al says of the "Moonglow Theme": "That's a beautiful melody; haunting, beautiful. I used to play that on rainy nights, sitting in front of a roaring fire by the fireplace." Moments later, Al says of "Hilla and I are both orphans. We gotta stick together." In a way, this foreshadows the idea that Al was not just abandoned by each of his parents, but that ultimately his father actually died.

THE BODY QUESTION: Melvin the mortician/coroner is a much bigger (heavier) man than Sam, who nevertheless fills out the clothes just fine. Maybe the fit is part of the illusion of the physical aura.

NOTES: W. K. Stratton (Lyle the police chief) was also Dr. Berger in the pilot episode. An old friend of Don Bellisario and veteran of guest shots on both *Airwolf* and *Tales of the Gold Monkey*, Stratton was also a regular on the Bellisario series *Baa Baa Black Sheep*. He is currently a regular on *Street Dogs* (also known as *Tequila and Bonetti*, formerly *Tequila and Boner*), the upcoming midseason replacement series from Belisarius Productions. Having worn too many uniforms in various Belisarius shows, Stratton is now playing a plainclothes detective.

EPISODE 26: "Pool Hall Blues"

SAM'S CHRONOLOGY: 26

SAGA CELL: v 3

FIRST SHOWN: 3/14/90 RESHOWN: 9/7/90

HAPPENED: 9/4/54, Chicago, IL

WRITER: Randy Holland

DIRECTOR: Joe Napolitano

GUEST STARS: Shari Headley (Violet Walters), J. W. Smith (Eddie Davis), Teddy Wilson (Grady), Ken Foree (Eddie's thug or Charles Griffin, the loan officer), Robert Gossett (Eddie's thug or Charles Griffin, the loan officer)
GUEST CAST: With: Alton Blair Carter (Lester Brown), Annie Waterman (Miss White), Robert "Rags" Woods (Charlie "Black Magic" Walters)

PLOT: Sam is an elderly black pool hustler named Charlie "Black Magic" Walters. Magic owns a pool hall in Chicago that his granddaughter Violet, a gifted singer, is trying to turn into a blues nightclub. The problem is that being black, they could not get a proper bank loan, and ended up dealing with a loan shark. The man who now owns their marker, Eddie Davis, wants to humiliate Magic and take the pool hall away from him, preferably ravishing Violet in the process.

Having tried again to get a bank loan, Sam is forced to challenge Eddie to a pool game, winner to own the marker—and thus the pool hall. Violet and Magic's assistant Grady worry that Magic's failing eyesight make this game a gamble at best, but Sam and Al know the awful truth: Sam knows virtually nothing about playing pool, and has very

little time to learn.

Al, who knows Magic from one his childhood episodes of running away from the orphanage, knows a great deal about pool, and sets out to teach Sam Magic's own technique. But what really helps is when they hit on the idea of using the handlink to illuminate the optimum path for the ball to take on each shot Sam makes. In combination with Al's instruction and advice, this works for a while, but then Ziggy loses power and Sam is left on his own while Al goes to investigate the problem. While Sam takes a break, Eddie's henchman takes Magic's cue away from Grady and breaks it. Sam comes upon the henchman and Grady struggling in the alley and quickly defeats the thug with his martial arts skills.

Sam borrows Grady's cue, and Al arrives with one last burst of power for the handlink. This fails just as Sam is about to make the extremely difficult winning shot. Calling on his photographic memory of the path Ziggy had shown for the shot, Sam closes his eyes, concentrates, and makes the shot, winning the game. Violet get to keep the club, and Sam gets to leap out.

KISS WITH HISTORY: Sam calls Violet a "business person," uses the 60's-and-later expression "happening" as in "succeeding," and lectures one of the first black bank officers on his responsibility to others trying to make their way up behind him.

SCOTT SINGS: Sam sings "He'll Be There" while accompanying himself on the piano, and Violet joins in and harmonizes.

MUSIC NOTES: Violet sings "Stormy Weather" and "Blue Feeling" (if that's the title). Other vocalists at the club perform songs which may or may not be entitled "Maybe I Don't Cry Over You" and "Mama Please Don't Dog Me 'Round."

BIO/SAM: Sam can't play pool worth a darn (and neither can Scott, to hear Dean tell it, although "Rags" Woods seemed to feel he was pretty good for a total novice). "My eyes may be fine, but I couldn't shoot a game of pool with a shot gun," Sam says. Sam has 20/20 vision. On the other hand, Sam's skill on the piano, previously seen in "Blind Faith," extends to more than just classical music. He has never heard of Magic.

BIO/AL: Al last saw Charlie "Black Magic" Walters over 40 years ago, and is one of "maybe five people in the world" who have held Magic's cue, Alberta. When he was ten, Al ran away from the orphanage, and shortly thereafter tried to pick Magic's pocket. Magic, who believed children should live with families, not in orphanages, said Al could stay with him until Al found a family. He bought Al a jacket, taught him about pool and generally looked after him. The two traveled together for a while—"went to Chi, went to St. Louie, went to the Big Easy.." until Magic was arrested for playing pool in a whites-only pool hall. Al was promptly sent back to the orphanage. Al says he'll never forgive himself if he and Sam don't come through for Magic and Vio-

let now.

Simple arithmetic based on that story makes Al over 50 years old in 1996.

THE BODY QUESTION: Once again Sam demonstrates martial arts skills with a strength and agility which are at odds with the body he appears to inhabit. Magic's body would probably not be up to the fight in the alleyway, but Sam had not trouble at all. Conversely, Sam does not have Magic's pool-playing skills, although with Al's and Ziggy's help he does remarkably well, holding his own against an expert.

According to Al, "Magic's eyesight is gone," and Sam's eyesight "is 20/20." Oddly enough, however, when he says he's going to splash some water on his eyes, he appears to do just that (well, he's bending over a sink, anyway). Maybe the combination of the pool game and having to wear Magic's glasses have given Sam a bit of genuine eyestrain. Earlier, Grady looks at Sam's eyes and says, "Mm-hmm—they do look a little different." Eyes seem to be the one area where Sam's presence can be detected beneath the "illusion of the physical aura."

