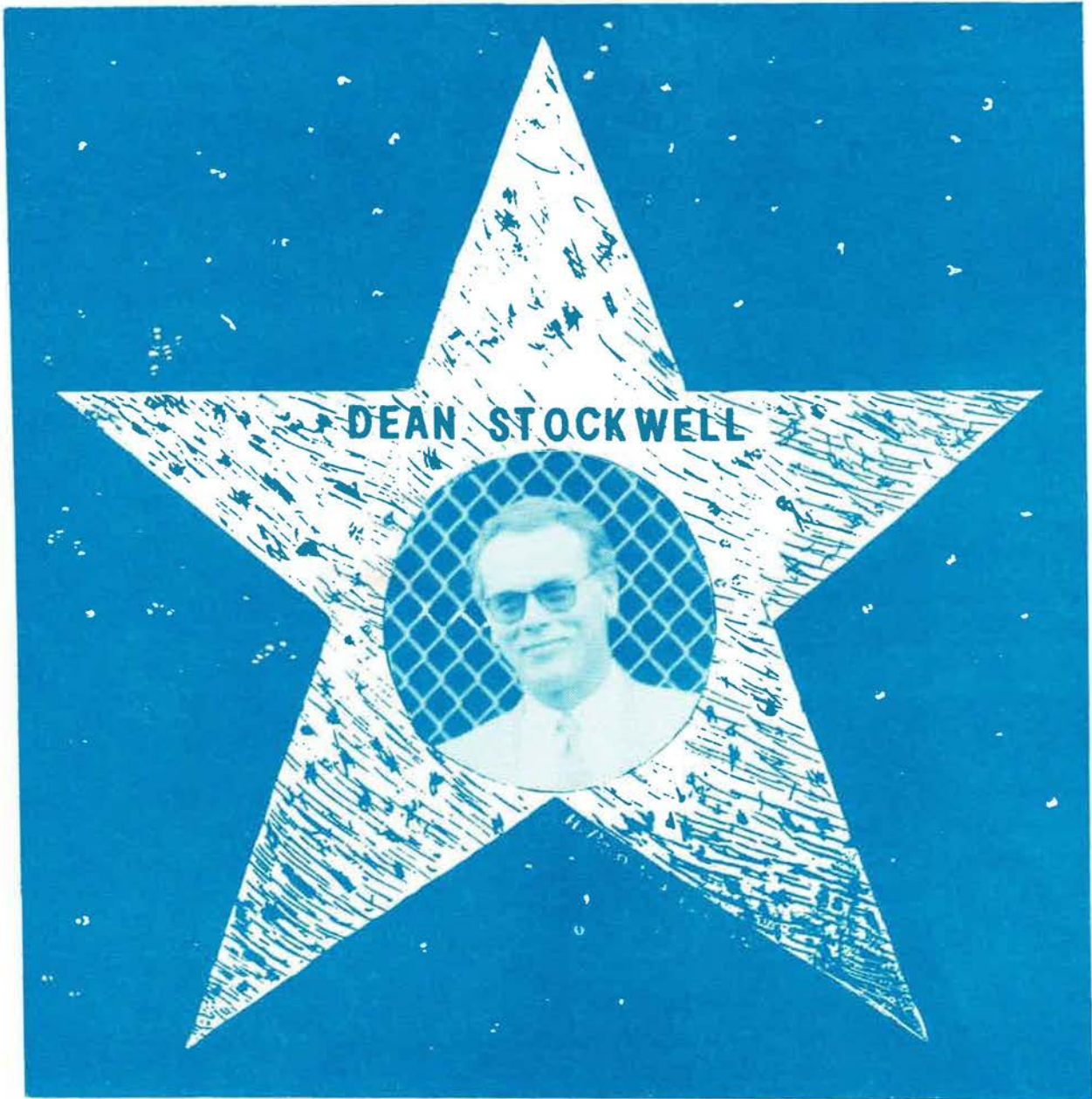


THE OBSERVER #5

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP
EARLY SUMMER 1992



DEAN STOCKWELL

A STAR ON EARTH AND IN THE HEAVENS
FEBRUARY 29, 1992

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QUANTUM LEAP RENEWED— BUT OH, DEM CHANGES! news, views, and apologies by Karen Funk Blocher with a little help from my friends

Contrary to a few scattered reports in various newspapers and magazines, *Quantum Leap* has indeed been renewed for a fifth season (not fourth, as also reported!) on NBC. In addition, USA Network has purchased the cable rights to the series, and will begin rerunning it on September 13th or 14th, probably starting with the two-hour pilot and showing the episodes in order. Universal is doing with the editing for the USA airings (probably cutting for more commercials). This is in addition to a reported syndication deal, with *QL* reruns on local stations expected to begin in 1993 or 1994.

That's the good news. The bad news is that there are a number of changes in the offing for the series, both behind the scenes and on the NBC schedule.

Item: *Quantum Leap* is changing time slots for the fourth time, possibly a fifth time as well. The newly-announced fall lineup places *QL* on Tuesdays at 8PM, 7PM Central/Mountain and in the Bay Area. The competition in this slot includes family-oriented reality show *Rescue 911* with William Shatner, and the long running comedy *Full House*, which previously hurt *QL*'s ratings when both series were on Friday nights. *Home Improvement* and *Rosanne*, both Top 20 shows, are expected to move by fall and so will not be competing with *Quantum Leap*.

Item: There was also a report that *Quantum Leap* might be moved to Sundays temporarily over the summer. Sunday series are generally a ratings disaster for NBC. It now looks, however, as if *Quantum Leap*'s leapfrog airings on Sundays and Tuesdays in June (and Tuesdays and Wednesdays in July) are an attempt to a) test the waters for the series on those nights, and make up for the Olympics and other preemptions in lieu of a third annual *Quantum Leap Week*, apparently scrapped.

Item: *QL* producer/writers Paul Brown and Chris Ruppenthal and staff writer Beverly Bridges have all left Belisarius Productions for other projects. Brown, who joined the staff with first season's "Camikazi Kid," is

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best known for the landmark episode "Catch a Falling Star." He recently made his directorial debut with his episode "It's a Wonderful Leap." Leaper Christina Hill reports that Paul is working on the new Robert Ulrich series *Crossroads*, an all-location show about a father and son traveling around the country. Although he has an office in L.A., part of Paul's job on the series is traveling around the country himself, scouting locations and writing scripts around them, something that probably has not been done for tv since Stirling Silliphant did it for the early 1960's series *Route 66*. Paul Brown was interviewed in *The Observer* #2.

Former *Moonlighting* scripter Chris Ruppenthal joined *Quantum Leap* early in its second season, writing such fan favorites as "Good Morning, Peoria!" "Freedom" and "Glitter Rock," but is best known for the episode "The Boogiemán" (and the so-called "curse" attached to it). Chris is interviewed elsewhere in this issue.

Beverly Bridges, who joined the staff during the show's third season, is responsible for episodes ranging from "Raped" to "a variety of handcuffs" to the nude *Hamlet* scene in "The Play's the Thing." She was interviewed in *The Observer* #4.

