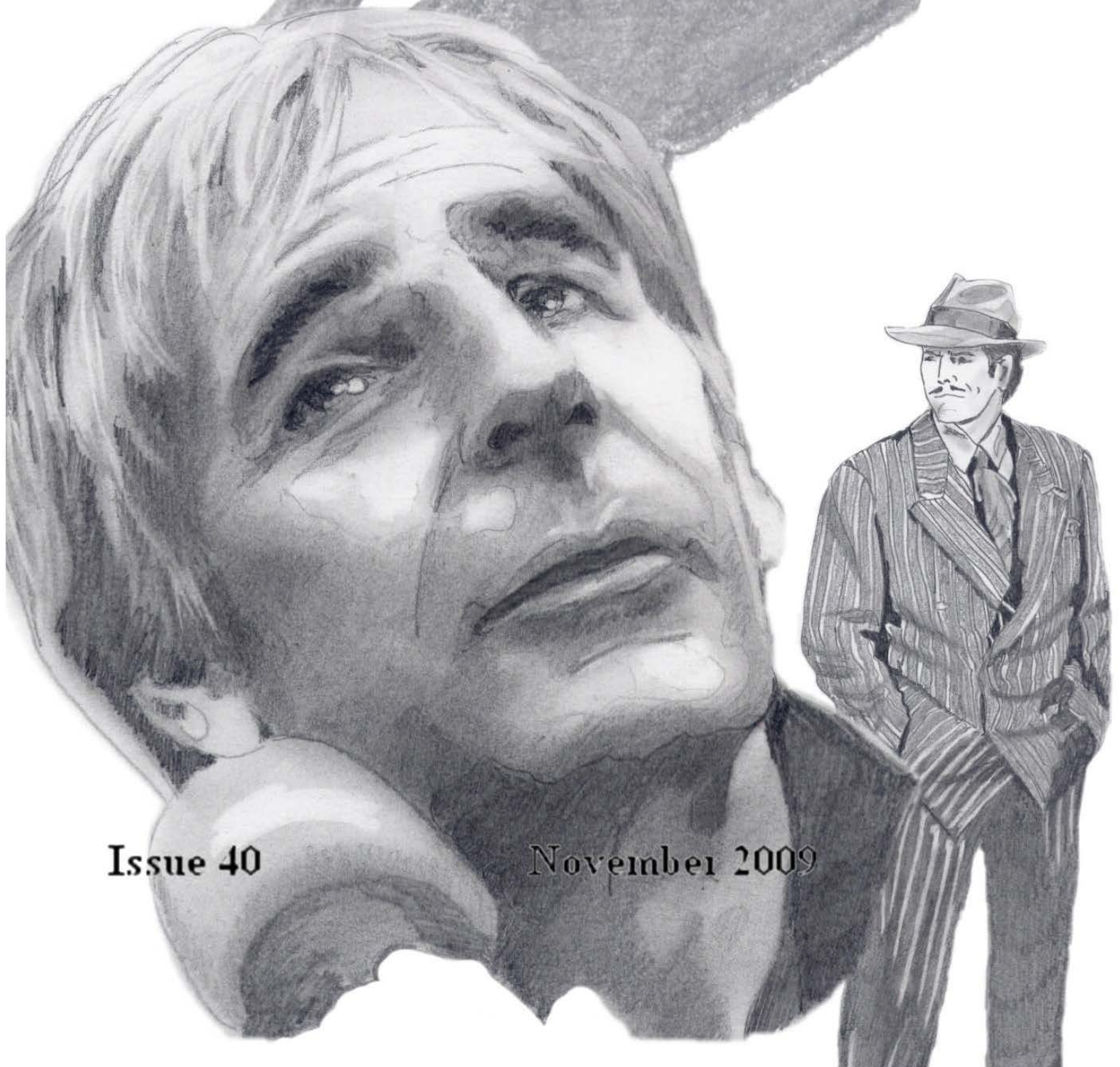


The Observer

From the Files of Project Quantum Leap



Issue 40

November 2009

CONTENTS

Scott Bakula on Directing Interview by Maryse Worrallo.... 3
Close Encounters at *The Informant!* Premiere and 5
 An interview with **Matt Damon** by Barbara Pilnick ...7
A *Guys and Dolls* Weekend by Jo Fox..... 8
London Film & Comic Con, July 2009:
 Memories by Gianna Lammering..... 12
 Scott Bakula's Q&A transcribed by Pippa Parry 14
Meet Laurence Guillard Interview by Cynthia Jotim..... 20
Catching Up With Scott Bakula's Television Career
 by Jo Fox..... 22
Catching Up With Rick Faugno and Andrew Samonsky
 by Jo Fox..... 24

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

TNT's *Men of a Certain Age* Cheers on Runners in the NYC Marathon



Having heard TNT was going to be promoting *Men of a Certain Age*, their newest original series, Lisa Montalbano (above left), Barbara Pilnick, and Helene Kaplan (r) were at the NYC Marathon on November 1. Stationed at the mid-point of the course were members of the TNT cheering crew (wearing white T-shirts in the background), displaying a super-size banner and hand-held posters, and handing out postcards.

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On Our Cover

Laurence Guillard's drawing of Scott on the cover's left half is one she made from one of her photos taken at the London Film & Comic Con; the figure on the right is of Scott, dressed as Nathan Detroit in the Hollywood Bowl's *Guys and Dolls In Concert*; and the shadow lurking in the background is from the original poster for *The Informant!* Many thanks to Laurence for her inspired artwork. Get to know her and her work better starting on p. 20.

Dean Stockwell in *The Plan*



The Cylons are back

In two new exclusive interviews, Dean speaks about his role in *Battlestar Galactica: The Plan* and his own plan for the future. The interviews coincide with the Direct-to-DVD release, which delves deeper into the infamous plot of the Cylons. Two of the Cavils, both played by Stockwell, are central figures in *The Plan*. The DVD, also available in Blu-Ray, is on shelves and online now, and the (edited) television premiere is slated for SyFy Network and Sky One (in the UK) in 2010.

Check our website www.projectquantumleap.com for links to both of these interviews and an initial review of the DVD.



QUANTUM LEAP

**2009 CONVENTION
4-DISC DVD SET**

The Leap Back 2009
Quantum Leap Convention
March 27-29, 2009
Hollywood, CA

\$30⁰⁰ Suggested Donation to Starlight Children's Foundation
Includes Shipping

Over the last few months, the Leap Back Committee has been working diligently to edit together as much footage as possible to create a DVD set that will bring the fans of *Quantum Leap* a unique opportunity to experience the best of The Leap Back 2009 Convention that was held in Los Angeles from March 27 to March 29, 2009.

The Leap Back 2009: A 20th Anniversary Quantum Leap Convention DVD set is now available by scrolling to the bottom of the Starlight Children's Foundation donation page: www.starlight.org/onlinestore/ For a donation of \$30, you will receive the complete DVD set of the convention with 100% of the proceeds going directly to the Starlight Children's Foundation. On the donation page there will also be the option to donate even more to this wonderful charity, if you are able.

The four-disc set contains nearly thirteen hours of material from the Convention. Discs are dual-layered (not double-sided) to accommodate all of the footage. (Please be sure your equipment will play dual-layered discs before you order since refunds or exchanges will not be possible.) ONLY Region 1 (NTSC format, North American Region) will be available, since most European players are multi-regional.

There are only a limited number of DVD sets available, so place your order as soon as possible!



A fine time was had by all

The set includes nearly **13 hours** of material from the convention weekend, including the following:

Scott Bakula and Don Bellisario chatting about *Quantum Leap*;

Dean Stockwell calling in to talk to Scott and Don while they are on stage;

Scott Bakula and Velton Ray Bunch performing "Somewhere in the Night" for the first time at any convention;

Scott Bakula and Jay Schwartz in a *Quantum Leap* Trivia Challenge;

Deborah Pratt talking about *Quantum Leap*;

Seven panels of guest stars reminiscing about the show, including actors, directors, producers, and writers; and

Snippets of other highlights, including the two parties, the *Quantum Leap* costume contest, the fan trivia contest, the charity auction, and much more!

The Starlight Children's Foundation and Directors of The Leap Back 2009, Inc. hope you enjoy this DVD set. It has been a pleasure working with all of you. Finally, they would like to thank you for making it possible for a contribution of \$37,520 to go to this worthy charity.

ADDITIONAL CONSIDERATIONS

The Starlight Children's Foundation will be responsible for the distribution of the limited supply of DVD sets. Your purchase of this DVD set is considered a donation (Fed I.D. #95-3802159), and refunds or exchanges will not be possible. As exceptional as this offer is, please be aware that there may be occasional changes in the sound quality or picture of the recording, due to the original tapes being affected by the sound feed. The faults include a break-up of the video along the right side of the screen or a green line along the bottom, but these problems do not exist on all panels. These do not constitute a defect in the DVD set and should not affect your viewing enjoyment.

SCOTT BAKULA ON DIRECTING

By Maryse Worrallo

Reprinted with permission from The Leap Back 2009, Inc

Photos courtesy of Jay D. Schwartz

Last spring, members of the Leap Back committee managed to track down Scott and ask him about his opportunity to direct three episodes of *Quantum Leap*—the fourth season episodes “Permanent Wave” and “Roberto!,” and the fifth season episode “Promised Land.” Questions were compiled by Anita Balestino, Gail Erickson, and Maryse Worrallo, and on March 9 of this year, Scott reported back just in time to have his remarks included in the commemorative brochure for The Leap Back 2009 convention. Thank you to Maryse and the convention committee for allowing us to reprint his remarks in their entirety.



Question: As you take a very keen interest in much of the creative processes that go on behind the camera, how much easier did that make directing “Roberto!,” “Permanent Wave” and “Promised Land?”

Scott: *What made directing easy and fun for me was my relationship with all the creative groups and the crew. I knew everyone so well and trusted them all to do their jobs as beautifully as they always did. I had the added advantage that they were all pulling for me; they had my back. This allowed me to fully focus on the script, the actors and my shots.*



Michael Watkins, Director of Photography, with Scott on the set of “Hurricane,” just prior to “Permanent Wave,” Scott’s directorial debut

Question: How much about directing would you say was intuitive for you? Were other directors working on *Quantum Leap*, such as James Whitmore, Jr. and Micheal Zinberg, an influence on your own work?

Scott: *I approached directing from an actor’s viewpoint, in other words, how could I best tell the story, make each scene work and each actor comfortable and a part of the creative process. There is an unspoken rule (that most actors follow) that actors don’t direct other actors on the set, so there was a part of me that felt like we had bypassed the director, allowing a direct give and take with the guest actors and I loved it. It felt very freeing. Don’t get me wrong, nothing can replace the perspective of a good director, and I would say that my work as an actor in the three episodes I directed was somewhat distracted, but I learned a lot. It made me grateful when Jimmy Whitmore, Michael Zinberg and our other regular stable of directors would show up and do their thing.*

Question: As an actor/director on three episodes of *Quantum Leap* and with all the pre-planning, editing and having to liaise with many people and departments, how much longer and harder did that make your daily schedule over that of being actor only? How much easier did working with a team you knew, and who knew you so well, make the whole process?