NOTES: Magic's legendary cue, Alberta, is named for Magic's long-dead wife, not for his long-ago child protegee Albert Calavicci. Interesting coincidence, though.

Robert "Rags" Woods, who plays the real Magic, is himself a legendary pool player. It was his life which inspired new *QL* story editor Randy Holland to write the episode. Teddy Wilson, who plays Grady, later appeared in "Rebel Without a Clue," as well as the recent Mel Brooks film *Life Stinks*.

As much of a pool novice as Sam, the author of this episode guide tried to apply Al's advice in trying out the pool table in her rented house. It helped, too. Unfortunately, that pool table is now covered with PQL files.

When "the Pentagon" usurps the Project's power supply, Al presumably referring to military operations in general rather than the five-sided building in Washington DC. There is still quite a bit of military buildup around Alamogordo, NM, the approximate location of the Project.

EPISODE 27: "Leaping In Without A Net"

SAM'S CHRONOLOGY: 27

SAGA CELL: v 3

FIRST SHOWN: 3/28/90 RESHOWN: 8/8/90

HAPPENED: 11/18/58,

WRITER: Tommy Thompson

DIRECTOR: Christopher T. Welch

GUEST STARS: Jan Triska (Laszlo Panzini), Fabiana Udenio (Eva Panzini), Richard Riehle (Greg Vargas), Phil Fondacaro (Big Mo)

GUEST CAST: Co-starring: Roya Megnot (Sybil); with: Jan Eddy (Benny Skyler), Kristopher Antekeier (Ringmaster), Vivian Paxton (Elvira the stripper), Marla Lauren (Carmenina), Ted Nordblum (Victor Panzini)

PLOT: Sam finds himself on a trapeze, with a young

woman about to leap off another trapeze onto his outstretched hands. Terrified, he misses her, and she lands on the net. He's an aerialist named Victor Panzini, and his sister, Eva, wants to revive the triple somersault that killed their mother a year before. Up on the trapeze, Sam suddenly remembers he's "terrified of heights."

Al explains that in the original history, Eva tries the triple in a performance the next night, and her father drops her. Since they perform without a net, Eva dies. Only if Sam catches her instead will Eva have a chance. But how can Sam catch her if he's afraid to be up there at all? Even if he wasn't afraid, and even if he learned to catch in the limited time available, there's also their father to contend with. Laszlo Panzini still blames Victor for dropping the mother, Maria, even though Maria's cold (which threw off her balance) was the real culprit in her death—that and her own pride. Laszlo doesn't want Sam up on the trapeze at all, which would suit Sam just fine if Eva's life weren't at stake.

Sam tries to convince Eva not to do the triple, but she is determined to restore the act to its former greatness, and the triple is a big part of that. Since the accident, Laszlo has reduced the act to simple, relatively safe catches, and as a result they are reduced to playing in a "mud show" run by a little person named Big Mo. With the triple, they can return to the big time. Eva has already written to Circus Vargas promising the triple if Greg Vargas will take the Panzinis back.

Seeing no way out, Sam tries to overcome his fear and learn to catch. He does well on the first catch, but then drops her again. Nevertheless, after a visit to the mud show psychic, who believes Eva will live to have children, Sam returns to try again.

Then the telegram comes from Circus Vargas, offering to take them back. After some unpleasantness with Big Mo, the Panzinis leave for the big time. When Laszlo learns of Eva's letter (in Laszlo's name) promising the triple, Laszlo is furious, but Eva overcomes his objections by threatening to go on her own with Victor. Sam fights with Laszlo about Laszlo's bad arm ("a torn rotator cuff"), and wins. Sam will catch.

Eva does the triple, and Sam catches her. Laszlo apologizes to Sam, and Sam leaps.

KISS WITH HISTORY: Sam coins the term "little person" (as opposed to "dwarf.") Big Mo likes the expression—but he kicks Sam anyway.

WHY HAVEN'T I LEAPED? Just before Laszlo apologizes, Al says, "Why haven't you leaped? Well, I think maybe you're gonna find out."

MUSIC NOTES: Carmenina's dog act is performed to "Cuanto La Gusta"—but not the lyrics or arrangement that Al and Sam use in a later episode. "Tequila" (The Champs) turns up on the soundtrack as the Panzinis drive to the Circus.

BIO/SAM: Sam doesn't speak Hungarian, and has "never

believed in Tarot cards, crystal balls or reading horoscopes." Nor does he believe in reincarnation. At this point in his life, Sam doesn't remember how long he's known Al.

Sam has been afraid of heights ever since an incident on a rope when he was nine, playing Tarzan with his brother in the family barn.

Being "happy at home," Sam never ran away to join the circus. As a child, however, he used to love the circus, particularly the clowns and the elephants.

Sam sleeps in the nude.

BIO/AL: Al on the song "Tequila" and Pensacola, Florida: "I like this song. first heard it in Pensacola as a cadet. Me and Dave Healey, we knew these girls that were animals!"

When Al explains that Sam should call Big Mo's company a "mud show" instead of a "carney," Sam says, "Let me guess. You ran away from the orphanages when you were a kid, and joined the circus?" Al replies, "Yeah. Didn't you?" When Sam says no, that he was "happy at home" Al points out the vast difference between Sam's childhood and his own: "You grew up on a farm. I grew up in an orphanage. You had a mother and father. I had a probation officer. You had a cow. I had a...roach." The latter was a pet cockroach named Kevin which Al had when he was nine years old.

Al has (at least) a passing knowledge of trapeze work, and also of Hungarian folklore.

AL'S WOMEN: see above. Also, Al wants to spy on Eva in her trailer as she undresses.