Both Chris and Beverly are now working on the new ABC/Thames TV co-production called *Covington Cross*. Set in 14th century England, the series is "about a widower with three high-spirited sons, a strong-willed beautiful daughter, a ladyfriend who confounds him with her independent thinking, and a nasty neighbor," according to a schedule Ann Raymont saw at the MediaWest convention. The series is scheduled to air on Saturday nights at 8PM Eastern Time on ABC. Coincidentally, Paul Brown's series *Crossroads* will air immediately after *Covington Cross* on Saturday nights (9PM ET), also on ABC.

Although they apparently spent June in temporary offices in L.A., Chris and Beverly are expected to relocate to England in July. We wish them and Paul Brown all the best "in the future!"

Item: Universal City Studios, Inc., which owns *Quantum Leap*, is reported to have cut its share of *Quantum Leap*'s budget significantly (about 7 to 15%) as part of an industry-wide money crunch. Reported plans for economizing include fewer locations, few if any new purchases of use rights to popular songs, fewer special effects, shorter shooting schedules and—as seen above—quite likely a smaller writing staff.

Season Four is over. For those of you who either missed the leap out (and all the newspaper publicity) or the significance of the photo being taken, Sam has apparently leaped into Lee Harvey Oswald. Speculations that Sam may save John F. Kennedy from Oswald in November 1963 are hampered by the fact that the photo for which Sam posed was allegedly taken March 31, 1963. I say "allegedly" because many people believe that the photo was faked as part of a conspiracy to convince the world that Oswald acted alone. In any case,

within the continuity of *Quantum Leap* it appears to be real enough!

Those of you who may be worried that Don Bellisario will be making some major historical changes here may be comforted to read the following quote from him, recorded at the Quantum Leap Convention on March 1, 1992:

"It's really very difficult to leap Sam...into someone that is a known character because, you know, the one rule in creating the show is that we are going to alter history.... If we leaped into Jack Kennedy in November of 1963, there's no way we can ever alter or change that." The complete transcript of that question and answer session, which also included Scott Bakula and Dean Stockwell, will be in *The Observer* #6, due out about a month after this issue.

Bellisario actually met Oswald a few years before the assassination (mid-1950's at Camp Pendleton, according to columnist Army Archer), and thus may be in a better position than most writers to handle the "human" side of Oswald's story. It is my opinion that the episode will be primarily about Lee Harvey Oswald the person and the people around him, and about Sam's dilemma knowing he is at a crossroads of history and essentially helpless to prevent that history from taking its course. The leap is scheduled to be a two-part season premiere this fall, which I suppose leaves the door open for Sam to leap forward to November 1963 in the second half!

Other possible leaps for next season include a desert island story, the long-awaited three part murder mystery by Deborah Pratt, Dean's environmental story, a script by Scott Bakula(!), an animated or partly-animated story by Deborah Pratt, and possibly Tommy Thompson's disabled veteran story. The widely-reported leap into Tom Selleck and/or Thomas Magnum never got off the ground, either due to miscommunication with Selleck, Selleck's unwillingness to do the mirror shots, or possibly contractual difficulties. Recent word has it that Selleck and his co-stars are interested in doing one of more *Magnum* movies in the near future, but it is unknown at this time what effect that may have had—or have in the future—on the *Magnum* leap. Bellisario is known to have written, and most likely shot—a leap-out for the season finale that involved leaping/morphing Sam into the *Magnum, PI* opening title sequence.

The other highly-publicized possible leap, into the character Hannibal Lector of *Silence of the Lambs*, was later dismissed by an NBC publicist as a joke. Such a leap would have been highly unlikely anyway, since rights to use the character would be extremely expensive (if possible at all), and since similar story elements were already used in Deborah Pratt's outstanding fourth season episode "Dreams."

Quantum Leap began production again on July 8th, but meanwhile several projects turned up for Scott Bakula and Dean Stockwell during the hiatus. In a reversal of last summer, Dean worked the hardest this

year, starring in two different made-for-tv movies. The first, called *Shame*, recently wrapped shooting in and around Vancouver, and is scheduled to air on Lifetime beginning on August 18th. Dean plays the father of a rape victim. Amanda Donahoe of *L.A. Law* also stars in the film. The second project, tentatively titled *Memories of a Murderer*, is apparently for the proverbial "another network," i.e. either CBS or ABC. It was also shot in Vancouver, and was scheduled to wrap just three days before Dean is due back on *Quantum Leap*. Dean is said to have worked fourteen-hour days on this latest project. Further details are unavailable as of this writing, save that Shelley Long also stars in it.

Scott Bakula, who announced at the convention that he was going to take it easy this summer, was later reported as signing to appear in the film *Nightclub Confidential*, reprising a role he played on stage opposite his wife Krista. This project has apparently since been canceled. However, leaper Heather Stiel reports that Scott turned up in early June in a David Zucker-Dennis Prager project, one of a series of videos for distribution to schools and churches. The name of the project is *For Goodness Sake*. According to Heather, "Scott plays a man named Henry who was just made President of the International Organization to Make the World Better." Director David Zucker is best known for his work on the *Airplane!* and *Naked Gun* films.

By now you should all know that Scott Bakula finally won a Golden Globe this year for his work on *Quantum Leap*. The question before us now is, has he—as well as the series itself—now achieved the recognition level needed to win an Emmy in the major categories? Nomination ballots went out in May, and the nominations for this year will be announced on the morning of July 16th. One distressing change for the already unfair (or so it seems!) awards is that actors in both continuing roles and guest appearances will now compete for the same awards. On a more positive note, Scott, Dean and *Quantum Leap* itself have again been nominated for this year's Quality Awards by the Viewers for Quality Television. Scott and Dean both won Quality Awards at the 1991 VQT Convention.

On to the apologies and other club business. As a few of you have pointed out, *The Observer* #4 was the "Fall 1991" issue. So why is #5 coming out in July 1992? Well, there are lots of reasons, some of which are more my own fault than others. First of all, *The Observer* #4 actually went out in January, 1992, as some of you may have forgotten. If you take that as a starting point, then April would have been the correct month in which to get #5 out, and in fact that's what we originally tried for once we realized we'd never manage to get it out for Leap Weekend. The problem is that things have gradually gotten extremely busy here in Tucson. I now have a job that until June 1st, when I moved, was 20 minutes from the house, and which tends to run into unpaid overtime. This problem is

beginning to improve now that I'm living 2 1/2 minutes from the office and more than half unpacked. Teresa is also working overtime, mostly at night. We have therefore farmed out as much of the interviewing and transcribing for #5 and #6 as possible to other members across the country. Not all of these articles have reached Tucson at this writing, and most of it when it does arrive has to be typed into my Mac before we can use it. Meanwhile, my husband, John, is in grad school, which means he needs the computer more than ever for both business and schoolwork, which he stubbornly contends are both more important than unpaid work for PQL. I've also had *TARDIS Time Lore* to edit, another zine or two to put out (she said cryptically), and I seem to have become addicted to the *QL* boards on Prodigy.... Anyway, *mea culpa*. I'm sorry, and I'll try to do better, starting with next issue, which should be out within a month of this one. Forgive me?