Scott: *Directing one episode spanned the shooting of three episodes: The one before (for casting, production meetings, budget considerations, script consultation, location hunting etc.) all planned around my shooting schedule, which was every day. Then came the actual episode I was directing, which meant shooting all day, preparing for the next day after work and during lunch, dealing with the pressures of schedules and overtime and weather and 100 other variables. I remember one night being on the stage all by myself very late, planning my shots for the next day, the only light was from a single light bulb, and it was very, very quiet. All of a sudden I heard a noise that startled me and I said a very tentative, “Hello?,” but got no answer back. I heard the noise again, closer this time and I started to get a little spooked, but I got up the nerve (just like in a bad horror movie) to go see who was making the noise. I crept*

out of the little bedroom set I was working in and came face to face with a huge raccoon and his family. To say it got my heart racing would be an understatement! They were kind enough to let me go back into the set, and later I watched as they climbed the stairs and disappeared into the roof. Then I got the heck out of Dodge! And finally, during the third episode, I was editing and putting my director's cut together; if you didn't get in there fast, Don would grab it (he is a master in the editing room). My ego was such that I wanted my shot first, to show Don I could do it. Thank goodness I had Dean and my crew around through those three transitions to keep me going. Because as much fun as it was, it was also extremely grueling.

Question: Were you always open to the unexpected and to the advantages they could give you? I have heard that Dean likes to improvise; did that make directing him more difficult or did you allow for that, knowing him as well as you do?



Scott: *Any time you are surprised by something that happens that is organic to a scene, it is a good thing. It often can lead everyone into a new direction or interpretation. Dean loved to surprise and he was impossible to second guess. He was very gracious to me (only when I was directing!), but he obviously*

knew more about everything than almost anyone on the set. I asked him early on if he would direct some shows, and without hesitation, he said, "Too much work!" Plus he was early on in his obsession with golf. Many times we had trouble getting him off the course to come to work. "I'm on fifteen. Can't you stall a little...?"

Question: What did you find most difficult about directing as a whole, and what did you enjoy most?

Scott: *The hardest thing was being in front of the lens and wanting to be watching the scene the same time, and being in the scene with another actor and not watching their performance. Even though we jury rigged a playback system, I rarely took the precious minutes to look at it. I had to trust my camera operators and director of photography that we had the shot and move on. The best part for me was getting to work directly with the other actors, collaborate with them, all in this very safe place that the crew held for all of us.*

Question: Were there any scenes shot for any of these episodes that didn't make it off the cutting room floor, and if so, how do you decide what to lose, especially if they are scenes that move the story along but there just isn't the time to include them all?

Scott: *Whenever you are cutting for television (and you are always long!) you first have to serve the story. Then you have to leave all of Dean's great comedic bits in. Then you give it to Don and he does the last objective cut. I think it's hard, when you have poured your heart and soul into an episode, to always know what has to go. And there is this ego part of you that can just love everything you shot. You always hand the show over a little long so that Don has something to work with and you give him something to cut, since he's the boss. All the while you are secretly hoping he cuts and trims the same things you want him to cut. Don was always very generous to me and my cut.*

Question: You hear of actors being notoriously fragile people. As an actor did that make directing other actors an easier task, especially the young actors? And was it easy to get things back on track after having jokes and diversions? Were there ever any unavoidable delays such as the weather?

Scott: *Every actor is unique (as we all are) and brings their own way of working and being with them. As I've said before, what attracted me to this business (primarily the theater) was the opportunity to work with all kinds of people in an intimate way. I love actors and it was a privilege to direct them and be allowed to get involved in their process. Our set was almost always loose and easy, and hopefully comfortable, for the guest actors who quite often had huge parts. We wanted them to feel relaxed and safe enough to do their best work. It was a great opportunity to get to direct in that environment, and I remain grateful to Don that he trusted me to have a go.*



Behind the lens on the set of "Promised Land"

CLOSE ENCOUNTERS AT THE PREMIERE OF *THE INFORMANT!*

By Barbara Pilnick

With exclusive photos by Barbara Pilnick

Lisa Montalbano and I attended the New York premiere of *The Informant!* Tuesday evening, September 15, at the Ziegfeld Theater in Manhattan. Helene Kaplan was still on her *Outback Adventure*, but she was with us in spirit.

We were very fortunate to be allowed to stand with the professionals lining the red carpet, since all other fans were confined to an area across the street with a view only of the stars' backs. Lisa and I were told to stand at the end of the line of the still photographers. We, with our instamatic and basic cameras, were sandwiched between the professional photographers (with their cameras that cost thousands of dollars) and the *Entertainment Tonight* crew.

We were told that George Clooney was attending, since he had a hand in producing the movie. We never caught a glimpse of him, however, since he did not walk the red carpet. We also heard that the real Mark Whitacre was present, but we didn't recognize him until afterward when we checked our photos.



Mark Whitacre (l), on whose life *The Informant!* is based, with his wife, Ginger, chatting with Scott and Chelsea before the show

You can imagine the excitement as the stars started to arrive and walk the red carpet under the spotlights. Scott, Chelsea, Jay and Scott's agent arrived in the middle of the pack. Everything was quite orderly but in a manic state at the same time. As each star arrived, they were first met by all the still photographers, stopping and posing for those pictures that we love to download online. At first it was

Scott together with Chelsea, and then Scott was asked to pose alone. It was the same process with everyone: first they pose straight ahead, then to the right, then to the left, then move down the line a few feet and do it all over again. The photographers all yell out, asking the stars to pose this way and that way, and "Just one more" and "Over here!"

Once each star runs the gauntlet of still photographers, they then start the line of broadcasters, with *ET* being the first in line. Each star then makes their way slowly down this line, doing a brief interview at each station. For this, Scott was on his own, as his little entourage stayed a bit behind him. *ET* was asking each star to say the line "And whose side are you on?" but we're not sure that Scott participated in that.



Scott and Chelsea on the red carpet for the NYC premiere of *The Informant!*

Of course, the biggest excitement occurred when Matt Damon, who arrived last, walked the carpet. I was never personally a fan of his, so I knew little about him, but now I certainly have a lot of respect and admiration for the guy after that night. He is extremely accommodating, very environmentally active, and seems down-to-earth.

Once Matt passed by our station, we were then allowed to leave our spot with the still photographers and join the end of the line of broadcasters before Scott finished up with his string of interviews. When we arrived at that spot, Scott, coincidentally, was in the middle of answering a question about *Quantum Leap* fans, and he told the reporter that, in fact, there were a couple of *QL* fans behind her at this moment, adding "And I'm not kidding." Very cool. We also heard him mention the 20th anniversary convention a number of times during his interviews.

Once Matt Damon approached our new spot in the broadcasters' line, everyone was informed that the movie was about to start. So Matt was escorted away into the theater, but we were told that he would return. We didn't believe it since there were only about three people left, but within ten minutes he actually did emerge from the theater and headed back over to the few of us that remained along the red carpet. The woman who was acting as Matt's handler asked us who we were at that point, and we explained that we were really nobodies.

But when Matt finished his other interview and approached us, she introduced us to him as Scott Bakula fans and told us to ask our question. We were actually able to conduct a private little interview with him (see next page) and it was totally about Scott! Suffice it to say (as if there were any doubt), it's all good.

So once our time was up with Matt, we were then allowed into the theater even though the movie had already started. The theater was dark and packed full, but we were fortunate to find two aisle seats in the balcony. We had no idea where the movie's stars had been seated, but we were happy to be able to see most of the movie. The audience was enjoying the movie immensely with lots of laughter and applause. They "got" it and seemed to thoroughly enjoy the movie, as did Lisa and I.

Once the movie was over, the stars were escorted out of the theater and straight into their waiting cars, mostly SUVs. Matt stopped to sign autographs for fans, but I think he's the only one who was able to do this. Scott's car wound up being so full that Chelsea had to sit on his lap for the ride to the after-party!

Meanwhile, chartered buses lined the street to ferry the non-celebrity party-goers downtown to celebrate, and Lisa and I were happy to have the luxury ride for the twenty blocks or so.



Photo courtesy of Gotham Hall website

The after-party was held in the Ballroom of Gotham Hall, a wonderfully large place reminiscent of Grand Central Station, with a lofty ceiling and colonnade walls.

You can see more photos of the Ballroom at: <http://www.gothamhallevents.com/index.htm>.

As soon as we entered, we were offered white wine from trays by white-gloved waiters. It was very fancy and most people were dressed in evening wear. The place was dimly lit but very atmospheric, and there were tables around the perimeter of the ballroom holding tray after tray of food, followed by beverage stations. A large ornate bar was positioned in the middle of the ballroom, with comfortable couches all around. Since, in our eyes, this was more of a private social time for the movie people, I'll stop my description there. Suffice it to say that the party continued for hours, and even though there was neither a band nor dancing, a good time was had by all and most stayed for a long time.

Needless to say, Lisa and I were exhausted but quite content by the end of the evening, and we just wish others had been able to join us in this unique experience.



EXCLUSIVE INTERVIEW WITH MATT DAMON AT THE PREMIERE OF *THE INFORMANT!*

By Barbara Pilnick

Barbara Pilnick: Mr. Damon, as we've been watching the red carpet event, it seems like most people have been asking your co-stars what it's like to work with Matt Damon. But we would like to ask you what it's like to work with your co-stars, like Scott Bakula.

Matt Damon: Utter bliss. Utter bliss. Honestly. I wish I could.....I'm definitely going to look for other stuff for us to do. He is a great guy. Not only a great actor—a GREAT actor—but funny....just funny in life. It's just joyful to work with him.

We ruined more takes by laughing than probably I have in any other movie. I mean, what he did in the movie...it's a very simple way that he had in the movie. And the choices that he made just had me on the floor.

Barbara: What do you mean by choices....with his character?



Matt: Well, you have input with your own character and how you're going to play your own character. He and Steven, whatever came out of those discussions that those two had, this guy emerged that is so unlike Scott.... You know, everything, from just the way he walks, the way he processes information, to, I mean,

obviously, his hair, which was more like a helmet than a haircut. But everything is different; it's just not Scott! And it was just fun to watch him do that.

Barbara: Did you have any input as to who was cast for this role?

Matt: No, I didn't have any input into any of the casting, and luckily our producer [Greg Jacobs] knew Scott and suggested him to Steven, and Steven went, "Yeah, that's a great idea." The producer knew Scott socially. I think they had kids in the same soccer team or something.

Barbara: Scott is the coach.

Matt: So that's what it was. I think Scott coached Greg's son, and, you know, Greg spent all this time with him, and just went, "This is a totally underutilized actor. Let's give him a great role."

Barbara: We are very happy to see you two put together.