Al speaks a little Hungarian because "My second wife—maybe my third wife—was Hungarian. One of them." Based on "Thou Shalt Not..." and according to the writers' guidelines, it was his second wife who was Hungarian, not Ruthie, who was his third wife.

THE BODY QUESTION: Al tells Sam, "Well, you could be [a catcher]. You're athletic, you've got a good sense of timing, and balance, and you've got the strength for it." Al would appear to be talking about Sam's physical condition here, not Victor Panzini's.

When Sam meets Sybil, the fortune teller, she shows awareness of Al, and again demonstrates that Sam's eyes tend to show through the disguise of the physical aura. "I've never noticed before how many times you've been reincarnated," she says. When Sam protests he doesn't believe in reincarnation, Sybil replies, "You would if you could see all the souls I see in your eyes."

SAM BREAKS COVER: See "The Body Question."

NOTES: This is Tommy Thompson's first *QL* episode, and he maintains it was "hurt in the rewrite." Nor was he pleased with Jan Triska's performance as Laszlo. According to Phil Fondacaro, who played Big Mo, the role of the diminutive mud show owner was originally a larger and more sympathetic part. Indications are that the changes were made largely to keep Sam firmly center stage in the narrative, which originally portrayed Mo and Laszlo as close friends.

EPISODE 28: "Maybe Baby"

SAM'S CHRONOLOGY: 28

SAGA CELL: v. 3

FIRST SHOWN: 4/5/90 RESHOWN: 8/31/90

HAPPENED: 3/11/63, from somewhere in Texas, passing through Abilene and "Callahan, Taylor and Shackelford counties" to Clayton, New Mexico.

WRITERS: Paul Brown and Julie Brown

DIRECTOR: Michael Zinberg

GUEST STARS: Julie Brown (Bunny O'Hare, aka Thelma Lou Dickey), Jimmie Ray Weeks (Sheriff Barnes), Travis McKenna (Deputy Sutton), Cathy McAuley (Dr. T. Bean, the Veterinarian), and Charles Frank (Reed Dalton, alias Reed Cole)

GUEST CAST: Garret Pearson (Officer Montero), Maggie Egan (Margaret Cole), Carmen Filpi (Farmer), Ray Yount (Big Bob), Byrne Offutt (Leon), Eve Brunner (Madeline), Jay Boryea (**Buster**)

PLOT: Sam leaps in to find himself climbing down a ladder from a second floor window in the middle of the night, carrying a wicker basket. It is not until he and the woman who is urging him on (and calling him "Buster") are driving away in the truck that Sam learns there is a baby in the basket, named Christy.

The woman, Bunny O'Hare (née Thelma Lou Dickey) is a stripper at Girls A Go-Go, where Buster is a bouncer. Bunny says the baby is hers, and they're taking her to Christy's aunt in New Mexico where they'll be safe from the father, Reed Dalton. Unfortunately, Al and Ziggy have a completely different take on the scenario. Al says Bunny is lying. Reed is the father, but the mother died in childbirth, and Bunny is unrelated to them. That would make Sam and Bunny kidnapers. Reed and the sheriff are after them already. Another complication, as Sam discovers, is that the baby has asthma.

Their first stop is "at a Gunfighter to steam her," which turns out to be taking the baby into a steaming bathroom at a Gunfighter Motel. While there Sam gets Bunny to confess that she's not the mother. Reed lied about the mother dying in childbirth; the real mother, Margaret, is the person in New Mexico they are going to see. Bunny found out about her through some letters she found, and is determined to get Christy away from Reed's abusive behavior. Al still has his doubts. According to Ziggy, there is no Margaret Dalton in Clayton, New Mexico.

Despite the danger of getting caught, Sam insists on stopping for a car seat for Christy. While at the store they have a close call as the sheriff arrives, but they get away by buying a kid's hot rod outside the back door while the cops are out front.

Again at Sam's insistence, they stop to get Christy some medical attention. The closest thing to a doctor Sam can find on route is a veterinarian, and she's out of epinephrine even if she is willing to let Sam (who admits to her he's a doctor) prescribe the human dosage. In the end he settles

for coffee at a temporary measure, giving it to Christy for its properties as a bronchodilator.

They're almost to New Mexico by now, but they are out of gas and out of money. Bunny enters a talent contest at a bar, performing a striptease using balloons, and wins \$50. Al turns up and admits Bunny is telling the truth after all. Reed Dalton is an alias. Reed is wanted in New Mexico for fraud, and the mother's name is Margaret Cole. Sam and Bunny have to get to New Mexico! That's going to be a little difficult, because the sheriff and Reed have just caught up with them again. In the scuffle that follows, Sam grabs a gun and steals a police car, while Reed tears after them in a stolen Corvette. As they approach Margaret Cole's house, Bunny gets on the police radio and says, "We're kidnapers from Texas. Come and arrest us!" hoping that the police will arrest Reed instead. In fact they do arrest Reed when the cop on the scene recognizes him as the fugitive Reed Cole.

Having reached her goal, Bunny is reluctant to give the baby up, but Sam helps her to turn Christy over to her real mother. Then Sam leaps.

STOCKWELL'S SOAPBOX: Al says, "Disposable diapers haven't even been invented yet. I wish they would never get invented. They're lousy for the environment."

Later, Al is appalled at the quality of the infant car seats available in 1963: "I can't believe how primitive these car seats were in '63. Lookit; that's flimsy." Not an environmental concern, perhaps, but concern for the well-being of children is very much a Dean Stockwell trait.

SCOTT SINGS: Sam reluctantly joins in with his old acquaintance Buddy Holly singing "Maybe Baby" on the radio. Sam doesn't remember the words very well.

DEAN SINGS: Al sings "Pop Goes the Weasel" to Christy—and gets most of the words wrong. It's a wonderful moment anyway.