Speaking of forgiveness, it seems that a lot of you like or at least tolerate us here in Tucson, because the officers of Project Quantum Leap were reelected almost unanimously. The only dissenting vote was actually for the same people, but gave us all each others' jobs! Unfortunately, our treasurer, Crystal "Kris" Arnold, has resigned her position for various good reasons, not the least of which is that it's hard for a treasurer in Phoenix to keep tabs on a chairman/editor depositing and spending money in Tucson! If anyone out there has any suggestions on how to overcome this problem, please let us know. Meanwhile, I'd like to propose Tracy Ann Murray as treasurer, since she's in Tucson and a lot better organized than I am. Any alternate candidates? I've also purchased the accounting program Quicken for the Macintosh to help us account for club finances properly.

As most of you know by now, the "first annual" Quantum Leap Convention took place at the Universal City Hilton on March 1st, 1992. Present were Scott Bakula, Dean Stockwell, many of the guest stars, most of the writers, stunt coordinator Diamond Farnsworth, costume designer Jean-Pierre Dorleac and his assistants, various special effects and postproduction people, Creation and other merchandisers, Innovation (which does the comic book), *Quantum Quarterly's* Christina Mavroudis and Jim Rondeau, the four of us from PQL Tucson, and a few thousand fans! We signed up over 60 new members that day (and many more in the weeks that followed), plus a similar number of renewals (which also explains what we were so busy doing in March and April). A wonderful time was had by nearly everyone, the exceptions being those people who were turned away by Creation Entertainment (at Universal's insistence, for the sake of Scott and Dean) as the convention reached and exceeded capacity. Next year's convention is tentatively scheduled for April, 1992, at Universal Studios Florida. Recent word is that Creation will not be involved in the second convention.

I would be extremely remiss here if I didn't acknowledge Dean Stockwell, who finally got his Star on the Hollywood Walk of Fame on Leap Day, February 29th. The money for the star was raised entirely by recycling, and I'm very pleased to say that much of it was done by PQL members. More details on this, and the luncheon that followed, will be elsewhere in this issue, but I'd like to take the opportunity to thank Christina Mavroudis, who spearheaded the Starbright Project, overseeing both the recycling campaign and the ceremony and luncheon which followed. Christina has announced her resignation from the editorship of *Quantum Quarterly* after the recent double issue of that magazine. Christina, a major force behind not only the *Quarterly* and *Starbright* but also numerous write-in campaigns to NBC, cites her desire to spend more time with her daughter and with paid writing projects, including an upcoming issue of the *Quantum Leap* comic from Innovation. All the best in the future, Christina!

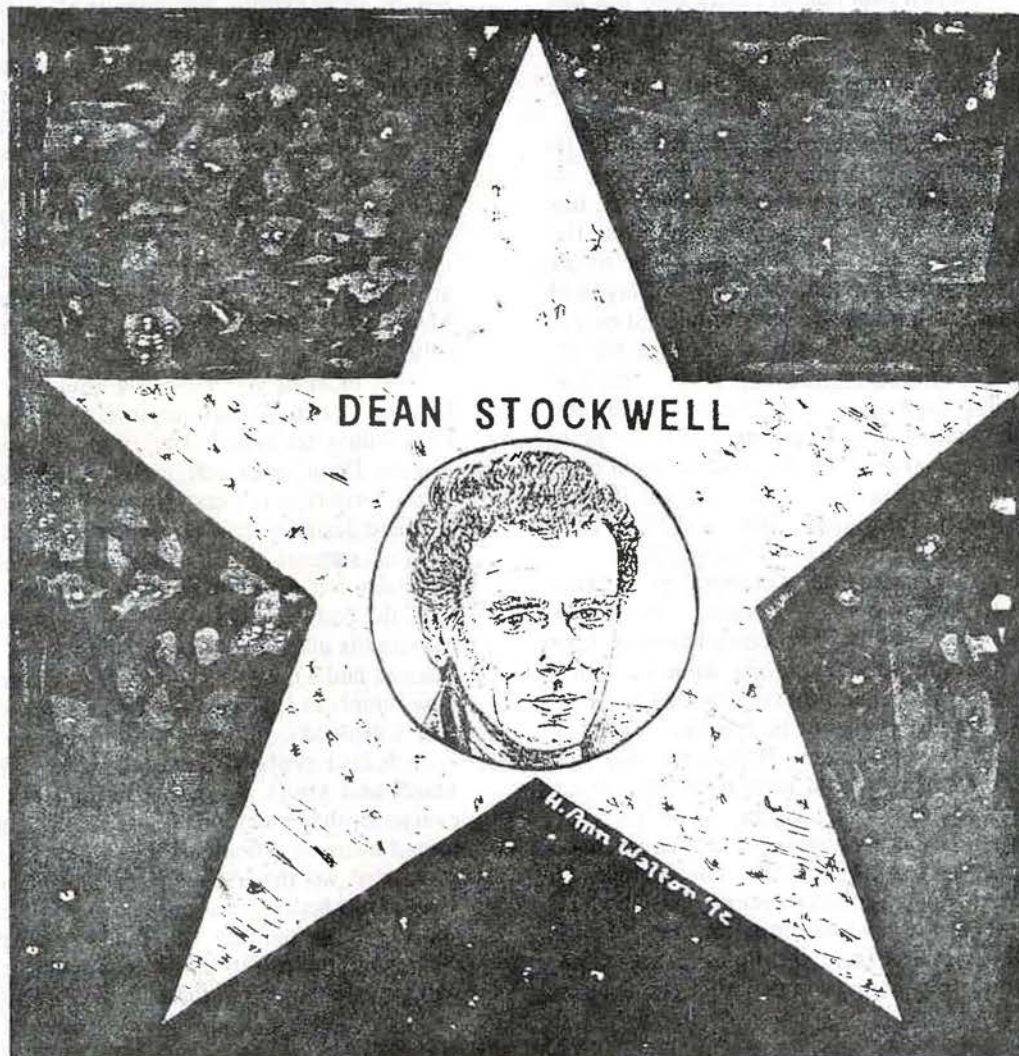
Others who did outstanding work on the Star Bright Project include Chris Hill, who handled registrations for the luncheon; Joyce Hatcher, security chief at the Star Ceremony and luncheon and Microphone Runner

Extraordinaire at the con the next day; Julie Barrett, who did most of the work on the luncheon booklet along with writer Lyndell Netherton; Miriam Ferziger, who arranged the commemorative pins (now sold out); Joan Dodson, who designed the wonderfully appropriate centerpieces at the luncheon; Dimitra Catsaros, who signed for the deaf attendees of the luncheon, much to Dean's friendly amusement when Dimitra had to sign the term "get laid"; and Bing Futch, who videotaped the whole weekend for everyone and will send those tapes out about the same time that this issue of *The Observer* is finally ready. Well done, everyone! And by the way, Lyndell Netherton not only was one of the top Star Contributors and writer on the booklet; she also gave Dean his own real celestial star, which seems to have pleased Dean more than anything else of the entire weekend. Thanks from all of us, Lyndell, for making Dean so happy on his special weekend. Also, a special thanks to Carol Boardman, who thought of the Dean's Star campaign in the first place and enlisted the actor's support, thus making the entire Leap Weekend possible.