Matt: Well, I hope you guys like the movie. Enjoy!



Matt Damon and his wife, Luciana, pose for photographers

A "GUYS AND DOLLS" WEEKEND

By Jo Fox

Arriving around noon on Thursday, July 30, I met up with Sharon Major and her daughter, Jenna, at the airport. They were my roommates for the weekend. We rented a car and drove to the Comfort Inn, which was a couple of blocks from the Hollywood Bowl, well within walking distance, which was nice. The hotel was indeed comfortable and the staff was lovely. The only disappointment was that they couldn't print out my boarding pass for the return flight as their system wasn't responding. So I had to print the boarding pass at the airport. It worked out okay, but I was a bit nervous since that can sometimes add a lot of time to the check-in process.

Speaking of airports, from the looks of both LAX and Orlando's MCO, people are traveling again in droves. Both airports were jam packed. Delta still has only two or three security checkpoints at LAX, so the line to get through security spews out into the hallway and along the wall. Then the line skews again on the other side of the corridor for the machine scans. At MCO, the check-in process is much quicker, but at the arrival gate, there were masses of folks waiting to board planes to the point it was difficult to deplane.

As for our trip, I wish I had stayed longer. My return flight was for Sunday morning so I missed an opportunity to meet with Scott at the stage door Saturday night. Friday night, Scott merely waved to the crowd before rushing off. But I am told he spent time with fans Saturday night.

We attended the final dress rehearsal on Friday morning. The dress rehearsals are open to the public, free of charge, with seating on a first-come, first-served basis, and we were able to sit up close to the stage in one of the garden boxes. I didn't think I would need binoculars from that distance, so I left them back at the hotel. However, they still would have been nice. It was good that we had been warned about it being hot. Despite a hazy sky, sunscreen and hats, we baked.

GUYS AND DOLLS
 IN CONCERT

A MUSICAL FAIBLE OF BROADWAY
 BASED ON A STORY AND CHARACTERS OF DAMON RUNYON
 MUSIC AND LYRICS BY FRANK LOESSLER
 BOOK BY JO SWERLING AND ABE BURROWS

HOLLYWOOD BOWL ORCHESTRA • KEVIN STITES, conductor
 RICHARD JAY-ALEXANDER, director • DONNA McKEECHNE, choreographer

Cast to include:
 SCOTT BAULA • JESSICA BIEL • BEAU BRIDGES • ELLEN GREENE
 BRIAN STOKES MITCHELL • KEN PAGE • RUTH WILLIAMSON

Frank Loesser's brilliant classic, winner of 15 Tonys, is brought to life with an all-star cast as our annual July 1st event musical.

FRI/SAT JUL 31/AUG 1 8:30PM
 SUN AUG 2 7:30PM

HOLLYWOOD BOWL PRESENTED BY LA PHIL

Guys and Dolls showboard

The Friday night performance was tightened a bit from the dress rehearsal. And like most shows, the opening night performance of *Guys and Dolls* was rougher than on Saturday. At the end of the show on Friday, the leading characters marry and bouquets are thrown down to the stage from the catwalk above. Then the couples, in wedding attire, rush on stage for their bows. While this was cute in the daylight of dress rehearsal, the effect was lost in the dark on Friday evening and was dropped altogether from the Saturday night show. It is also possible that it gave the leads more time to change their costumes. Or perhaps they simply needed to shorten the bows, as the scene leading up to the close was also shortened on Saturday.



*View of stage from the so-called Super Seats
Four jumbo television screens offer close-ups of the performers and the excellent sound system provides clear lyrics and dialog, while the orchestra benefits from the band shell acoustics*

With music and lyrics by Frank Loesser, the musical *Guys and Dolls* is based on a Damon Runyon story about small-time gamblers and their women. In particular, the story centers around a pair of couples—Nathan Detroit (Scott) and his doll, Adelaide (Ellen Greene); and Nathan's friend, Sky Masterson (Brian Stokes Mitchell) and the missionary he falls in love with, Sarah Brown (Jessica Biel). Adelaide has been engaged to Nathan for 14 years. She thinks it's time he marries her and quits his floating crap game for good. Nathan enjoys his unconventional lifestyle, but really does love Adelaide and doesn't want to lose her.

Troubles begin when Nathan has difficulty finding a place for his crap game. He needs \$1000 to pay Benny Southstreet (Jason Graae) for the use of his garage, and he

needs the money up front. To that end, he makes a wager with Sky Masterson that he can't get a doll to go with him to Cuba, and Sky lets Nathan choose the doll. Nathan chooses the seemingly up-tight missionary, Sarah Brown.



Brian Stokes Mitchell has a very dramatic baritone voice and he had no difficulty projecting into the large audience (over 17,000!). His voice was familiar to me, and I recalled I had seen him on Broadway in *Ragtime*.

Ellen Greene (from *Pushing Daisies* and *Little Shop of Horrors*) had a thick New York accent for her part, and her "Adelaide" was sort of a whiny, ditsy character. The sound system, at least in the center of the Bowl, was excellent and I didn't miss a single word of dialogue. Ken Page reprised his Tony-winning role as Nicely-Nicely Johnson, and his final number, "Sit Down, You're Rocking the Boat," was a rousing one.



Nicely-Nicely Johnson (Ken Page) meets Nathan Detroit (Scott), hoping to join the next crap game

Accompanying Ken Page on that same number was Ruth Williamson, the mission's General Matilda Cartwright. Fans may recall she appeared as Mollie Plummer, the editor of Paris *Vogue*, in Reprise's *No Strings* with Scott in 2007.



Photo by Craig T. Mathew/Mathew Imaging

Ruth Williamson (r) portrayed the mission's General Matilda Cartwright, here with Ken Page (center)

Jessica Biel surprised everyone with her voice. She really can sing. Her range borders on soprano. Although Biel was very expressive with her mannerisms and movements, there wasn't a whole lot of depth to her interpretation of Sarah Brown. But then it was hard to show much in facial expression for so large a venue. In my opinion, Scott was the only lead who did show a variety of facial expressions.

As for Scott's voice, his lyric baritone was a contrast to Brian's deeper belting style. Friday night, Scott's microphone was set too low. It seemed better Saturday night, but I still thought it could have been turned up even more. I think they also changed the key for him on "The Oldest Established." It was a bit low during dress rehearsal, and although Scott reached those notes, he seemed to be struggling a bit.

There were numerous standout numbers. "Adelaide's Lament" ("a person can develop a cold") bemoans Adelaide's attempts to marry Nathan and her dismay at remaining a fiancée for 14 years! A very cute number.

In an interview, Scott said the standout number for him was "Ever Loving Adelaide," and it was for me, too. This number had been cut from the original Broadway production, but was brought back for the movie version because Frank Sinatra wanted another solo. Since the song is not part of the official libretto, it has never been performed as part of professional productions, even in the recent Broadway revival. But when Jo Loesser, Frank Loesser's widow, was asked if Scott could perform the song, she immediately agreed and granted the rights for

the song to be included. It's a wonderful, melodic number and in my opinion should be a regular with each performance of *Guys and Dolls*. It adds so much to the show and really emphasizes Nathan's love for Adelaide. Scott did a fabulous rendition of this beautiful number.

The scene in Havana with Sky and Sarah was wonderfully done both nights. The dancing was great and the love scene played well between the two. Jessica does a great job with "If I Were a Bell."



Sarah falls for Sky while in Havana

Another standout number for Scott was "Sue Me," in which he and Ellen used the passarel—a runway that stands out away from the stage, with seating between it and the stage. In the song Adelaide expresses her frustration with Nathan as he tries to convince her of his love.



Scott appeared in a black- and white-striped zoot suit through most of the show with a few exceptions. During a phone call to set up his floating crap game, he was in the same outfit, sans the jacket, but still wearing the Fedora.

At the end of Act II, just before the wedding scene, Scott appears in a white shirt with the sleeves rolled up, tuxedo pants (for the next scene – the wedding) and a dark green apron for his newsstand job, but the Fedora is still in place. Whenever the hat was off, there was a distinct “hat hair line” visible with binoculars. Nathan’s mustache was homegrown for the part.



Another delightful number, especially on Saturday night, was Beau Bridges, as Grandfather Abernathy, singing “More I Cannot Wish You” to his granddaughter, Sarah (Biel).



Nathan and Adelaide (Ellen Greene) discuss their nuptials

Saturday night’s performance was the tightest yet and played the best. But Friday night, Scott waved to us after the performance. He knew we were there. He waved for a long time. Saturday night we just received a quick wave.

Some of the tunes from the show have become an earworm, and most of the reviews have been positive. It was great to see the birth of this show from rehearsal to Saturday’s performance. And yes, in the end, both Nathan and Sky married their dolls, Adelaide and Sarah, and promised to quit their gambling ways.



Chelsea Field, who appeared as a Hot Box girl, was a knockout! Even among the Hot Box Girls, she stood out. In the very first number, she came out in a white, form-fitting dress, wrapped in white mink, with a blonde wig looking quite a bit like Marilyn Monroe. In a later number, she was in a black corset with black mesh stockings. I’m a little

bit suspicious that “Nathan” was watching her when he was supposed to be watching Adelaide.



Photo by Craig T. Mathew/Mathew Imaging

The wedding party takes their bows

The news from Scott on Saturday night was that this was probably the last stage production he would be doing for awhile. He thought that *Men of a Certain Age* would keep him tied up. He’s not sure there will even be time for another *Chuck* (sure hope so!) this season. Based on Internet chatter, *Chuck* has been picked up and will begin airing new episodes in January. I loved “Orion” and Scott’s portrayal of that character, so I really do hope he can make another appearance on that show.

MEMORIES FROM THE LONDON COMIC AND FILM CON JULY 2009

By Gianna Lammering



by Gianna
Comic Con UK 2009

The memories.....

It was great! The first day of the convention everyone was really relaxed. I walked to Earls Court Exhibition Hall fairly early, but when I got there, the lines were already extremely long. I'm so glad I had purchased a gold pass. Marcie Stamataros, my Australian friend, however, was still in line while I was already taking my first picture of Scott for the day. I was waiting in line for Scott's autograph and still no Marcie in sight. So I had to get out of the line, because I needed someone to record my two-and-a-half seconds with Scott. My other friends who had bought the early bird tickets were still waiting in the chilly London morning mist somewhere outside. Even with a gold ticket there was a long line. But Marcie and Laurence Guilland, my friend from France, finally made it to Scott's autograph booth.

We waited for Betti Colombo from Italy and Petra Scherer from Germany, and I recorded everyone getting their pics signed. Stupidly, wanting to save some room on my memory card for Scott's talk, I deleted blurry pics and accidentally deleted the movie files, too. Boy, could I kick myself. Scott had made such a cute remark about my having such a Leap Back photo collection, and someone in line behind me wanted to know if it was up for sale. Well... nope!