JULIE BROWN SINGS: Julie Brown (as Bunny) sings along to the car radio as it plays "My Boyfriend's Back," changing the lyrics slightly to fit their situation. It's not her best performance. She asks Sam to join in, but he doesn't. Later she pipes in on "Maybe Baby" with Scott and Buddy.

MUSIC NOTES: Other songs on the soundtrack include "Runaway" (Del Shannon), "Dancing in the Street" (Martha and the Vandellas), "True Love Ways" (Buddy Holly)—all on the car radio—and Billy Rose's "The Stripper" when Bunny does her bit with the balloons. "The Stripper" is reprised on the end credits.

BIO/SAM: Sam says, "I've never really been around a baby." Although he does have a younger sister, he would only have been four when Katie was born.

BIO/AL: Al makes a sock puppet for Christy. When Sam looks disparagingly at him Al says, "What do you look at me like that for? When I was a kid we couldn't afford puppets and stuff. *She* liked it." Later, Al says, "Sam, Bunny's done hard time," and then is forced to define his terms: "No, well, reform school. But look, back in the

orphanage we thought of that as hard time, okay?" Considering Al had a probation officer ("Leaping In Without a Net"), and ran away more than once, it is conceivable that Al has, by his own definition, done "hard time," too.

AL'S WOMEN: Al on strippers: "Hey, she's a stripper. Her whole act is a lie. I've got a lot of experience in this area. I knew a stripper named Velvet in Reno. Let me tell you, she—" Sam interrupts, insisting he believes Bunny. Al replies, "Well, I believed Velvet."

There's also a great bit when Al just misses catching Bunny's strip-tease act, which I won't spoil by repeating here.

THE BODY QUESTION: Al can't smell Sam's surroundings. As in "Another Mother" with little Teresa, the baby sees Sam as Sam and Al as Al. Not to belabor the point (again), but Sam must therefore be there to be seen, *n'est-ce pas?*

SAM BREAKS COVER: Sam tries to explain to the baby that he really didn't grow up with seven brothers and sisters as Buster did, and that he doesn't really know what to do to get her to stop crying. Unfortunately, explaining to an infant is like explaining to a dog: it may listen, but it's not going to understand the words no matter how sincerely said.

Later, when Sam asks Dr. Bean the vet for epinephrine for Christy, he tells her he knows the correct dosage. When Bean asks if he's a doctor, Sam says, "Well, I—it probably doesn't look like it, but yes I am."

NOTES: Julie Brown ("Miss" Julie Brown, not "Downtown" Julie Brown), co-wrote the episode and guest stars as Bunny. Best known for her MTV series "Just Say Julie," the film *Earth Girls Are Easy* and various quirky songs such as "The Homecoming Queen's Got a Gun," she is also Paul Brown's sister. Sort of throws a whole new light on the sister in Paul's "Runaway" episode, doesn't it?

EPISODE 29: "Sea Bride"

SAM'S CHRONOLOGY: 29

SAGA CELL: v. 3

FIRST SHOWN: 5/3/90 RESHOWN: 12/28/90

HAPPENED: 6/3/54, *Queen Mary* off New York City

WRITER: Deborah Pratt

DIRECTOR: Joe Napolitano

GUEST STARS: Beverly Leech (Catherine Farlington), John Hertzler (Weathers Farlington IV), James Harper (Vincent "Vinnie the Viper" Loggia), Patricia Harty, (Marion Farlington), Juliet Sorcey (Jennifer Elizabeth Farlington), Tony Maggio (Tony), and Louis Guss (Mr. Loggia Senior)

GUEST CAST: Co-starring: Ralph Bruneau (Head Steward), Kurt Knudson (Captain Sheffield); with Kent Phillips (**Phillip Dumont**), Rick Buché (Carlo Monte)

PLOT: Sam is in a stateroom on the *Queen Mary* as it sails out of New York harbor. A woman in an elaborate dress rushes in, hugs and kisses him, and then slugs him. He is

Phillip Dumont, and she is Katherine Farlington, Phillip's ex-wife. Katherine's father, Weathers Farlington IV, had the marriage annulled after Phillip ran out on Kate to think and was lost at sea. Dumont has finally returned after being shipwrecked on Bora Bora, only to learn that Katherine is about to wed Vincent Loggia, also known as "Vinnie the Viper." Al says that Vinnie is a crook, and that Dumont threw himself overboard over losing Katherine. But after conferring with Katherine's little sister Jennifer, Phillip's confederate in the scheme to get Katherine and Phillip back together, Al and Sam realize Phillip's death wasn't suicide. It was murder.

Sam tries to discuss the situation with Katherine, but she keeps avoiding him. She doesn't really want to marry Vincent, but feels obligated to do so because Vinnie has offered to buy out Farlington Nautical, the failing family business. Weathers wants her to do so, believing that Vincent is more reliable than Phillip, and that Katherine will learn to love Vincent just as Katherine's mother learned to love Weathers under similar circumstances.

Jenny procures a key to the First Class pool, and Sam tangos with Katherine until she agrees to meet him there at midnight to talk. As Sam leaves the ballroom, Vinnie and his "henchman he calls a best man" (as Jenny says), Tony, corner Sam and threaten to kill him if he doesn't stay away from Katherine. Sam refuses, and escapes by striking up a conversation about Phillip's sailing exploits with the Captain as the latter happens to pass by. Once he gets away from Vinnie, Sam tells the Captain what happened, and requests that he cable the New York police for Vinnie's police record.

At midnight, the couple meets at the First Class pool only to find it drained. Sam repeatedly asks Katherine if she loves Vincent, and she keeps ducking the question. She regrets not moving into the tiny apartment that was all Phillip could afford, and it's pretty obvious that she still loves him. But she feels she owes it to her family to marry Vincent anyway. Sam disagrees, saying, "Katherine, you have a second chance at happiness. Don't let it sail away again." As Sam leaves, Vinnie and Tony catch him..