Karen Funk Blocher

Project Chairman, Project Quantum Leap

Leftover
original
art for the
Starbright
Luncheon
booklet
by Ann
Walton.



On the Front Line:
The Quantum Leap Weekend
February 29-March 1, 1992
 a view through the camera lens
 by Bing Futch

[Editor's note: Bing's video, *On the Front Line: The Quantum Leap Weekend*, is a strictly non-profit (he's taking a loss in fact) video by and for Quantum Leap fans, and subject to the same disclaimer given in the indicia of *The Observer*. It's 112 minutes long on high-quality video taped, dubbed in real time and packaged with a printed cover and labels. Bing is asking for a \$20 donation to help cover his considerable costs. The address is Dark Studios, c/o Bing Futch, 10916 112 Blix St., N. Hollywood, CA 91602. Production and shipment of the video was delayed for several months by the lack of sufficient advance orders to pay for the bulk dubbing necessary to keep the costs (almost) down to the requested donation, but the video will be shipping soon with the help of a short term loan from Project Quantum Leap. Bing and I both apologize for the delay, which was largely due to *The Observer* not getting out in time to generate the orders Bing needed. From all accounts, it's well worth the wait!—KFB]

Waking up Saturday morning—Leap Day—was exciting, but an uneasy feeling lay sleeping in my bones. What if I couldn't cover the Star Ceremony and Convention adequately? As I lugged tons of equipment behind me on my little white scooter, I soon found out. Access to all areas at the Star site were granted, thanks to some fast-talking with the event coordinator. Then, I captured as many human interest shots as possible. Who came from where, how far and why? Even the guy with the harmonica figured into the equation.

My positioning gave me some great tease shots of Scott and Dean as they walked in, and then intensified to close-up tripod shots as the ceremony moved on. I spent most of my time looking through the viewfinder, making sure that every shot was suitable for public consumption. It seems that I viewed most of the weekend in black and white, but it didn't bother me; I had dailies in color!

Getting in there to photograph Roddy McDowall and Scott and Dean wasn't hard at all. With me in a Universal jacket and carrying a humongous tripod and camera, they pretty much figured I was press. It was interesting to be in the midst of such a throng, the press being so vicious, telling Dean how to hold his plaque, and telling Scott to take off his glasses. I'm glad I didn't make any demands. I was just happy to be there!

During the luncheon, I followed Dean everywhere. I think he recognized me after my tailing him for so long. While most people were down below, getting their tickets and seating arrangements, I was surveying the area for the best shots. When you have a camera, you're allowed to roam quite a bit. It's like a written

excuse for wanderlust. Shooting from as many angles as possible, I tried to capture the essence of the morning without being too educational. Exciting, yet well-paced was my goal, and I sacrificed some choice moments to get the very best shots!

The next day I was up at 6:00 AM getting outside shots of the Universal Hilton for the documentary. I swooped in like a hawk, got permission to tape from Creation and began to set up establishing shots, which means I was inside the main room before anyone! I made it a point to interview everybody and anybody who had something to do with the Con, whether attendees or merchandisers or crew and cast. Besides the obvious excitement, I caught the total experience: the knowledge of a phenomenon blooming before my eyes, not unlike *Star Trek*; the fans, the concessions, the artists; the little funny moments—it was all there, and I caught most of it through the eye of a video camera, priceless moments captured on tape. I may have lost the easy-going nature of a fan lost in ecstasy, but I gained a remarkable insight into the weekend, a universal understanding of what a great joy this show really is. The result is a film that captures it all—in a word, [to quote from *Quantum Leap* and from Dean Stockwell last year]: "Bitchin'!"

Until next time, Ziggy's working out the details!

Bing Futch

Official Video Photographer
 of the Quantum Leap Weekend



Scott and Dean at the con, 3/1/92. Photo by Cass Cassidy.

The Quantum Leap Weekend A View From Another Angle by Julie Barrett

[Dallas LPO Julie Barrett edited the booklet for the Dean Stockwell Luncheon, with writing by Lyndell Netherton and minor assistance by Teresa Murray and myself. This article was submitted on April 23, 1992, right after the Ptaah-Hotep earthquake.—KFB]

Leap Weekend was certainly one of the wildest I'd ever had. It started the week before when I found myself in the hospital emergency room being treated for asthma. I spent the entire week before I left high on prescription drugs. I'm amazed I got anything done, especially the booklet for Dean Stockwell's luncheon!

Next I found myself on a DC-10 bound for LAX. 100 miles out of DFW we heard a BANG! The plane lurched and the flight attendants looked at each other with barely concealed panic. My mind flashed to the just-aired teaser for "Ghost Ship." Oh, boy.

After a delay of several minutes, the pilot announced that "one of the engines had overheated," and we would have to turn back. No problem. Until we landed at the airport. Every emergency vehicle from the surrounding cities must have been there to help line the runway. I later heard the emergency landing had made the local news that night.

Naturally the next flight got me to L.A. during rush hour. Two and one-half hours later I staggered into my hotel room and found my presentation for the luncheon had been broken. I had the centerpiece of the

booklet—a congratulations from the *QL* crew—framed and ready to present to Dean. Fortunately the picture itself survived.

I spent Saturday gasping for breath and trying to find a new glass for the frame in between other duties. I also found out I'd left my camera at home and had to go purchase a cheapie just so I could take some shots. The ceremony was loads of fun, and I was especially thrilled to see that Dean brought along his mother and she helped him unveil the star.

A real highlight of the luncheon afterward was when Christina Mavroudis read a letter from Scott to Dean that I hope gets reproduced here. It was to "Mr. Happy" from "The Prime Time Slime, The Hunk in a Dress." Dean seemed to be understanding when I told him the story of the missing glass in the picture frame.

At least the rain held off until Sunday, since the convention was held indoors. The rain didn't stop 2,000 from showing up and hundreds from being turned away. I was glad I had purchased a reserved seat, especially when I found out it was right at the end of the stage runway, offering a mostly unobstructed view of the proceedings.

My only regret of the entire weekend was that I didn't have enough time to meet everyone. It was great to finally be able to put faces with the names.

My trip home was uneventful, thank God or Time or Whoever. I rushed right out to my local art supply store and purchased a Nonglas™ replacement for the picture glass. In the letter I jokingly said it was guaranteed to withstand earthquakes, little kids, and falling DC-10's. Yesterday L.A. was rocked with a good-sized jolt. I hope the picture held out.

*The "Big Three"
Panel:
Dean Stockwell,
Don Belliario &
Scott Bakula
close the
Convention,
March 1, 1992.
Photo by
Karen Hurst*



Gooshie Goes To Lunch: The Dennis Wolfberg Incident

by Dr. Joyce D. Hatcher
as told to Teresa Murray

[Northern California LPO Joyce Hatcher headed security for the Starbright Project (the Star Ceremony and Luncheon). At the convention the next day, she again ran security for a while, but mostly she just ran—through the audience at a dead run with a wireless mike so that fans could ask questions. The entire weekend would have been far less satisfactory for everyone without Joyce's considerable contributions.—KFB]

Dennis Wolfberg did attend the Quantum Leap Exhibition and the Starbright luncheon held in Dean Stockwell's honor on Leap Day, but not without incident.