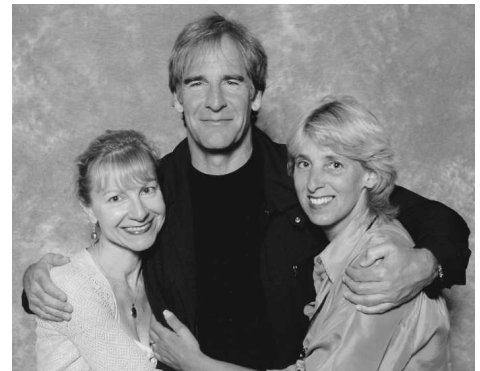
After kicking myself about losing all that footage, thankfully most of the gals were able to do some filming again on Sunday. And this time I deleted nothing from the card just to be safe.

After the autographs, we hung around just itching to take pics of Scott, which was basically impossible since there was always someone there to block the view. So off we went to have our photo shoot done. Talk about your cow

market! Between DC, LA and London, this was the worst. Basically the photographer said, "1, 2, 3, hold," snapped the pic, and then said, "Next!" There wasn't even enough time to say, "Hi, Scott."

I loved when Marcie and I "sandwiched" Scott and I had my hand on his chest. Scott seemed a little sad to let us go. Scott's arms were still up when we already walked out of them. He does seem to have a special thing for Leapers.

*Marcie
Stamataros(r),
Scott and
Gianna
on Saturday*



We went back to the booth where Scott did more signing for a bit,

and then we went to the talk area. Pippa Parry had gone into this area earlier and sat down in the first row in the middle for the two talks prior to Scott coming on stage, and I'm so glad I followed her. We were allowed to stay in those seats, and we didn't need to get up for the next talk. I tortured myself through *Doctor Who* and an actor named Danny Trejo, who didn't want to leave when his time was up. I just wanted to scream, "Get out of here. It's Scott's turn now!!!" But of course I didn't.

Anyway when Trejo finally left, Scott came in. It was great, but it lacked something. The keyword is "love." It lacked lots of love. I felt love coming from the audience both in DC that Friday night in January 2008 when he did his "Evening with Friends" (or should I say "fans?"), and again at the Leap Back convention. We love Scott, and he loves us right back, and it shows.

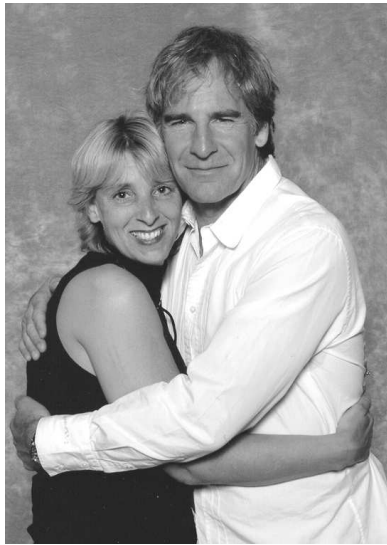
Even though the atmosphere in London lacked that "love energy," Scott was great, as always, and looking gorgeous and sweet. At her request, Scott sang "Happy Birthday" to a lady celebrating her birthday. I was able to ask him how things are going with the NY marathon plans. He said he wanted to do Boston and NY, but it was hard for him to get back in shape. I know how he feels; I have the same problem. I had focused on running the LA marathon, but they changed the date on me twice. Since that time, I have had the hardest time to get out there and start again. But Scott said he would start running again and get back in

shape. I actually wanted to tell him that there wasn't anything wrong with his "shape," but I left it alone.

I can't remember all the questions, but it was great just to look at him, dressed all in black. Although I do have to say, as great as he looked in black, he looked even better dressed in white the next day. Scratch that, he looked DROP DEAD GORGEOUS the next day.

Sunday Scott personalized a photo to me for the first time ever, and he pronounced my name correctly just reading it from the paper. I was amazed! No one ever pronounces my name right when reading it from paper. Worse, no one says my name right the first time even if I tell them my name. So I told him, "Wow, you got it right!" He said, "Well, I guessed right." I asked him if he slept well, he said it was okay, and then he asked me if I had enough sleep? I just made a gesture of "a little," and he said, "A little, huh? Well that's okay, sleep later." I mean, doesn't he know when we gals get together—knowing he's in the same city—we don't sleep at all????

Marcie was my hero on Sunday. For some reason the photographer had to repeatedly take the photo of her with Scott, so she decided to ask for a hug. Miraculously, that picture worked straight away. So all I had to do was say, "Well, since the hug seems to work right away..." Before I knew it, Scott said, "Sure" and had his arms around me very tight. I could feel the squeeze, and I was already out of breath because he looked so darn gorgeous. The photographer needed a moment to check if the picture was okay, so we held on a little longer. Of course when Scott holds you, you don't ask him if he could please let go. We were near the end of the line, and I guess the photographer's batteries were running low or the disk was full, making the camera a little slower. Sometimes it really pays to be last.



Gianna gets another photo op and a hug on Sunday

We went back to the autograph booth, and boy, I have never been shooed away so much at any other con. They wanted us to stop filming, they wanted us to stop taking pics. Finally a woman from the crew called me and told me to come with her. I thought, oh boy, here we go, now I'm going to get it. Basically she took me right up to Scott and told me to stand

there and take a photo, and if I got a good one of him, maybe we could all just please tone it down. What this lady or anyone else there didn't seem to realize is that Scott is continuously in motion, or blocked by fans, and it takes about half an hour to shoot one good picture, if you're lucky. I actually told her as much. I said my friends and I would tone it down, but she needed to understand that there are many fans out there that couldn't make the trip, and it's the duty of all the ones who do make it, to come home and deliver the goods. She said she understood. Then I also told her that I'm not easily thrilled over a picture; I'm a perfectionist. So if you were to ask me how many great pics I got, I would probably say two.

Anyway a little later, Jason (the guy in charge) came over and had a talk with our group. He said he understood our behaviour, because he is a die-hard fan of *Star Wars* himself. So of course, we fired off some questions about Scott. It turns out Jason has been trying to get Scott to attend for the last two years, and he had to bring Scott's whole family over, or no deal. Scott and his family were staying in a hotel about half-an-hour away from the con, and he was picked up and dropped off in a car with tinted windows. What a difference! In LA, Scott drove himself to the Leap Back convention, and over here he's in a car with black windows shielding him from the outside world.

Jason was cool though. The day before, he had asked me if I could please go, since according to him I took more pics of Scott than anyone else. I explained I was actually trying to record my friend Betty getting Scott's autograph, so Jason gave me two more minutes. As for taking more pics than anyone else, I doubt it. I just waited and waited with my camera in my hands, trying to get the shot, only to be shooed away; then I'd try another angle and get shooed away again. Sometimes I think the crew deliberately blocked the view if they saw what I was trying to do. And for the record, I don't even have a third the number of pics that I took at the Leap Back!

Dominic Keating didn't seem to have quite so many fans there, and since he looked sort of lost, we went up to say, "Hi." But I think he could tell from a mile away we were Scott fans. He had come to the con on his bike, because I saw him go by. He looked awfully skinny in real life. I guess it's true that the camera adds ten pounds. He needs them desperately.

Anyway, Scott left, so we went outside. We saw a car drive by with Jay sitting in the front seat. I waved, but I don't know if Jay saw it or not. Then I waved to the black windows behind, and I could see an arm going up waving back. No idea if it was Scott or not. Then we all went for dinner and to share our treasures. Among us, we have a total of about 6 GB in photos and footage, which doesn't even fit on a single DVD. ...Ahh, the memories.

SCOTT BAKULA AT THE LONDON FILM & COMIC CON
EARLS COURT – JULY 18, 2009
Photos and Transcript by Pippa Parry

On Saturday, July 18, Scott appeared onstage in front of over two hundred fans who were attending The London Film & Comic Con at the Earls Court Exhibition Hall in London, England. Scott spent almost an hour delighting the fans and answering their questions.

Scott: Hello! How's everybody doing? Anybody here **not** from England? Anybody here from the United States? Yes..., Scotland? Paris? France, I shouldn't have just said....Australia? Who am I missing? Germany, sorry....

Audience: Israel, Netherlands



Scott: Israel, that's good. Where? Sweden, yes thank you. Spain. That's it? Did we get everybody? ...Italy? I said Italy....where?... Ireland, Sardinia. Okay, that's alright, everybody's here. Good deal. So everybody's good, everybody's having a good weekend so far? I'm having a great time. It's really good to be here. I haven't been in England in 12 years, when I was over here for about a week and I was in Paris for about a week. It's been too long, but I brought my 13- and almost-10-year-old sons to meet their Mom's relatives. So I've been here in the Midlands for two weeks, I've been to Wales for a day, and I've been up to Stratford and Warwick and all over the land. I've drunk a lot of tea. My boys have drunk a lot of tea, we're trying to wean them before we leave tomorrow. Anyway I'm going to stop talking so you guys can start asking questions, is that correct?

How are we going to do this? Two microphones, two microphone ladies! Yes, and you have a plan.... Let's go! I point to a guest? But then people get mad at me! You should point to the guest! I'll try and answer quickly because I tend to go on sometimes (*laugh*). Hello.

Australian Lady: Hello, my name's Marissa and I told you before that it's my birthday. I came all the way just for this day, so I want you to sing.

Scott (singing): *Happy birthday to you*

Happy birthday to you

Happy birthday, dear Marissa

Happy birthday to you.

Nobody else sang to you!

Q. Hi Scott. I'd just like to know, who came up with the catchphrase in *Quantum Leap*, "Oh, Boy."

Scott: I guess I would have to say Don. ...It was in the original script that I read, so I can't take credit for it. If Dean were here, he would take credit for it, but that would be a lie, because that's what he does. It was Don. He wrote the original script, and he loves to say it more than anybody I know. He doesn't do it very well, but he loves it, so I'm guessing it was Don. That was a good one. It was a good teaser and a good exit for each show.

Q. How much fun was it working with Dean Stockwell? You seemed to have a lot of laughs.

Scott. We didn't though – we never laughed! <jokingly> The reason we never laughed was because he would announce every time that he walked on the stage that "the fun starts now." So when you know that somebody says how funny they're going to be, we just gave him the cold shoulder for 4½ years! <Seriously> No, he is one of the great legends in our business. He's had numerous careers. He started as a kid, he grew out of that. He always tells the story that he was driving out of the studio one day and Mickey Rooney was coming in a car in the other door of the studio, in the other lane, and all the people that were lined up to get his autograph ran over to Mickey Rooney's car; that's when he knew his child-acting days were over. But then he started working again as a teenager, and that ended. I admire him so much—he's a gentleman; he's a huge proponent of green and the Earth and saving the planet; he's a good Dad—and I love him. We had a ball. We laughed a lot. He's a great guy. I'm going to tell him "hello" from everybody over here, too.

Indistinct question about if Scott found it difficult to keep in character in Quantum Leap and what was the most difficult thing.