The next day, Katherine and Jennifer are both worried about Phillip, who is nowhere to be found. Sam has spent the night dangling from a chain over the ship's garbage chute, and is about to be dumped into the sea with the ship's refuse. Coached by Al, Sam just manages to climb out again—but the wedding has already started. Katherine announces at the last possible moment that she can't marry Vincent. Surprisingly, Weathers backs her up in this decision. Sam rushes in, shirtless and stinking of garbage, and demands that the Captain place Vincent under arrest. When the Captain confines both Sam and Vincent to their quarters pending an investigation, Vincent and Tony get violent—and Sam and Weathers deck them. Katherine hugs Sam despite the odor, Al announces that Phillip and the Farlingtons live happily ever after, and Sam leaps.

KISS WITH HISTORY: Sam acquaints Vincent with the phrase "making me an offer I can't refuse"). Also Mrs. Margaret Thatcher is paged on board the *Queen Mary*.

STOCKWELL'S SOAPBOX: Al is extremely irate about the practice of dumping the ship's garbage in the ocean. "It's poisoned. No thought about future generations, just lousing up the ocean. Everybody depends on the ocean." And later: "Do you realize that by the year 2000, there's gonna be 18 billion tons of waste polluting the waters of this planet? And that's not including China!" One has to wonder why that figure doesn't include China, and whether the Yangtze has big pollution problems as well.

SCOTT DANCES: Sam and Katherine do one of the sexist tangos in the history of television—including cable! Sam also does a wonderful little reprise involving a chair, a rose, and a martini glass.

MUSIC NOTES: The character known as Carlo Monte sings "Look Over Your Shoulder." Can anyone identify the name of the tango?

BIO/SAM: Sam speaks French, and can correctly identify Gilbert and Sullivan lyrics.

BIO/AL: As in "Star-Crossed," Al shows familiarity with English Literature, particularly love stories like *Wuthering Heights* and *Romeo and Juliet*.

Al remembers enough Italian to call Vinnie a "jabon," but not enough to remember what "jabon" means.

AL'S WOMEN: Considering which episode immediately follows this one, we've got some serious foreshadowing here. When Sam says that "People don't jump off a ship for unrequited love," Al replies that they might "for true love." Al says that true love "only happens once in a lifetime, and you have to be lucky." Sam gets a little sarcastic at this, mentioning "the sheer volume of attempts" Al has had. Al replies with equanimity: "Yeah, all right, I had good odds, and yes, for one brief moment it happened to me." Although he does not mention her by name here, Al is talking about his first wife, Beth.

SAM BREAKS COVER: When Vincent asks, "Why does that sound like you're not gonna go away?" Sam replies, "Because maybe...I can't." It's easy to forget sometimes that Sam can't walk away from the situation he leaps into. Like it or not, he's got to finish the job to leap. Fortunately for both Sam and the people around him, helping people comes naturally to him.

NOTES: Deborah Pratt once called this episode "fluff." This is not to demean "Sea Bride," but to point out that her range as a writer covers not just "heavy," dark stories like "Black and White On Fire" and "Dreams," nor "issue" stories like "The Color of Truth," and "What Price Gloria," but also lighter stories like this one.

EPISODE 30: "M.I.A."

SAM'S CHRONOLOGY: 30

SAGA CELL: v. 3

FIRST SHOWN: 5/9/90 RESHOWN: 9/14/90

HAPPENED: 4/1/69, San Diego, CA

WRITER: Donald P. Bellisario

DIRECTER: Michael Zinberg

GUEST STARS: Jason Beghe (Sgt. Roger Skaggs), Susan Diol (Beth Calavicci), Norman Large (Dirk Simon), Dan Ziskle (Tequila or Sgt. Riley), Pat Skipper (Tequila or Sgt. Riley)

GUEST CAST: Co-starring: Sherra Pecheur (Carol Simon), William Shockley (Boner), Gregory Millar (Pusher), Letecia Vasquez (Rosalie). With: Cyndi Strittmatter (Hippie Girl), Javi Mulero (Taco Man), Rob Mendel [2nd Asst Director] (Hippie Guy), Doug Bauer (Jake Rawlins)

PLOT: Sam finds himself in an alleyway, dressed like a prostitute and with a cigarette dangling from his mouth. His initial chagrin at being a woman again turns to sudden terror when two drug dealers burst out of a doorway, correctly deduce that he's a "narc" and start shooting at him. Sam has a walkie-talkie and a gun in his purse but is too disoriented to use either one. Instead he dives for cover until his partner, Detective Roger Skaggs, and other reinforcements arrive to apprehend the crooks.

Sam learns he is Jake Rawlins, a rookie detective in the San Diego Police Department, who was in drag as part of the stake-out. When Skaggs realizes Sam froze and didn't use his gun, he first covers for Sam/Jake and then tells a story about the same thing happening to him in an ambush in Vietnam, which involved a naked baby on the trail.

Back at the police station, Sam undergoes a "hazing" from his fellow officers (lingerie in his locker), and comes through it admirably as Al looks on. Al tells Sam that he's here to prevent a woman with an M.I.A. (Missing in Action) husband from remarrying a lawyer named Dirk Simon whom she will meet that very afternoon. The M.I.A. is still alive, and in the original history he came home to an empty house, Beth having long-since gone off with Dirk.

Somehow Sam gets Skaggs to go with him to the Marina, where Beth is destined to meet Dirk. Beth (whose last name is Calavicci) has a flat tire, and is in tears when Dirk approaches and offers to help. Sam breaks in on them and insists on changing the flat himself. Sam and Skaggs both pretend to be conducting a police investigation, Sam of Dirk and Skaggs of Beth. When this ruse is discovered, Sam apologizes and rushes off, feeling both guilty and frustrated.