Joyce Hatcher, PQL's Bay Area LPO and head of security for the Starbright Project, explained "It was chaotic." Almost everyone had arrived when Brian Bethel, also with Luncheon security, offered to keep an eye out for any latecomers. "He's very good at recognizing actors," Joyce insists. After Brian had assured her that he would certainly know any "special" guests if they happened to show up, Joyce said, "Fine, seat everyone quietly."

As Mr. Stockwell was being presented with a plaque naming all the contributors to the Star, she saw Brian in the doorway frantically trying to get her attention. She nodded for him to wait and made her way across the room as the applause died down.

Brian pulled her aside. "There's a strange looking man with a good looking lady," he told Joyce. "He says he's with us, but he doesn't have a ticket. He says he bought one. I don't know about this person. He looks like he's off the streets."

Joyce approached the matter with her usual determination, fully expecting to deal with "just some Joe Blow." But instead, cooling his heels in the Roosevelt Hotel lobby, was Dennis Wolfberg and his lovely wife.

"My heart was in my stomach," Joyce says. "I thought I was in, as Al would say, 'deep ca-ca.' And what did Brian say to him? I said, 'Hello, Mr. Wolfberg,' at which point," Joyce recalls, "Brian got a horrified look on his face."

She instructed Brian to escort Mrs. Wolfberg in while she personally escorted Mr. Wolfberg, taking the opportunity to apologize. "I'm so sorry," she said. To which he politely replied, "It's okay, no problem."

Joyce and Brian seated the Wolfbergs at the two available seats closest to the podium. Dean Stockwell's publicist, Jason McCloskey, desperately signaled to Joyce. Mr. Wolfberg was sitting in Dean's chair. (Major *faux pas*, Joyce, but somehow appropriately ironic.) After more whispered apologies from the contrite head of security, Dennis "scampered over" to

the next table where the NBC guests sat. Much to her relief, Joyce says he wasn't at all upset by all the shuffling around.

Of course, we were all delighted that Mr. Wolfberg was able to attend, but I did ask Joyce, jokingly, if she was sure he'd bought a ticket. "Oh, yes," she says, "I knew he'd paid. I remembered his check. It says 'Dennis Wolfberg—Comedic Genius.'"



cartoon by Sherlock

THE LETTER

by Scott Bakula to Dean Stockwell
February 29, 1992

Dear Happy:

Sorry I couldn't be at the Luncheon, but you more than anyone can understand family commitments.

I remember the first time I heard your name associated with "Project Quantum Leap." I was then, as I am still today, in shock that you would be considering this unknown quantity with this unknown actor. I am still pinching myself. What you have brought, and wrought, to this huge 3 1/2 year old effort is immeasurable. Your passion for the work, your wacky sense of humor, and your love of humanity have made this leap the highlight of my comparatively short professional life.

I'm still trying to figure out how, out of all our journeys, the one time we switch places you get the girl and get laid! I only hope that someday Don will leap me home the same time you're there, so I can give you a real hug in person. I feel privileged to be part of your special day, and I feel privileged to start each workday with a guy who enters the makeup trailer and announces, "Good morning, everybody, the fun starts now!"

Your Leaping Buddy,
"The Hunk in a Dress,
"The Prime Time Slime,"
Dr. Sam Beckett

*The Quantum Leap Weekend:
A Side View*
by Tracy Ann Murray

Our esteemed editor has asked me to provide our readers with yet another perspective on the events of February 29th and March 1st, colloquially known as Leap Weekend. The title of this article is indicative of my position over the weekend. While relatively close to the action, I always seemed to be at an odd angle. I hope to give our readers who were unable to attend an idea of what it was like, disadvantages and all.

On Leap Day the PQL Tucson Chapter had to arrive at the Roosevelt Hotel early since three of our members were on the Starbright staff (Luncheon organizers). After the Starbright meeting, I had a brief look into the luncheon room where the tables had been decorated with some lovely blue and silver centerpieces, featuring a star-framed picture of Dean Stockwell in his Admiral's uniform.

I wandered about the hotel lobby. It's a wonderful old place, recently remodeled I believe, dripping with Hollywood ambiance. A metal statue of Chaplin's tramp character resides on a bench near the door. As I reclined in a nearby comfy chair, Japanese tourists frequently sat down next to the statue to have their pictures taken.

As the time passed, *Quantum Leap* fans began filtering in. They'd look around for a few minutes and then wander back outside. You could tell the looking fans from the working fans because the working fans would run back and forth. Eventually this made me curious enough to wander outside. Barriers had been set up around the area, metal racks that looked like they ought to have bikes locked to them. The Star itself was covered, surrounded by a red carpet and overlooked by a platform with a podium. Several sections open to the Star had been created by the metal barriers and folding chairs were set up in these. Already, an hour or so before Star time, the fans were crowded around the Star five or six deep.

It was then that I discovered that my camera's batteries were giving out and the film was nearly gone. Hollywood Boulevard has no shortage of places to buy what I needed, but all of them are expensive. I picked the nearest and then hurried back to the Star.

I had one of the security staff escort me to the parking garage, second level, directly over the Star where I had elected to watch the ceremony. The sections with the folding chairs filled up: one for *Quantum Leap* staff and crew, one for Dean's family and invited guests, and one for more guests and a few carefully-chosen fans. West of the Star on the sidewalk were the press bleachers.

One of the first guests to arrive was Roddy McDowall, who took a place near the press and unfolded his really nifty looking video camera. Some of Dean's

other guests were his mother, his brother, Guy, and his niece. Dean's friend, Dennis Hopper, arrived all the way from...umm...Thailand, I think, where he'd been shooting a movie. He'd come back just to witness his good friend's moment in the sun.

The cheers of course were loud when Scott Bakula arrived. As usual he seemed bemused by the adulation of fans. He made his way to the guest section and immediately struck up a conversation with Dennis Hopper.

You understand, from my perch I had a very good view of all the arrivals and speeches, but mostly this was an excellent view of the tops of people's heads as my photos show. Nevertheless, to continue, Dean arrived. He was wearing light blue pants, a white shirt, a solid green tie, and a jacket...whoops. Sorry; I'm intruding on Fashion Observer territory there. (Scott was wearing a black shirt and a green jacket.)

Dean first greeted his family and then went to the west side to say hello to Roddy. He was escorted back to the podium where the fellow in charge, Mayor of Hollywood or whatever he was [*Honorary Mayor of Hollywood Johnny Grant—Ed.*] made a speech. I hope somebody has made a transcript of all these speeches because for the life of me I can't remember a single word of any of them. People who joined Dean on the podium, to say what a wonderful person he is, were Scott Bakula, Christina Mavroudis, Guy Stockwell, Dennis Hopper and maybe a couple other people who have slipped my mind.

Then the Star was unveiled, and Dean was handed his Star plaque. Dean posed with the Star. On request Scott joined him for one picture. Then the press descended, microphones and cameras forming a ring around Dean and his Star. The crowd broke up into small groups of people, mingling on either side of the barriers. Some reporters followed Dean; a few went with Scott. Friends, co-workers, family and fans talked to each other and to Dean. It looked like a few autographs were signed and I saw Roddy McDowall and Scott Bakula deep in a private conversation on the parking lot side of the podium. You don't suppose Scott was asking him if he wanted a part time job as an Observer, do you?