Scott: Well the most difficult thing for me to do in *Quantum Leap* was to fly on the trapeze, because that's not something I was born into, and also I have motion sickness. Any time you see me in an episode where I'm spinning, know that I'm unhappy. When I'm spinning as the chimp, I'm unhappy. When I'm spinning with the mule at the end of the Halloween episode, very unhappy. When I was hanging upside-down [on the trapeze] swinging back and forth, really unhappy. But [for that] I had needles in my ears, I had all this acupuncture, I was doing everything I could not to throw up, and I didn't throw up. So that was good. The only other thing worse than that was the high heels (*laughing*), but I got used to those! I don't know whether that's good or not, but I got used to the high heels.

Indistinct question asking if Scott would ever have dressed as a woman or sung on Enterprise.

Scott: We weren't on long enough I guess. They wanted to do two things on *Enterprise*. One thing for sure, they wanted to have me sing at some point, and we never got to do that. We were joking about doing a musical episode, but I don't know how they were going to do that. Certainly our last season didn't lend itself to a lot of musical singing.

[As for dressing as a woman,] I had a few long futuristic robes and things on, but never as a woman. They tended to steer away from some of that stuff. You know I just did the show called *Chuck* .. you all know about it ... *Chuck* has a way of winking at a lot of [stuff]. I worked with Chevy Chase, and they wanted him to say some lines from a couple of movies that he was in. But he was like, "I'm not saying that." But [on *Chuck*] they have a way of enjoying that.

Every once in a while [on *Enterprise*] they would write dialogue where I was saying, "Oh, Boy," and I would have to try to not go there, if you know what I mean. Every time I was talking about time travel—because we did a lot of time travel—inside I was laughing. Because what are the odds, to do two series dealing with time travel? But as someone



said, that's kind of what I do for a living, so people expect me to be able to time travel—which would make the jet-lag thing a lot easier!

Q Hi Scott, I'd just like to say you're my big inspiration for getting into the acting profession.....

Scott: Thank you

..and I was just wondering, coming from a musical theatre background, what do you consider the pros and cons for acting on the screen, as opposed to in front of an audience? Which do you ultimately prefer—acting in the theatre or on screen?

Scott: Well I prefer to act in the theatre. That's my first choice. And the reason—to answer your first question—is that, just like today, you get an immediate response; you're dealing with an audience and you're working together. In television and the movies you do your thing, and then you hope that somebody's sitting in their living room or at a movie theatre watching it. But when you're in a theatre, you know who's there. If it's a hundred people, you know that you're dealing with a hundred people, and if it's 5000 people, you know that you're dealing with them. There's something I just enjoy about this relationship. That's so wonderful—or sometimes disappointing when you're having a bad show. Actors always say it's a bad audience: "The audience was terrible today." It's never the actors' fault. (*laughs*) But I learn the most and work the hardest in the theatre. I hope that answers your question, and good luck to you as an actor.

Q. I was just wondering...in the episode where you played Lee Harvey Oswald, did you actually go to the place in the sixth floor and the house [where Oswald had been], or did they build the sets?

Scott: They built the sets. But when I did a tour around the country for the movie called *Major League: Back to the Minors*, we were in Texas. We had an hour and were able to go to the Book Depository—strange name. So I was able to go back and really look at that spot. We mocked up the distance from the window to the car; I was sighting down the exact rifle, looking at the exact distance and looking at everything. It was eerie; it was creepy just thinking about being in that moment.

No, [for that episode] we didn't go there. We didn't go anywhere except Los Angeles and points around for all of *Quantum Leap*. That was a testament to the great creative thinking, great designs, and production designers. They made a lot of different places look pretty good, because we couldn't afford or have time to go away. The furthest we got was Lancaster. It was hard work, but they did a great job and they made us look good.

Q. Earlier I asked you what your favourite book was and you couldn't answer, but you promised to answer me now. So what's your favourite book?

Scott: Where's Jay? He owes me £5 because he thought you said favourite novelist. I like so many different books, but I was thinking about it, and I would have to say *The Hobbit* and "The Ring Trilogy" or that group of books; for Ray Bradbury, probably *The Martian Chronicles* is one of my favourites. You know, it's funny, I started thinking and racking my brain for books I haven't read in a long time. *Sophie's Choice* was one of my favourite books when I was younger. I love Stephen King, but I'd be hard pressed to pick my favourite; Robert Ludlum books, I love Robert Ludlum. I haven't read a lot in the last several years, because of children and life—and scripts! I tend to read a lot of bad stuff in LA, and that kind of turns you off to reading sometimes. I read a lot of sci-fi when I was younger—obviously I like it—so when I get a sci-fi script [naturally I think], "I believe this. It could happen."

Q. How long did it take you to nail your character in Quantum Leap, I mean how early on did it take you to get up to speed, and what was your favourite Quantum Leap episode?

Scott: The hardest thing always about *Quantum Leap* was the way Don works. I didn't usually get a script until the night before an episode, sometimes maybe two nights before. I never really liked to spend a lot of time with the next script, because I was so busy and invested in the script that we were doing—and the people, because every week I basically had a new cast to work with. Every actor is different and everybody works differently, so that was always kind of a challenge—trying to figure out the rhythm and the speed of how we were going to work with that. Sometimes [there was only] one actor, like Brooke Shields, who worked a certain way, and then the next week I'd have ten other actors and a chimpanzee. The hardest thing was changing gears, trying to figure out when to get into the next episode. I got relatively good about having to think on the fly, and I had a lot of creative people around me. I asked them after the second year to try and limit the number of new directors that we had, so that I could shorthand with everybody. There would be familiar faces, who knew how I like to work and we could all be as creative and as quick as we could possibly be. So, the pilot episode is probably not my best work as Sam Beckett. I mean, we were all trying to figure him out to a certain extent, but the hardest part was the transition of going from episode to episode. "The Leap Home" was probably my favourite episode—the two-parter; "Vietnam" and going back with my brother—those were great. I love the La Mancha episode, just because of the music and John Cullum; we did a lot of good stuff there.

We did a lot of pretty cool episodes but those are two that stand out for me. "Shock Theater" was a very bizarre and strange episode, but I liked it too.

Q. I would love to know what is happening with the New York Marathon. Are there still plans to running some...

Scott: The New York marathon?

... yeah I read somewhere you were planning on the New York marathon.

Scott: Well, I owe New York and I owe Boston and then we'll see. I don't know where I'm going ... I'm thinking probably one of those in the next year, so I'd better start working out. I haven't run one now in four years, so it's hard to get back into it.

Q. I was pretty devastated with how Quantum Leap finished. When it actually ended, how did they go about finishing it? Did they give you much warning?

Scott: No, the problem with the ending of *Quantum Leap* was that we didn't know we were ending, but Don had to write an episode that would satisfy four or five different scenarios: being picked up and coming back; never being on the air again; never having a movie made; never having anything happen; the possibility of Movie of the Week; or the possibility of a feature. So we had to work all of that into one episode. Then of course we got cancelled, and so far that's been it. So it was a real challenge for a writer—a daunting challenge. We wrapped and didn't know what our fate was—we didn't really even know by the wrap party—which happens a lot in our business. It's not always neat and tidy; it kind of just drifts out to sea.



But our show has been kept alive by the fans and all of you for 20 years now. It's been really thrilling to continue to travel and see people all around who love the show. It's really interesting to see so many kids now who have found the show—of course **I'm** not getting any older, but other people

seem to be—and invariably I run into people who are maybe 20 now, or 24, 25, who say, "When I was a little kid, I remember watching that show with my parents, and

that was such a great show, we watched it every week.” And I feel really old! But it’s really great.

Q. What’s your favourite Enterprise episode and would you have changed anything that happened on Enterprise.

Scott: Well, oh my favourite *Enterprise* episode, um. Because I was such a fan of the original *Star Trek*, when we got to go and do the dark side of *Star Trek*, on the original ship, in original uniforms, that two-part episode in the last season was probably my favourite. It was twisted and bizarre, but I loved that. It was surreal to walk onto that set, because they constructed a brand new Kirk-and-Spock ship. It’s hard to describe it. We walked out and were dressed up in [those uniforms]. Everybody came from all over the lot to look at the set [and] to look at the clothes. It was like a tourist stop all of a sudden.

There was also a great show called *Sim/Trip* [*sic*], which I love. “*Twilight*” was a great episode. The whole last season was, I thought, just a great train ride, wreck, rollercoaster. If I had wished anything to happen in the show, it was that we would have continued. I would have liked to have done more. I thought we were hitting our stride, and if you have three hours some day, I’ll tell you the reason why I think we got cancelled. But it’s a long, long complicated, political story. It’s kind of boring unless you’re hoping that your show is picked up. We talked among ourselves about it a lot. But that’s my biggest disappointment. I thought we were really coming into our own, and we got cancelled.



Q. When a lot of new shows start, a lot of us watching think, “Fabulous! I’d bet it gets cancelled after the first season.” When you got the first script of Quantum Leap and you read it, did you imagine where it was going to go? Did you think it would last as long as it did?

Scott: No I didn’t, actually. I didn’t know that much about one-hour television certainly, and I was just delighted to be offered a script by Don Bellisario with his track record. I wasn’t that knowledgeable about the business. I was pretty young in terms of my experience in Los Angeles, so I was just thrilled to get the job. I was thrilled that Dean Stockwell was going to be my co-star. I still, to this day, can’t quite believe that Dean Stockwell, Malcolm McDowell and Bruce McGill were the three guys who came in to the network and read for *AL*. I know Malcolm, I know Bruce, I didn’t know Dean at all, and I was overwhelmed by the thought that those three guys were possibly going to co-star with me in a TV show that Donald Bellisario had written. We had such a tumultuous first season—we were on the air; we were off the air; “this is your last chance”; “if you don’t have good numbers...”; they would switch us around. We were just trying to make the show, and the show was so hard to make. In our first season some episodes went 14 days, which is unheard of. [Actually] I never worked with that director [again] until *Enterprise*. They wouldn’t let him on the lot, he was banned. But we were so intent on making the show as good as we could. Then we had this kind of magical “*Driving Miss Daisy* episode,” and we got letters from fans all over the United States and the world. And the network couldn’t say no, and then we really took off. So it was rough and rocky at the beginning. I didn’t have a clue, but I was obviously with the right bunch of people at the right time.

Q. This is a two-part question. First of all is there any chance that you will continue the story of Quantum Leap? Secondly—and completely nothing to do with that—we think we saw you in the audience of So You Think You Can Dance, and we don’t know if it was you or not. Was it you?

Scott: I **was** in the audience of *So You Think You Can Dance*. It’s one of my family’s favourite shows. I don’t think I went last year, as I was working then, but I went two years ago and again this year. I love the show, love what those kids do; I’m so impressed by how hard they work and what they have to do. My wife is an ex-dancer, so she really gets it. We know a lot of the choreographers, and so we love that show. Every once in a while my kids ask, “Can we go to the show?” So yes, you saw me, I was there.