"Something about this leap doesn't feel right," Sam later tells Al. Al replies that it is right, and that Sam should trust him. Obviously upset, Al explains to Sam why he is so emotional on the subject: "I was an M.I.A. And my wife thought I was dead. And, by the time they got word to her that I was alive, she had remarried and then disappeared. And I don't want that to happen! To her husband." Al goes on to say that Beth is at a particularly vulnerable moment in her life. She's a nurse, and a patient she cared about has just died. If Sam can see her though the weekend, and keep Beth and Dirk apart, and say the right things to remind her

how much she loves her husband, then maybe she will still be there when her husband gets home in 1973.

Sam finds Beth at the Marina again, just as Beth is about to accept a dinner invitation from Dirk's mother, whom she just met by chance. Seeing Sam approaching, Beth declines the woman's invitation. Acting on Al's suggestions, Sam gives her calla lilies and takes her to a taco stand. There he explains that he saw Beth upset over the tire, and that he has a soft spot for women in trouble. He knew her name because he ran a check on her licence plate, and he backed off because he realized she was married and felt guilty for trying to pick her up. Beth accepts the explanation.

Al is hanging around at Beth's house, but disappears as soon as Sam arrives. Beth tells Sam about the death of her burn victim patient, and ends up crying on his shoulder all night. The next day, Al is shocked that Sam spent the night, but apologizes when he realizes Sam didn't sleep with her. Al looks like he hasn't slept or shaved in two days. He certainly hasn't changed his clothes. Al wants Sam to abandon Jake's job in favor of keeping Dirk away from Beth. When Ziggy reports that Beth and Dirk are together at the bungalow (having met by chance at an outdoor café), Sam reluctantly takes a sick day and goes over there.

Meanwhile, Skaggs gets a tip which is called in by the Rosalie, an unwed mother and semi-girlfriend to one of the drug dealers Skaggs shot at in the alleyway. Since Sam isn't there, Skaggs goes alone to meet with her in a Hispanic bar.

Sam gets to the bungalow just as Dirk is leaving, and offers to take Beth across the border "for a real Mexican dinner." As Beth changes her clothes, the subject of her husband comes up, and she casually gestures at a photo of him on the mantelpiece. The photo is of Al.

Sam apologizes to Beth and rushes out to confront Al, who is hanging around outside. "You know the rules, Al. We can't change our own lives." Al first pretends not to know what Sam is talking about, and then claims that the odds of Sam getting Beth and him back together are "real good." Finally he says that Beth is the only woman that he ever really loved. He lost her, but Sam can get her back for him. Sam replies, "God, Al, I wish I could. But I can't. And no one knows that better than you." Now that he realizes Al has been trying to manipulate him, Sam wonders what he's really there to do.

Skaggs arrives at the bar, and sees Rosalie's baby sitting unattended on a table. As in Vietnam, he freezes, knowing it's an ambush but staring at the baby. The pushers pull their guns—and Sam walks in with a shotgun and blows them away. Skaggs rushes over to comfort the crying baby.

Now that he has saved Skaggs, and still hasn't leaped, Sam theorizes that Al is being given a chance to see Beth one more time. Reluctantly, heartbroken that he can't touch her or make his presence known, Al goes in and talks to her. When he says something funny, she laughs—but she can't really hear him. Putting on Ray Charles' "Georgia On My

Mind,” Beth dances with her memory of Al, and the real Al—or rather a hologram of him—dances with her, almost touching her. Finally, he does his best to kiss her on the forehead—and then disappears as Sam leaps. “Al,” Beth says, and bursts into tears.

WHY HAVEN’T I LEAPED? “Why am I still here?” Sam asks as he sits uncomfortably in a public park, dressed as a guru as part of a stake-out. Al replies, “You’re here because you didn’t stop Beth and that sleazebag attorney from getting together!”

Later, Al comes up with a variation: “Well, now that they’re okay, how come we’re still here?” Sam replies, “Well, I think that maybe, uh, *He’s* giving you a chance to see her before we leap.”

SCOTT SINGS: Sam whistles and sings a quick snippet of “I Heard it Through the Grapevine” (the Marvin Gaye version of which is apparently playing on a car radio) in an attempt to avoid answering Beth’s question about how he knows her name.

DEAN DANCES: Al’s speech to Beth during The Righteous Brothers classic “Unchained Melody” is more moving than *Ghost* could ever be. Combined with Al dancing with Beth to Ray Charles’ “Georgia On My Mind,” the scene is one of the most moving in the entire series—what should have been an Emmy-winning performance for Dean Stockwell.

MUSIC NOTES: Along with the aforementioned songs, the episode includes Otis Redding’s “Sitting On the Dock of the Bay” (from the end of the second meeting at the marina into the taco scene), “This Guy’s In Love With You” by Herb Alpert (as Al hangs around Beth’s house), and the Supremes’ ironic (in this context) “Someday We’ll Be Together” (as Sam is about to see the face in the photo). **INSIDE JOKE:** One of the drug dealers is called Boner; the other one is called Tequila in the script. The Tequila and Boner of “M.I.A.” are a far cry from the Tequila and Bonetti of the show that was eventually renamed *Street Dogs*, but still it’s a prime example of recycled Bellisario character names, joining such names as Gooshie/Gushie (depending on the show), LoNigro, Dr. Berger etc.

BIO/SAM: Sam professes not to believe in the Devil.

BIO/AL: First time we hear Al’s last name (Calavicci). Al was married to Beth in ’61, and was a pilot in Vietnam for two tours of duty. He was shot down in the Highlands circa January, 1967, and was held near Cham Hoy (spelling?) “in a tiger cage that was too small for you to stand up in, and too narrow for you to sit down in.” He was repatriated in 1973—but Beth was long gone by then.

Al professes to believe in the Devil.

See below for what Beth has to say about Al.

AL’S WOMEN: Although it is not confirmed directly here, according to the writers’ guidelines Beth was Al’s first wife. Al says, “Beth was the only woman I ever really loved...the only one I wanted to grow old with. That’s why all my marriages didn’t work out after that. If you’re lucky,

you get one shot at true love—and Beth was mine.”