I'm not sure what happened to Dean immediately after the Starring. Scott had to leave, unable to attend the Luncheon because of a previous engagement. The fans formed some very disorderly lines to pick up their Luncheon programs and present their tickets to get in. I ended up next to fellow PQL member Cori Shields in line and when we got in we managed to find a table on the far right side.

My eyesight is not the best so I have only a hazy idea of who was up on stage, and no idea what famous folks were at the guest table. Dimitra usually acts as my spotter on these trips, and she was up on stage as sign language interpreter.

Christina Mavroudis made the opening speech. Dean made a speech and the three major Star

contributors came on stage and received their rewards. I can't recall if they all got crew jackets or just number one contributor Lyndell Netherton. [*The top 10 got autographed Quantum Leap sweatshirts—Ed.*] Lyndell gave Dean a certificate that showed he'd had an actual star in the heavens named after him and a picture that showed its approximate location. Christina read a letter from Scott, filled with his own peculiar brand of teasing humor. Music videos featuring clips from Dean's movies and *Quantum Leap* were shown.

Dean unfortunately could not stay for the entire meal but promised to see us all at the next day's convention.

Better than average food was served: a small stuffed bird, red potatoes, unidentifiable garnish, coffee and rolls, and cheesecake for dessert. The food was good and the conversation interesting. There were *Quantum Leap* fans from around the country at our table and it was gratifying to see diverse cultures and personalities brought together there. Mid-dessert it was announced that the centerpieces would be given to one person at each table. There was a dot or a star or something stuck on the bottom of the chair at each table to determine who would receive it. There was quite a bit of rustling as the entire room rose to look under their chairs.

That's all I remember about the luncheon, so we'll move on to the next day's *Quantum Leap* Convention.

We arrived early, in order to set up our fan dealer's table. There were only a few people in line, but they were mostly dedicated fans from the previous day's luncheon. We'd been warned that the Convention had been oversold. Two thousand seats were available and more than that were sold in advance. A commercial had been shown after *Quantum Leap* in Los Angeles on Wednesday and Scott had mentioned it on the *Arsenio Hall Show* on Monday. So it was a good idea to arrive early to ensure getting in and getting a good seat.

Our PQL staff didn't really have that problem, because as soon as we set up our table we rarely got to sit down. Around ten or eleven they began letting people into the main hall. The hallway that formed an L around the main room was where the dealer's table and the video displays were located. The line for registration wound down the same hallway.

For the first couple of hours it was all we could do to hand out club flyers, sell club zines and memberships and answer fans' questions. A few fans, turned away at the door, were quite upset. Others took the opportunity to at least talk to other fans.

There were several panels that took place before I could get to the main hall: a fan panel, a panel of *Quantum Leap* writers and production people and a fan costume contest. I saw the very end of that and they all seemed to have dressed up as Al.

I did see the costume pageant, presented by Jean-Pierre Dorleac, including the outfits from "Glitter Rock," "Future Boy" and many more. This was followed by a panel of *Quantum Leap* guest stars:

Richard Herd, Dennis Wolfberg and uh...you'll have to look that up. I don't remember all the names.

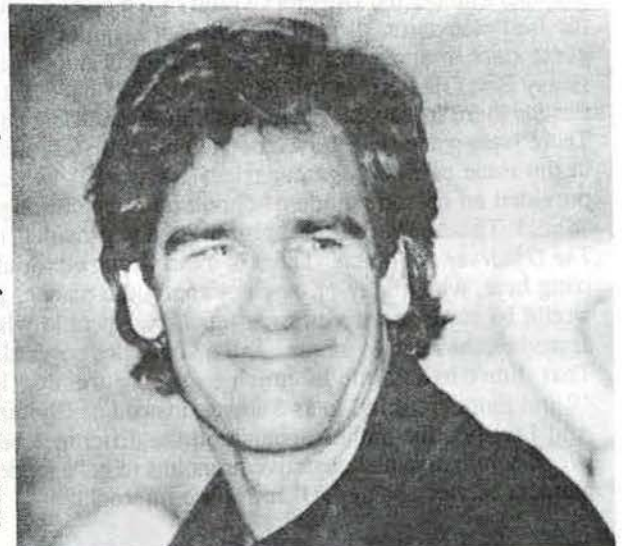
After that I went back to the table for a while. We shut down the table for the big event of the day, a talk and Q&A by Scott, Dean, and Don Bellisario. Again the transcript of this will give you a better idea of what went on than I can. After they had talked for a little while they took questions from the floor. Joyce Hatcher (A PQL LPO and much more) ran around the audience with a microphone. Some of the questions were, ah...not designed to elicit useful information—what leading lady did Scott most enjoy kissing and questions of that nature. And the questions from the two little girls [*Troian Bellisario and another diminutive guest star whose identity eludes me right now—Ed.*] were definitely plants. "Dean, are you an angel?" was one of them, to which he replied, "No, I'm a star."

I never did get to ask the question I wanted, which was "If Joyce keels over from running around the audience at top speed will Scott give her mouth to mouth resuscitation?" Okay, so it's not useful information. Well, except to Joyce perhaps.

After the guys were done the convention was pretty much over, the formal part at any rate. We kept the table open for a while, talked with other fans and had a quick photo session with the quantum accelerator. Don't tell the hotel but video whiz Bing put on an impromptu concert for us, using a nearby piano and a couple of backup singers.

Tired and hungry, we left the hotel and, as tradition demands, hit the Denny's for dinner before starting back for Tucson in the pouring rain.

There's no getting around it; disadvantages aside, it was a fun weekend. I hope all of you who didn't get to attend will get to go to the one next year. Being in Florida it will be more handy for the east coast members who couldn't make it across the country this time. Tough for us westerners though. Maybe the third convention should be held in the center of the country. How about St. Louis?



Scott at con. Photo by Cass Cassidy.

Time Tripping: *A Guide to Quantum Leap* Reviewed by Ann Raymont

Time Tripping: A Guide to Quantum Leap by Bill Planer is an unauthorized examination of the tv series *Quantum Leap* and was briefly available from Image Publishing for \$14.95 (130 pages, ISBN 0-9627508-3-9). Viewers who are not members of Project Quantum Leap may find it more worthwhile than fans who already receive *The Observer*.

Time Tripping covers the series up to the episode "Unchained," which aired just before Thanksgiving, slightly less than halfway through the 1991-1992 season. This makes it more complete than many other references currently available, but also suggests that they rushed it to the printer without a thorough editing job. Most of the material covered has already been seen by the hard-core *Quantum Leap* fans.

The cover is a nice publicity photo of Sam and Al, from "Good Morning Peoria"—the same picture distributed at the first *Quantum Leap* convention, but this time in color. (Others may have seen it in an issue of *Starlog*.) First item up is a two-page timeline which sorts the episodes by the dates in which Sam arrived, from "The Leap Back" in 1945 to "Piano Man" in 1985. Three profiles follow, on Don Bellisario, Scott Bakula, and Dean Stockwell. They seem to have been culled from interviews that have appeared elsewhere (in *Starlog*, *The Observer*, and *Quantum Quarterly*, among others).