And the first question: Are there any plans for *Quantum Leap*? Everybody wants to do it, and yet nobody wants to do it! Don wants to do it, Dean and I would be happy to do it. I’ve always joked—and you have to be careful what you wish for—that if they’re going to make a movie of *Quantum Leap*, then it will be with Tom Cruise and Jack Nicholson. But I used to make that joke 10 years ago, so

now Tom and Jack are out, and I don't know who it would be now. I know people in a lot of studios—studio heads and people—that say someone should make that movie. It's kind of a strange deal that it hasn't been done.

For a long time there were problems with the rights, because Universal sold the rights to another studio and then that studio sold them to somebody else and nobody knew who owned it. I think Don got discouraged years ago when he went to Universal for a meeting about a movie and they told him that they'd talked to their marketing people—this is how crazy our business is—and the marketing people said they couldn't market the name *Quantum Leap*, it wouldn't make a good movie because they couldn't sell it. Now you have *Quantum Solace* [*sic*]. But anyway, it's an odd business; it doesn't mean it won't happen, but I don't know if it'll happen with Dean and me, and that's just realistic. *Quantum Leap* is a great idea; the idea of somebody walking in somebody else's shoes and looking at life through their eyes is something that applies universally to the whole planet. But if they made it like they did the new *Star Trek* movie, which I enjoyed; whoever's in it, I'd like to be in it!

Q. What would be your choice of project next in your career? Such as acting in Shakespeare, films, theatre?

Scott: Well, I keep doing theatre. Since *Star Trek* I've done a lot of theatre, which I hadn't been able to do for some years. I can't complain, because I've been working, but I hadn't been able to give the time to the theatre. But I've done three musicals and one play in the last three years, and that was really, really great. And I was fortunate enough to make a movie with Steven Soderbergh and Matt Damon a year ago, that's coming out in the fall. That was fantastic. I've always tried to do a variety of things, because I feel that's the best way that I can express myself. I love the stage! I think in a perfect world, I'd be able to be onstage most of the time. Several times I've been offered shows over here on the West End, but I haven't been able to get here because of scheduling. You have to commit to a big chunk of time. But my kids are getting older, and maybe the offers will hang on. I'm set to do a new series this fall with Ray Romano and Andre Braugher that will be on TNT, which is one of our cable networks back in the States, and that will get over here. That's really fun to do—totally different. So I just keep trying, and happily people keep asking me to do stuff.

Q. You mentioned the La Mancha episode of Quantum Leap. Is there any chance you can sing us a bit of "The Impossible Dream" – please! (applause from audience)

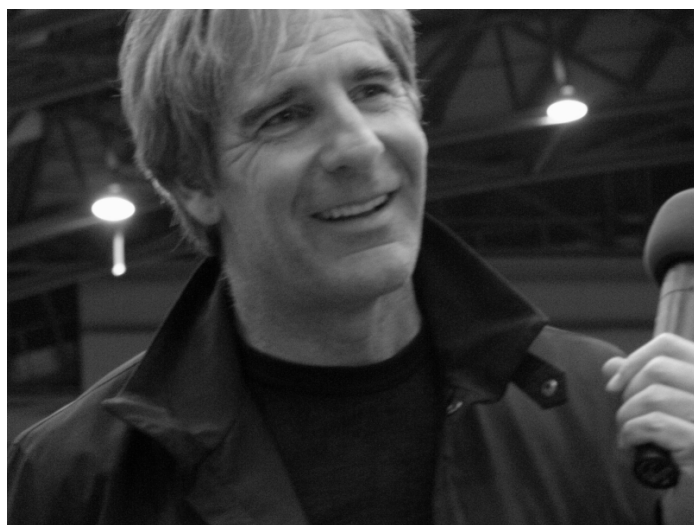
Scott: Jay suggested that I end with that, when it's time to go. So yes I will, and I'll start vocalising now.

Q. Hi Scott welcome to London

Scott: Thank you.

...Thank you for coming over. Were you upset that in the ending of Quantum Leap Sam Beckett never returned home? Would you have liked to have seen him return home, or do you like it being as it was?

Scott: Well for me, I don't think that was the problem with how the show ended. I think if we knew we were going to end the show, then maybe Don would have brought Sam home, and I think that would have been a nice ending for the audience, more satisfying. [Yet] there's something nice [about] thinking that Sam Beckett is still out there doing his thing, and you don't know, he could be here right now.



Q. Hi Scott. Firstly, are there going to be any more episodes of Chuck, and will you be continuing your role as Orion?

Scott: I don't know about any more *Chuck*. I did the three episodes, and I don't even know if they want me to come back this year. I don't know that I'll be available because of this other show that I'm shooting, but it was a ball. *Chuck* was great—great cast, very creative people. Several people from *Enterprise* work on *Chuck*. I don't know if you look at the crawl with the names, but the special effects people who took over the second season – Dan Curry – those were the guys who did all of our great stuff on *Enterprise*. Robbie Duncan McNeil, who is currently executive producer on *Chuck*, directed a bunch of our shows and he was also on *Voyager*, as you guys all know.

Q. Hello Scott. You have played two brilliant characters. Between Captain Jonathan Archer and Sam Beckett, which one do you prefer?

Scott: Totally different, totally different guys. Sam was great because I had to do so much, so many different things, as an actor. They threw everything at me, which was kind of a challenge to get through a season and live, and get on to the next one.

There was something very challenging though about Archer, just because of the expectations and the complexities of doing a prequel 35 years after the original was on; there were so many challenges. There were a lot of subtleties to Archer that I wish we had a few more years to [develop]. We were laying the track for him, and it was really starting to come out, but sometimes subtleties get lost along the way. But I had fun doing it, and it was really an interesting challenge for me to try and create somebody unique to the franchise. I don't know how successful I was. It's not for me to judge, but I liked the challenge.

The moderator then announced that time was up, to jeers from the audience. Scott looked at his watch and announced he'd take two more questions, one from each microphone.

Scott: I'll talk fast!

Q: As you just hinted, if Enterprise had continued, were there any storylines that you wanted your character or the show to explore?

Scott: That's a good question. You know our show was kind of trapped, and I think this was a unique thing. Certainly everyone on the planet was affected by 9/11, and our writers were obviously affected, because they're human beings. Writers on other shows were affected, but we had to go in a certain direction that we couldn't just ignore. I don't know that our fourth year was really a direct culmination of 2½ years of response to 9/11, but they had to wrap it up and get me out of there quickly at the end. That wouldn't have happened if we knew we had another season. I think we would have gone back to—and gone further with—the theme of a more free-spirited, freewheeling kind of show, once we got out of that “Xindi/world-is-coming-to-an-end” kind of situation. That would have been fun to do.

That's really what I wanted to do in the beginning when I got the [pilot] script: Let's go and have this great crew, who get along great, play, enjoy their lives, and experience [things] which have never happened before. But because of 9/11, we headed in a little bit different direction, and it shaped the whole series. For better or for worse, that's going to be what our franchise was, so there you go. Now this is the last one!

Q. Was there any other famous person you would have liked Sam Beckett to have leapt into.

Scott: Oh, that's a whole other thing. In the last season of *Quantum Leap*, Sam was starting to molecularly change and the more leaping that he did, the more crossed and mixed-up he got with the person he was leaping into. Again, it was very subtle stuff, but it was a road we were going down, and it was going to get really weird and fun and twisted and a whole lot other things. So who knows what Sam is like now? I have no idea, but that's where we were going. The leaps into Lee Harvey Oswald, and some of the strange encounters that Sam was having, were going to affect him more and more, and we were going to lose Sam more and more and more. It's just a thing that Don was playing with, but again, we'll never know—or maybe we will!

Alright so now they're gonna make me go. I'm just trying to think where is a good place to start

Audience: The whole song

Scott: The whole song? I think I'll just do the whole show. I'll have a one-man show, and since Patrick's not here today to do his one-man show, I'll do my one-man show.

(Starts singing)

To dream the impossible dream

To fight the unbeatable foe

To bear when your arms are too weary and

I've messed up the lyrics

To reach... to run where the brave dare not go

.... And I've started in the wrong key

This is my quest

To follow that star

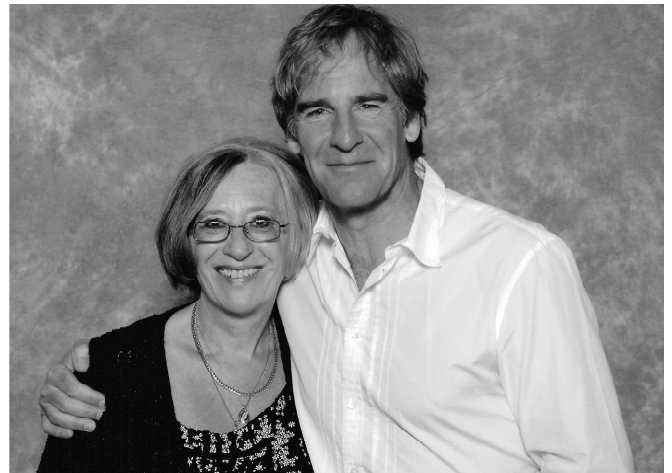
No matter how hopeless

No matter how far

To fight for the right without question or pause

To be willing to march into hell for a heavenly

cause Thank you.



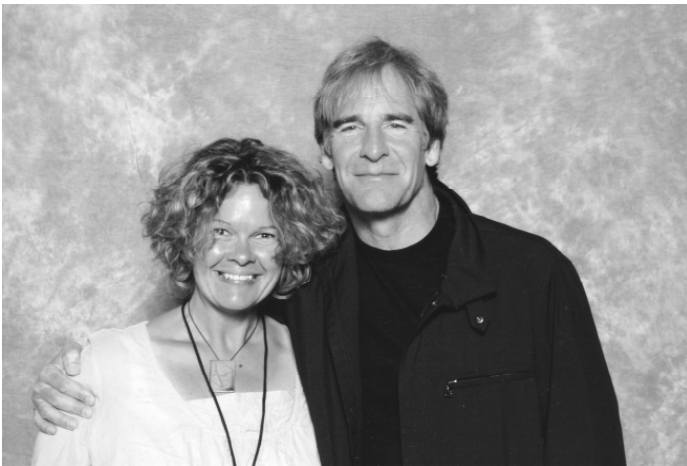
Pippa and Scott on Sunday, July 19

MEET LAURENCE GUILLAND

By Cynthia Jotim

When I met Laurence Guilland at the Leap Convention this March we had only known each other via e-mail and from our Scott forum. But meeting this talented artist face-to-face was an honor and a privilege. She may not speak a lot of English, but it isn't really necessary, as her amazing drawings communicate for her.

Visiting Laurence's website www.ScottBakulaDrawings.fr, I was totally blown away at the realism of each one of her drawings. They are so life-like and so real that it feels as if Scott sat and posed for each one. I thought it is time that Scott fans everywhere get acquainted with her and her work.