Beth has very different perspective on their relationship. She says of Al: “Flying was his first love, the Navy was his second, and I guess I was his third. But I knew that when I married him. He didn’t believe in dragging kids from duty station to duty station. He didn’t understand what children would have done for me while he was gone. In the eight years we’ve been married, between Sea Duty and T.D.Y. assignments, we’ve actually lived together less than two. And when he left for ’Nam for a second tour, I almost divorced him.” She did not do so because “You don’t divorce a man who’s flying off to fight a war.” By April, 1967, Beth feels that the term “missing in action” is “just a euphemism for dead.”

THE BODY QUESTION: Sam spits out the cigarette that’s in his mouth as he leaps in. Is that his own aversion to tobacco (previously seen in “Camikazi Kid”) or does Jake not like tobacco, either? After all, Sam did smoke cigarettes in “Play It Again, Seymour” and a pipe in “Star-Crossed.” Or was it simply the shock of finding it in his mouth unexpectedly?

SAM BREAKS COVER: To get to the Marina at the same time as Dirk, Sam has to tell Skaggs he knows a woman named Beth whom he’s never met will have a flat tire at the Marina, and that she will be in trouble if a lawyer who will also be there is allowed to fix it. “You’re looneytunes, Jake,” Skaggs says, but Sam is proven right. Later, when Sam says he’s “always had a soft spot for women who are upset,” it has the ring of truth.

NOTES: Okay, be honest. Didn’t you have a pretty good idea of what was going on in this episode from the moment you saw the ad the week before? I know that some people were genuinely surprised when Sam saw Al’s picture, but even so, for the sake of suspense NBC should not have used an ad that said, “Al wants Sam to break the rules.”

The old photo of Dean Stockwell (Al) is courtesy of Dean’s old friend Roddy McDowall, who was a star of Don Bellisario’s *Tales of the Gold Monkey*. Season finale.

In light of what we deduce from “The Leap Back,” that Sam did manage to get Donna to marry him by changing her past in “Star-Crossed,” not to mention the fact that Sam manages to save Tom in “Vietnam,” it doesn’t quite seem fair that Sam can’t fix things up for Al, too. Oh, well. As it is, one wonders whether Beth thought she was dancing with Al’s ghost, and took that as confirmation that he was dead. Not being a small child, crazy, or close to death, she can’t actually see him, but from her reactions it seems likely that her state of mind is such that she feels his presence to some extent. From her limited point of view, what could Al’s presence be but her dead husband’s ghost saying goodbye? Al would have lost her anyway, but the possibility that his dancing with her further confirmed his life without her adds to the heartbreak of the scene.

NEXT ISSUE: Season Three, Part One. ✂

OTHER VOICES IN QUANTUM LEAP FANDOM

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

FAN CLUBS:

Quantum League International, founded Jan-March 1990, now has members in US, Canada and England, with the highest concentration in the Toronto, New York, and Chicago areas. \$15 annual membership (US/Canada; \$20 elsewhere; U.S. funds please) includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contests, meetings and parties. Quantum League International, 22 Chalk Farm Drive., Toronto, Ontario, Canada M#L 1L2. Please note new address.

The Scott Bakula-Dean Stockwell Fan Club: Fully sanctioned fan club for Scott and Dean. \$10.00 (US/Canada; overseas \$15) per year includes a newsletter, *Double Vision* (including copies of Scott and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Always interesting, the recently-renamed newsletter just keeps getting better with each new issue, and some of its articles are written by PQL members. Make check or money order payable to Sue Hernandez and send with name, address, phone number and date of birth (!) to Terry Spencer, 11280 W. 20th Ave. #52, Lakewood, CO 80215.

FANZINES / NEWSLETTERS:

Leapin' In: Theoretically a one-sheet newsletter, this excellent monthly QL news update is published by Indiana LPO (and Whoosier Network person) Linda Cooksey. We said last issue that the postage and printing costs will probably keep Leapin' In short on page count, but in fact their November (or was it October?) issue also included several pages on the conversation at Scott Bakula's table the night of the VQT convention. Don't expect miracles like that every time, but even at two pages per issue, \$6.00 per year for timely updates on QL news is a very good deal and a much-needed service. Send \$6.00 check or money order payable to Linda Cooksey, 304 Bluff St., Crawfordsville, IN 47933-1232.

The Imaging Chamber, the groundbreaking QL letterzine, is still the biggest, most fascinating zine for fans who like to analyze the show and what it means to them (and don't we all!). More important, other than Prodigy and Usenet it's the forum for QL fandom at large, with letters from the editors and subscribers of virtually every other major QL publication. The first five issues are only \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript as well as guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. More recent issues (#6 on, currently up to issue 8) are \$4.50 per issue, and still well worth it. Later issues contain primarily letters and fanzine reviews. The zine is sometimes a bit slow at coming out, but then that's getting to be par for the course for most of the QL publications, isn't it? Check or money order to Kitty Woldow, 6436 Simms St. #105, Arvada CO 80004.