The bulk of the book is a detailed episode guide (provided in the same sequence the stories aired). The assets here are having the title, air date, leap date, writer, director, guest cast and story synopsis all in one place—a convenient reference, filled with black and white stills from the show. The episode guide isn't perfect. For example, it credits Joe Napolitano as director of "Vietnam," the episode which actually earned Michael Zinberg the Directors' Guild of America Award for best television direction. The book omits major guest stars in spots (e.g. it neglects Russ Tamblyn as sleazy Bert Glasserman in "Thou Shalt Not" but identifies the more forgettable characters Shirley and Hannah). There were some story flaws; not any more than I found in the issue of *Epi-Log* magazine (issue #10), which provided an episode guide of *Quantum Leap* through "Shock Theater." But the episode guides provided in *The Observer* are better. There is some strong editorializing here, which may or may not annoy the reader. (I would be surprised if you ever found two people who agreed on the relative merits of all 62 episodes covered.) That didn't irritate me as much as seeing the dog in "Blind Faith" referred to as Shopan, instead of Chopin. And I wished the author understood the difference between nominative and objective pronouns (e.g. "a tender moment between he and Al" in "Disco Inferno").

Not yet up to 100 pages, the author fills the book with segments on time travel in film and tv, *Back to the Future*, and *Star Trek*. Appendix I contains transcripts from a couple *QL* press conferences: 1/7/89 (before any episodes had ever aired) and 11/26/90 at UCLA (which was covered by both *The Observer* and *Quantum Quarterly*). Appendix II explores the Innovation comic book line for *Quantum Leap*, a couple pages that were more interesting than I'd expected.

Frankly, I think new fans who haven't already read the interviews, transcripts and episode guides will enjoy the contents and pictures, flaws and all. More knowledgeable fans can probably find better uses for their funds.

[Editor's note: Image Publishing has received a "cease and desist" order from Universal, and has therefore taken *Time Tripping* out of print. Look for an authorized book from another publisher later this year.]



On location for "Play Ball." Photo by Ed Hurst.

Video Review: Necessary Roughness

by Teresa Murray

Necessary Roughness is a football comedy which doesn't handle football or comedy with much originality or competence. The blame can be placed unquestionably with the writers and, to a lesser degree, with director Stan (*Love at First Bite*) Dragoti. A distinguished cast, headed by Scott Bakula, do their best to give the lame screenplay a little sparkle.

It probably isn't doing anybody a service to recount the plot, but I will anyway. The corrupt football program of Texas State University (understandably fictional) has drawn some heavy penalties from the NCAA. The new head coach Ed Gennero (Hector Elizondo) is faced with the challenge of running a "clean" program. Assistant Coach Wally Riggendorf (Robert Loggia) recruits 34-year-old has-been high school quarterback, Paul Blake (Scott Bakula). The two coaches patch together a squad of misfits including: a woman place kicker, a serious ROTC student, a rich kid, a cowboy, a Samurai, an astronomy grad assistant, and a huge Samoan. Dean Phillip Elias (Larry Miller) is opposed to the football program and throws every possible obstacle in their path. Quarterback Blake meets and quickly falls in love with his journalism professor Suzanne Carter (Harley Jane Kozak). He scores a touchdown with her, but on the playing field things look bleak. Of course, the team finally learns to pull together and I don't have to tell you what happens at the final game.

The story is blithely cliché-ridden. The worn out

"underdog" plot does a disservice to the actors who try to create believable characters with varying degrees of success. Bakula does his best with a not-too-exciting character. He's a thirty-four-year-old struggling to deal with the generation gap between him and his classmates, and suffering through the loss of adult status as he takes on the role of student. Scott makes Paul Blake's dilemma seem real.

Elizondo and Loggia also score as the tough but honest coaches and comedian Sinbad nearly steals the show. The rest of the "kids" do pretty well with their limited roles. It can't be easy to take a stereotypical character (with a couple of obvious quirks thrown in) and make it interesting. A stand-out among the younger players is Andrew Lauer as Charlie Banks ("the heart of a lion...the legs of a chicken"). I don't want to ruin the end of the film for you (in case one of you hasn't seen it yet), but Charlie deserves the break.

The raison d'être for the film's existence and for its success (if we disregard all the box office receipts *Quantum Leap* fans are responsible for) is a cameo scene with major pro-sport figures, including heavyweight champ Evander Holyfield, football players Dick Butkus, Tony Dorsett, Randy White, Jim Kelly, Herschel Walker and a bunch of other guys I haven't heard of. It's a funny scene, but it's just not enough to build a film around.

Necessary Roughness marks the film debut of PQL member and Dallas LPO Julie Barrett. That's her in the crowd of football fans at the stadium. Other leapers are also in the crowd, some of them actually visible.

I wouldn't recommend this picture (or video, which is now available) if Julie weren't in it, Scott weren't wearing jeans, and all of you hadn't seen it already.



Scott on location in Texas for *Necessary Roughness*, Summer, 1991. Photo © 1991 Paramount Pictures.

Film Review: *The Player* by Teresa Murray

The Player, in fifty words or less, is about studio executive Griffin Mill, who is receiving threatening postcards from a disgruntled writer. He tracks down the man he thinks is responsible and in a fit of rage kills him, but it's the wrong man. He becomes involved with the dead writer's girlfriend and he gets away with murder.

Fifty words or less if what Mill requires from writers pitching scripts to his studio. The depth and complexity of *The Player* can't be contained in a single paragraph. Perhaps that's one reason why this bitterly satirical film is an independent production.

Notoriously non-conformist director Robert Altman (*M*A*S*H*, *Nashville*, *Popeye*) has created a flawlessly structured film, which is also highly entertaining. Guaranteed to delight film buffs and industry insiders, it's also highly accessible to the uninitiated. Despite the downbeat content, *The Player* is a delight to watch from beginning to end.

It's also almost gleefully manipulative, in a Hitchcockian sort of way. In one particularly revealing scene Mill ticks off the necessary ingredients a film must have to be produced, "Laughter, suspense, violence, heart, hope, sex, and a happy ending." All of these are thrown into *The Player* along with a healthy dose of cynicism. Another particularly revealing scene no doubt accounts for the film's R rating. Altman bravely, if briefly, breaks the Hollywood taboo on male frontal nudity.

Of course those of you who have seen or will see the film (that should include everyone), primarily went to see or will go to see Dean Stockwell in his first major theatrical release in four years. Mr. Stockwell can now afford to be selective about film projects and he's shown excellent judgment in choosing this one. As talent agent Andy Civella, he appears in *The Player* for approximately ten and a half minutes (okay, exactly ten minutes and 34 seconds), but he makes the most of it playing a Hollywood type of character he's obviously familiar with. Stockwell is boyishly charming and enthusiastic in the role and he still has a knack for stealing a scene.

Although Altman gets uniformly excellent performances from all of the actors, Tim Robbins in the title role is reason enough to see *The Player*. He's nothing short of brilliant, convincing the audience to sympathize with a basically reprehensible character. He has already taken top acting honors at the Cannes Film Festival this year for his work in *The Player*. (He was also in competition with his own production *Bob Roberts*.) If he doesn't receive a nod for an Oscar, you'll know a conspiracy is afoot.