Laurence with her muse, at the London Film & Comic Con event in July

Laurence did a bit of drawing between the ages of 15 and 20 years old, but only took it up again nine years ago, when she was 35. When asked if she ever attended a special school for drawing, she replied, "Not at all. But I think there are some 'drawing genes' in my family. My sister, mother and grandmother all make or made drawings. My grandmother, whom I never met, was a teacher in the Art School at Brussels in Belgium."

Cynthia: When did you begin to draw sketches of Scott? Were you at a convention, or were you inspired from watching him on tv?

Laurence: I drew Scott from watching him on tv. *Quantum Leap* aired in France in 1993 and I was hooked by Sam Beckett. Next I was able to get some shows on

VHS such as *Mr. & Ms. Smith* and some movies. And then in 2005 I got on the Internet, and what a new world. Plenty of Scott pics!!!!

Cynthia: When I see your drawings I am amazed at the detail of the facial features and how you are able to capture every expression. Do you draw you draw from photos or from memory?

Laurence: Thank you for the compliment, but I really don't know how I do it. I work only from photos. I am totally unable to do free-hand drawings. Trust me, for every good drawing, I throw away at least two or three drawings before I'm satisfied.

Cynthia: I've only seen your drawings in black and white. What do you use, and do you ever draw in color?

Laurence: With a graphite pencil I can erase, and erase again. No way would I try it with colors.

Cynthia: What features on Scott do you love to draw the most?

Laurence: His eyes, and the jaw. I often have problems with the nose.

Cynthia: I think that Scott would be blown away by your talent to capture him so well. Has he ever seen your drawings, and if so, what did he think?

Laurence: He has seen them, but I don't know if he understands that I draw them.

Cynthia: You say that you don't speak English very well, but you do understand it when you read and write. How did you learn English?

Laurence: At first at school when I was a kid, but really the French method is nothing compared with watching the DVDs of *Quantum Leap* and *Star Trek: Enterprise* in French with subtitles in English. Also, during the last two years I've been to the USA or England three times. Although each trip was only three or four days, my English is better afterward.

Cynthia: You told me that The Leap Back was the first convention that you attended. Is that the first time you met Scott? How did you feel the first time, and were you nervous?

Laurence: The very first time was “An Evening with Scott Bakula,” and this was by far the best event I ever attended, even better than the Leap convention.

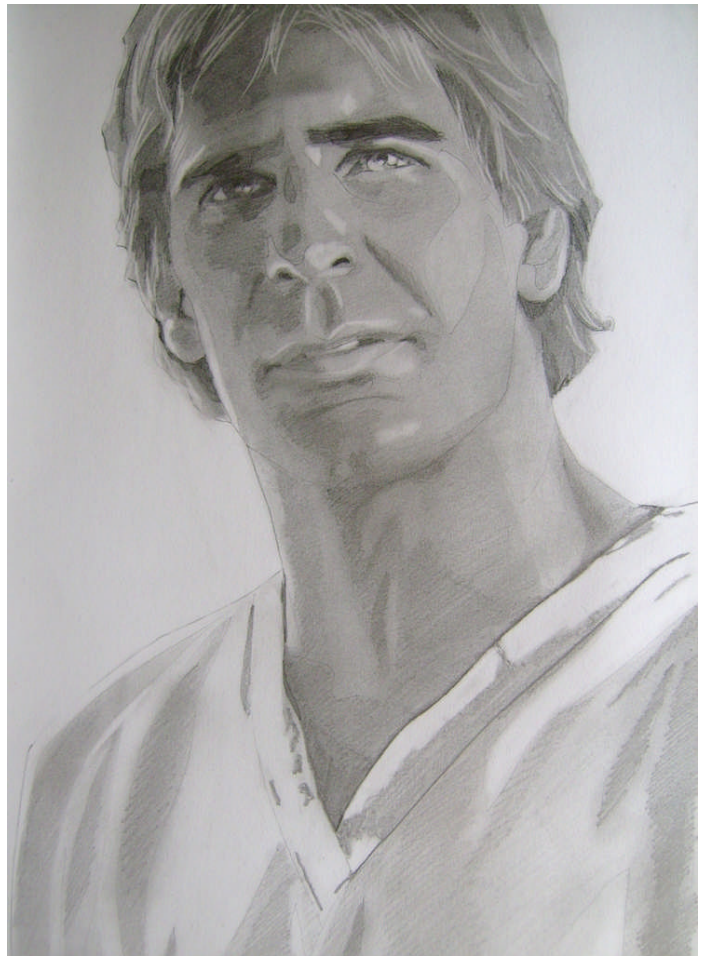
I wasn’t excited or nervous, but I couldn’t believe what I saw; he was real—really real—and fully alive. Pippa Parry bought me the tickets (First row!!!), and Pippa and Chris Goodier showed me the way the two evenings. It was an amazing show, and it was the first time I saw Scott in person. And Washington is an amazing town. I feel the same way about London, after being there this last summer.



Laurence also a skilled photographer. She shares one of her favorite photos of Scott taken at the London Film and Comic Con in July

Cynthia: I can understand your feelings about Scott being real. I had that same emotion when I saw him in Los Angeles at the Convention. When you asked him to autograph one of your drawings, what did he say? Or was he speechless?

Laurence: [In Washington, DC] Lissa Kerr was my personal translator when I asked for an autograph. Scott looked at the two drawings I brought. He signed one for me, and I gave him the other as a gift. But he said nothing. Not really much time either. It was crowded and the line was very long.



Laurence considers her drawing of Sam Beckett from “The Leap Back” to be the best she’s ever done

Laurence is not only a talented artist. She also teaches and inspires young minds in Biology, a science that involves keen observation. How fitting that Laurence can observe pictures of Scott and then draw from those observations. And with her drawings, she inspires us to look at Scott and see an amazing human being, capturing every feature and expression for all of the world to see.

I know that each time I look at a photo of Scott I will think Laurence is out there sketching it.

Thank you, Laurence for your time in answering my questions, but also in helping me to stop and go “Wow” at your talents and sketches.

Ed. Note: Thank you also for creating the exquisite cover for this issue of *The Observer*. We truly appreciate you sharing your gift with us and the world.-SAM

CATCHING UP WITH SCOTT BAKULA'S TELEVISION CAREER

By Jo Fox

Scott couldn't be here to write this article himself, so we snagged the use of a GHOST writer, who sat beside Scott for several days and wrote down Scott's comments. Assuring me that all the facts are accurate (mostly), he asked if he could please be released from ghost-writing now. Reluctantly, we let him go.

Let's see—says Scott. Well, I'm sure you know I had a Star Trek series called *Enterprise* that lasted four seasons. We were hoping for more, but politics and other factors ended the series. Oh? Since then? Hmmmmmm. Let me think. There's been a lot of stuff since then. I've done several things onstage....Oh. I see, you've already covered those. Just stick to the television stuff. Okay. If I can remember everything.

There was a *Boston Legal* episode called, "Glow in the Dark." I liked that episode because Candice—Candice Bergen—yes, she is Edgar Bergen's daughter. Yes, he was a ventriloquist...Charlie McCarthy....look. I can't tell this if you keep interrupting.



*Romance is always sweeter when Scott sings,
here with Candice Bergen on Boston Legal in 2008*

Where was I? Oh. Yeah. "Glow in the Dark." I liked this episode because Candice and I got to renew a romantic interest, plus I got to sing. We were dating on *Murphy Brown*, and here my character got to sort of reminisce with Candice's character on *Boston Legal*. No, we didn't reminisce about *Murphy Brown*. Not on camera, anyway. This was about Candice's character having a past relationship with my character. We had a lot of fun doing this episode. I love it any time I get to sing. The song? "Once Upon a Time." Thank you. It is a beautiful song.

Let's see. *Chuck* was another great role. No, I'm not going in chronological order. I'm sure IMDB has a full listing of everything in chronological order. On the Internet. My kids told me. They looked me up.



*Levi Zachary (as Chuck) even bears a resemblance to Scott,
who portrays Chuck's father.*

As I was saying, those three episodes of *Chuck* were a lot of fun. I played "Orion" who turned out to be Chuck's dad. I had great fun going from the slovenly, paranoid guy to a superhero. Zach is a great kid, and the cast is full of fine actors. Zachary Levi...Chuck...the star of the show! Yes, he is good looking, too. Anyway, I know they want me back this next season, but I don't know if I can do another *Chuck*. I'd like to, but I'll have to see what my shooting schedule is for *Men of a Certain Age*.

What is that? It's a new TV series airing on TNT starting December 7. It will air Mondays at 10pm. This is the sixth television series I've done. Yeah, I guess that does beat Robert Urich's record. I hadn't thought of that. Anyway, this series is about three friends going through that midlife crisis thing.



*Three men in midlife—
Scott, Ray Romano and Andre Braugher*

It's a breakout from other roles I've done, but since it's on cable, we can do a lot more—say a lot more—than we could on broadcast TV. That's a lot of fun for me. We've been shooting since August.

What else. *Blue Smoke* was a MOW. No, not Moo. MOW. That means "movie of the week." I know there are lots of movies shown in a week. But years ago, there was only one major movie per week. Before cable. I don't know. They just call it that.



Scott and Alicia Witt in Blue Smoke for the Lifetime Network

Blue Smoke was about this young woman, played by Alicia Witt, who became an investigative firefighter after her parents' restaurant burned down. My character was her mentor. As the movie progresses, we learn that the fire in the restaurant was no accident, and we have to find the guy who did it. It's more of a mystery than a love story. It's from a book. That's right. By Nora Roberts. Yes, Roberts is a very famous author.

The New Adventures of Old Christine. That's a weekly half-hour comedy starring Julia Louis-Dreyfuss as Old Christine. I had three guest appearances on that show. First, I started out dating Old Christine. Then she found out I was New Christine's father, so she dumped my character. But I came back at the end of last season for the wedding episode. Because of New Christine. She was marrying Old Christine's ex-husband. (laughing) Yeah, it is a twisted situation. And as the father of the bride, I show up for the wedding.

But now, Old Christine decides that it doesn't matter that my character is New Christine's dad, she wants to renew the relationship. They do, and it's going great until Old Christine learns that my character is engaged. Very tangled, but lots of laughs.



Old Christine (Julia Louis-Dreyfuss) gets reacquainted with Papa Jeff (Scott)

I had another guest shot on *American Body Shop*. You didn't see this one? It was on cable. No, unfortunately, the show's no longer on the air. But it was still a great guest spot for me. I played an actor whose only claim to fame was that he looked like Scott Bakula, except that my character had a wooden leg. I know I'm Scott Bakula. That was the twist in this episode. Me playing an actor playing me! I'm sorry if you're confused.



The merits of life as a Scott Bakula look-alike

If you had seen the ep, you might not be so confused. The difference between us? For one, he had a wooden leg. No, I don't. He was also a lecherous guy and a boozier. No, I'm not either of those! Let's just change the subject.