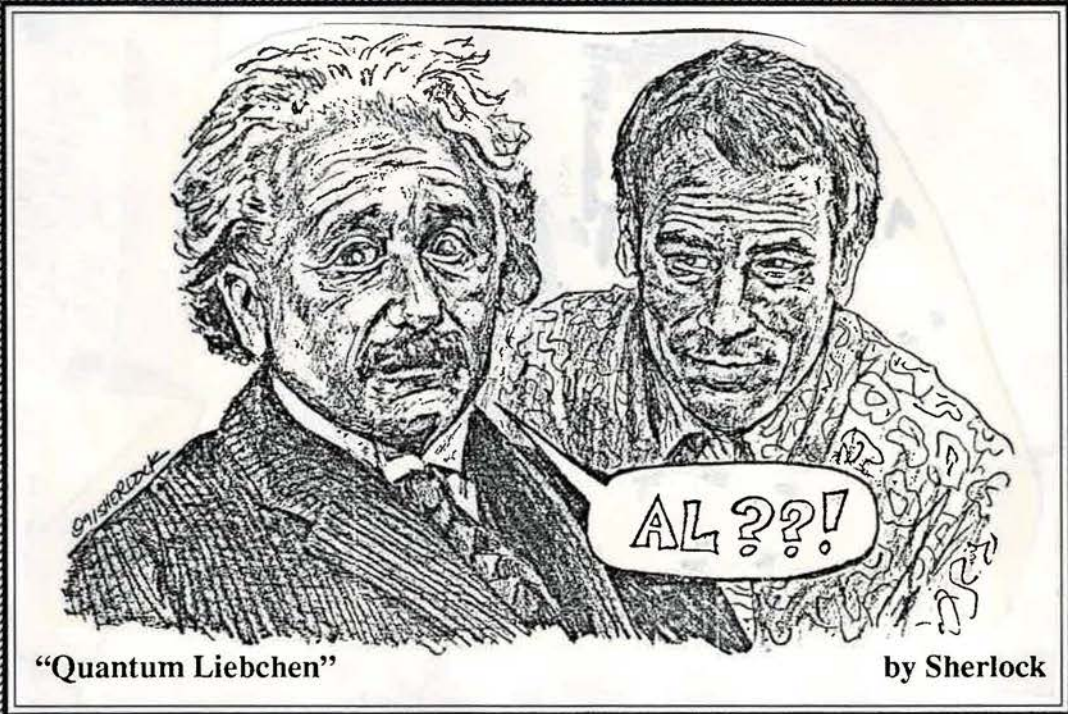
Quantum Quarterly is still the best reference source for what's going on with *Quantum Leap* and its stars. Probably the most widely-read QL newsletter/zine. Q2's editor, Christina Mavroudis, also heads up the Committee For A Dean Stockwell Star, and has been the key figure in setting up Leap Weekend this February 29th, coordinating the efforts of many fans and serving as the primary liason with publicists, actors, Creation and Belisarius staff. Somehow she and publisher Jim Rondeau still manage to put out their excellent newsletter, usually more-or-less on time! Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to Jim Rondeau. Send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130.

MISCELLANEOUS INFO:

It's never too late to put more letters on "Mr. Little's" desk! Project Keep Quantum Leap has all the details on where and how to write to the network as well as to the show's current sponsors. For the current sponsor list and other useful info, send a self-addressed, stamped envelope to **Project Keep Quantum Leap**, Mary Schmidt, 6713 Schroeder Rd. #2, Madison, WI 53711. See also *Leapin' In* for monthly listings of primary sponsors. A letter to NBC thanking them for showing "Running For Honor" wouldn't hurt, either!

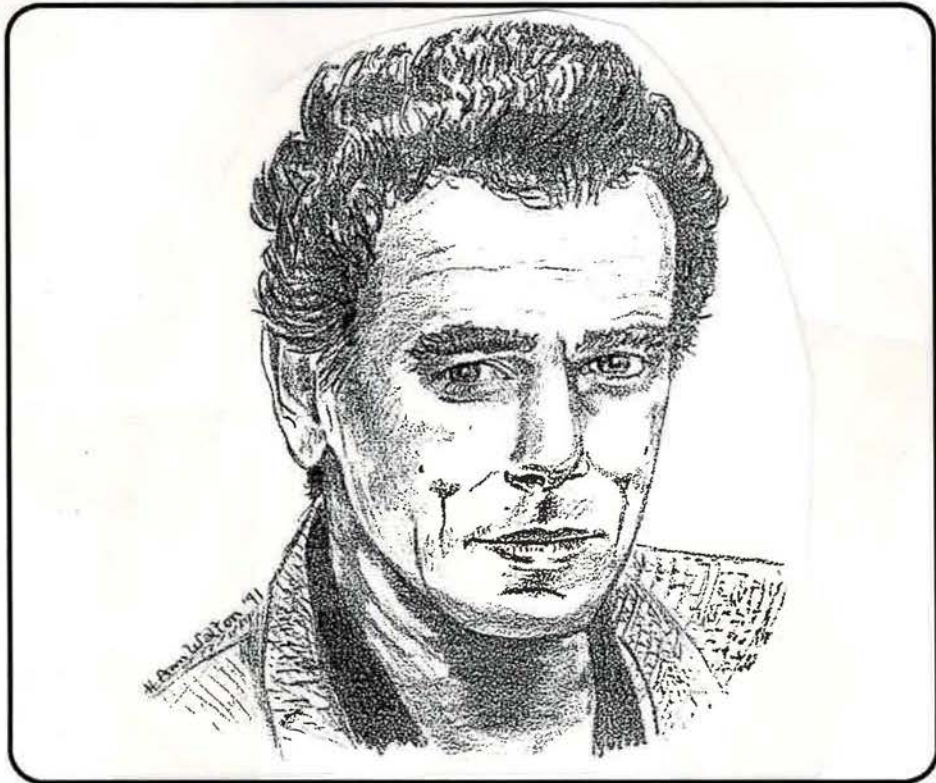
The QL Swap Shop: Got something other fans are dying to see? Dying to see something other fans have got? Let Joan Dodson match you folks up! The Swap Shop is trying to accumulate all known books, newspaper and magazine articles, get in touch with everyone with really good pictures they've taken of Scott and Dean, etc. If there's anything Leap-related you're looking for, Joan and Kris will try to put you in touch with someone who has it! Please note, however, that Swap Shop is not a tape-dubbing service for people with nothing to trade! Due to the volume of video requests received, and the lack of people with time and equipment to fill such requests (not to mention copyright!), we strongly suggest that people contact other local fans first for their video-trading needs. It's both more fair and more fun that way! Contact: Swap Shop, c/o Joan Dodson, 17235 N. 2nd Place, Phoenix, AZ 85022 No replies without SASE..

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



“Quantum Liebchen”

by Sherlock



Dean Stockwell

by H. Ann Walton