I can't remember anything else...wait, yes, there was one more. I had four very brief guest spots on Tracey Ullman's *State of the Union*. My character was Chris Fulbright. Let's just say he got what he deserved. And although my new tv show is about three guys—What? Ummm, no, I'm not sure I will get to sing, but you never know.....So, although my new tv show is mostly about men, I have to say that over the years I've had the pleasure of working with some of the funniest, most-talented women in show business.

CATCHING UP WITH RICK FAUGNO AND ANDREW SAMONSKY

By Jo Fox

If you saw the musical *Shenandoah* at Ford's Theatre in 2006, you probably recognize the names of the actors who portrayed two of Papa Anderson (Scott Bakula)'s sons. Andrew Samonsky played James and Rick Faugno played Nathan, and both giving outstanding performances. What have they been doing since we interviewed them for the October 2006 issue (#34) of *The Observer*?

I've kept in touch with both Rick and Andrew since then. Over the past year, I have been privileged to see both actors perform in other musicals. Let me begin with Rick.



December last year, I asked my husband if we could get away from the house for a week. When he agreed, I thought we might take a driving trip up to the Carolinas from our home in Florida. When Richard suggested Las Vegas, however, I was amazed and delighted. The last time I had visited that city was with my daughter, Karen, following KC

Leap in 1998. That time we stayed at the New York, New York Hotel and spent most of our time in the city. We visited the Star Trek Experience, saw David Cassidy at the MGM Grand, and visited the Excalibur hotel, which turned out to be Karen's favorite. Attempting to have a family-friendly atmosphere, each of the hotels sought to have a unique theme.

Returning to Vegas with Richard this last winter was a whole different experience. The Strip—if you want to call it a theme—seems to have returned to “Sin City.” Hotels along the Strip have sprouted upward, each one trying to outdo all other existing hotels, and the area is barely recognizable from my 1998 memory. Yet, some hotels still clung to interesting themes. The Flamingo, for instance, has a wonderful aviary area, and the Paris Hotel has a ½-scale replica of the Eiffel Tower, which visitors can ascend to get a 360° view of the Strip.

This trip, Richard and I found things to do outside of the city. We hiked in Red Rock Canyon in the rain, drove through Death Valley to its lowest point (something that would be dangerous to do if it had been summer), and hiked a snow-covered Rim trail along a white-clad Grand Canyon. In Las Vegas, we explored the Strip from our hotel to the New York, New York and back again.

Through Priceline.com, we bid on a 5-star hotel and got the Venetian for a little over \$100 a night. It was a steal. The room was almost the size of my house! At least it felt that way. It was the most luxurious hotel I've ever stayed in, with a bathroom the size of most hotel rooms, a king-size bed, and a sunken living room! I thought they had upgraded us to a suite, and then I found out all the rooms were suites.

Of all the shows playing in Vegas at the time, the one Richard wanted to see was *Jersey Boys*, which it turned out was playing at the Palazzo, the hotel attached to the Venetian by a walkway. *Jersey Boys* is a musical based on the lives of Frankie Valli and the '60s pop-singing group, the Four Seasons. I knew that Rick Faugno had played Joey in the San Francisco production and had been understudy for the lead role of Frankie. When buying tickets for the Vegas performance, I had to ask if Rick was in this version, and I was delighted to learn he was the star. Since both Richard and I had seen Rick perform in *Shenandoah*, we knew we were in for a treat, and the show did not disappoint.

The story of *Jersey Boys* begins with four guys who grew up together on the rough side of New Jersey and became famous as the *Four Seasons*. The show is loaded with their songs, their mannerisms, and their difficult lives. (Frankie lost a daughter to drugs.) Over the course of ten years, band members came and went to the tune of more than 30 members; Frankie Valli was the only constant through the turnovers. Not only could he sing falsetto, but Frankie's range was 3½ octaves. It would take a special performer to master the falsetto and that range, and Rick was most definitely up to the challenge. Several months later, I saw Rick on the television broadcast of the Tony Awards, which did a tribute to all the *Jersey Boys* performances around the country. Without prejudice, I can say that Rick was the best of them all and truest to the Frankie Valli voice.



Jersey Boys in rehearsal

After the Vegas show, Richard and I met up with Rick and also met his wonderful parents. Rick mentioned there had been an elevator malfunction during the performance, and the actors wound up carrying set pieces onto the stage themselves. The true professional that he is, Rick was concerned this hurt the show, but I assured him no one in the audience knew the difference and that it didn't detract from the story. In fact, the cast got a standing ovation and the cheers for Rick were the loudest of all.

As with Rick, I also saw Andrew Samonsky on TV—in the Macy's Parade over the Thanksgiving holiday last year. Some of the cast from *South Pacific* sang "There is Nothin' Like a Dame" in front of Macys, dressed in their tropical attire. Some of the actors were even bare-chested, although the weather was definitely chilly. Andrew was in the background but showed up in two or three camera pans.

Originally Andrew had been cast as part of the ensemble in the Broadway revival of *South Pacific*, but soon after the Macy's parade, he moved into the role of Lt. Cable. So during the winter, Richard, Karen and I journeyed to New York City to see him in *South Pacific*.

South Pacific is staged at the Beaumont Theatre in the Lincoln Center, the largest stage on Broadway, so the sets are lavish and expansive. Garrett Long (who portrayed Anne in *Shenandoah*) is also in the ensemble (as one of the nurses), but we didn't have a chance to speak with her.

South Pacific takes place during WWII on an island occupied by the American armed forces. Andrew's character, Lt. Joseph Cable, falls in love with a local girl, partly due to the conniving of the girl's mother, Bloody

Mary. Later he takes on a dangerous mission to spy on the Japanese situated on another island, but does not return.

We attended a matinee performance, and although Andrew would have another performance that evening, he invited us backstage to meet him in his dressing room after the show. It was apparent that he was physically and emotionally drained, so we felt especially honored that he took the time between shows to see us. We sat in Andrew's dressing room for awhile and chatted about the show, and then Andrew took us on a backstage tour of the theatre.



Standing on that stage looking out at the seating was an enormous thrill for me. It was also a bit intimidating. Before Karen was born, I had been in several local theatre productions on stages that were only a fourth of the size of the Beaumont. It was hard to imagine a production filling the Beaumont stage, but *South Pacific* did an admirable job on that score.



For one photo, Andrew, Karen and I posed in front of the props used for the island laundry set.



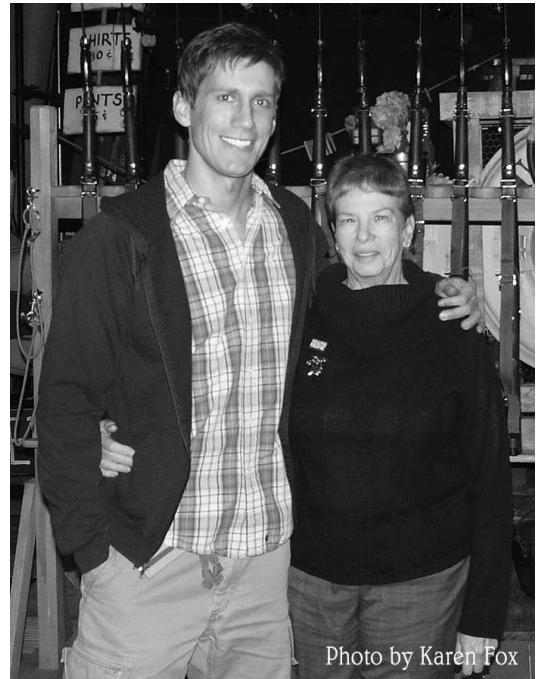
In another area we saw the full-size mockup of a plane. Andrew said the producers originally tried to buy a WWII plane for the set, but it was too expensive, so they built it instead. The wing folds up against the body for storage, but it is strong enough for actors to stand on.

All of the costumes are stored along a wall in the hallway, each marked appropriately for the person who wears it.



My husband, Richard(l), enjoyed the backstage tour

Some of the costumes, like the grass skirts that Bloody Mary tries to sell to the sailors, are merely props



Andrew and I took one final photo before leaving, so that he could get dinner and some rest before his evening performance.

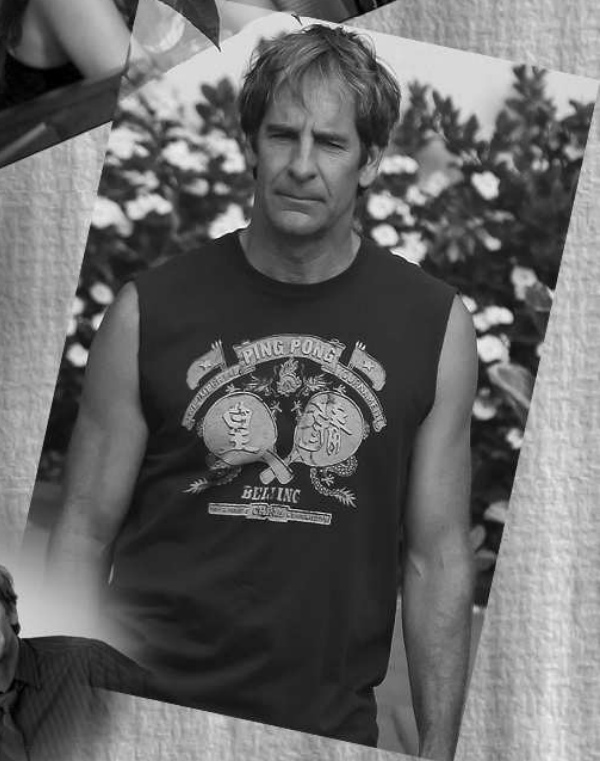
In preparing this article, I asked Rick for an update and he wrote back:

I'm still in *Jersey Boys*. It's going very well, and I am here for at least another six months.

Also, I've put together a one-man show that I've done twice at the South Point Casino [in Vegas], this past August and September. It's called *Songs My Idols Sang (and Danced)*. I will be continuing it on a regular basis starting in January. It's about my life in show business, from when I was a twelve-year-old on Broadway up to now. I talk about the people in my life who have sacrificed for me and supported me along the way, as well as the idols who I looked up to as a kid: Frank Sinatra, Fred Astaire, Tony Bennett, Gene Kelly, Sammy Davis, Jr., etc. Each artist connects with a person in my life in some way, and I talk about how each artist also connects with me.

It's been a wonderful experience, and I am looking forward to bringing back the song-and-dance performing that no longer exists. I am also recording an album of all of the music in the show. The album contains all standards, and it will be sold at the shows, at the *Jersey Boys* gift shop, and hopefully online.

Ed.note: Although Rick didn't mention it, a quick check of the *Jersey Boys* website says that he is honored to have been recently named 2009's "Best Singer in Las Vegas" by the *Las Vegas Review-Journal*. Congratulations, Rick!



**T
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“Men of a Certain Age”

Go Fox

On TNT, Mondays at 10pm EST, starting December 7