Other outstanding performance include Whoopi

Goldberg and Lyle Lovett (an avant garde country singer, if there is such a thing, making his acting debut) as Pasadena police detectives on Mill's trail. They are both very funny and a little weird. Fred Ward (*Timerider*, *Backtrack*) plays Walter, the head of studio security. Ward has never been quite successful in breaking into lead roles, but he has become an expert and intense character actor.

Greta Sacchi and Cynthia Stevenson in the lead female roles are both excellent, but Stevenson scores more on an emotional level as Mill's jilted lover.

All of the performances in *The Player* are as consistent as the excellent direction and writing. Although the suspense can't be matched on repeated viewings, it's worth seeing again (and again) in order to appreciate it many levels and the stunning artistry in every facet of the film. You also might want to try and pick out all the cameos, which seem to include just about everyone in Hollywood.



Dean Stockwell at the Star ceremony, February 29, 1992. His Star on the Hollywood Walk of Fame is for his contributions in the field of filmmaking. Photo by Nancy Rapaglia.

BUTTONS! 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"; clearance price for all "1997" and "Future Boy"-related designs only .75 each. Specific colors not guaranteed, especially on clearance buttons.

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

Oh, Boy! I'm not talking to myself. I'm talking to a hologram!	P* Leaper There are no UFOs. There's only the Waiting Room.	Future Boy Captain Galaxy and Future Boy!	"Quantum Leap. I like that. I like that a lot." The man is a saint!	Leap long and prosper! How do I know I'm not Sam Beckett?	Don't save JFK Bingo, Bango, Bongo!
TAKE THE LEAP! GOOSHIE, HAVE ZIGGY CENTER ME ON SAM!	GOOSHIE, HAVE ZIGGY CENTER ME ON AL! It's 1999. Do you know where Albert Calavicci is?	See you in THE FUTURE! Take a hike, Mr. Morals. CALAVICCI'S taking over!	It's 1999. Do you know where your hologram is? Quantum Leap. "Kick in the butt, ain't it?"	I brake for holograms! DEAN STOCKWELL A STAR ON EARTH AND IN THE HEAVENS FEBRUARY 29, 1992	It's 1999. Do you know who your Observer is? "What the hell is a Quark?"
WHY HAVEN'T I LEAPED? I'm not really here. You're just seeing the illusion of my physical form!	It's 1999. Do you know where your Observer is?	How do I know you're not Sam Beckett? Quantum Leap. Fun to watch. Difficult to explain.	DAMN IT, ZIGGY, TELL ME SOMETHING I DON'T KNOW! Save the Planet. It's the Dean thing to do!	It's 1999. Do you know where who your Observer is?	Take the Quantum Leap with me!
I'm ready to LEAP NOW! It's 1999. Do you know where your quantum physicist is?	Which one's BONER? "Future Boy" Rules!	How do you know I'm not Sam Beckett?	It's 1995. Do you know where your quantum physicist is?	I'd rather be in the Waiting Room! How do you know you're not Sam Beckett?	KING THUNDER! 1974 North American Tour Actually, I do know you're not Sam Beckett!
Blitchn'I	Which one's TEQUILA?	At the end of a con, EVERYONE can see Al!			

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 listed here, please remind us and we'll send them along!] ALSO AVAILABLE: Bumper stickers: "Take the Leap!" "Why Haven't I Leaped." "Gooshie, center me on Sam!" "Project Quantum Leap," and NEW! "I brake for holograms!" 75¢ each plus 25¢ postage per order. Bumper stickers are offset on permanent white label paper.

Chris Ruppenthal
 Universal Studios Hollywood
 January 31, 1992
 interviewed by Bing Futch
 transcribed by Ann Raymont

[Editor's Note: Three months after this interview, which took place about one month before *The Quantum Leap* Convention, Bing learned that Chris Ruppenthal and Paul Brown were both leaving the Quantum Leap staff. Both Chris and staff writer Beverly Bridges (interviewed in *The Observer* #4) are now in England, working on the new ABC series *Covington Cross*, about a medieval widower, his three sons, and his "independently-minded" love interest. We at *The Observer* wish Chris, Bev, and Paul all the best with their new projects.—KFB]

[When Karen called me from PQL headquarters in Arizona with this idea of me interviewing the venerable Mr. Ruppenthal, I almost choked. "Interview him? Me? I'm a composer, not Barbara Walters!" But the promise of stardom and possible enlightenment found me complying, and soon I was receiving a call from Chris, who suggested we meet in his office on the Universal lot.

Upon arriving, I found the writer/producer sitting in his office filled with props from episodes he had written: a box of Bark-O-Bites from "Blind Faith," a Halloween mask from "The Boogicman" and the WOR neon sign from "Good Morning, Peoria!" We shook hands and began talking about my tour guiding days. When Joe Napolitano wandered in and said they were working together on "The Last Gunfighter," both men whooped and hollered like a couple of kids! Between Chris and Paul Brown discussing the "babe" extras on the set, and Chris's enthusiasm for the work, I got the impression that he enjoyed his work as one of the staff of a very successful and popular tv show.]

BING FUTCH: ...a campaign now again, to just write NBC, and say, "Thank you for taking the heat for 'Running for Honor,'" and we're looking for you to come back...kind of a reminder that we're still here; we're not going away. [We] know the force of the letters.

CHRIS RUPPENTHAL: You know, I think they do respond to letters. They do lend an ear to it.

BING: Do you think it's more now, they're not really paying that much attention to Nielsens, they're really paying more attention critically?

CHRIS R.: No-oo...I think they still pay a lot of attention to the Nielsens (*chuckling*). I think they pay a lot of attention to letters, and also in controversial subjects, advertisers.

BING: Yes. You never had a problem with people pulling (out) before, before this?

CHRIS R.: Not really. They talked about it in an



"Betcha don't have this!" Chris Ruppenthal cuts up for the camera, September 19, 1991. Photo by Karen Funk Blocher

episode I directed, "Southern Comfort," the whorehouse show. The original draft of that, the husband was a minister, and he came in looking for his wife. And they didn't want to have a minister going into a whorehouse, and having been a wife beater and a minister and stuff. And they said they'd had some experience, with *In the Heat of the Night*, they'd done an episode with a minister or a priest with a prostitute, and they'd lost advertisers there, so they're very afraid of the same thing happening on the whorehouse show. So, we (hmmm) changed it to an owner of a girls' school, and it was fine for him to be a wife beater...!

BING: Why writing? How did you get your start?

CHRIS R.: Well, when I was in college, I went to Harvard undergraduate, and I drew cartoons for the *Harvard Lampoon*, and I acted in some theater, Hasty Pudding Theatricals, and I just wanted a job after graduation that would not be boring and brain dead. I always thought a brain dead job—like so many of my friends were going into bank training programs in Manhattan. And advertising always sort of appealed to me. I worked in an ad agency one summer, in the art department, while I was in college, and so I thought that would be a lot of fun. And I ultimately wound up in advertising, in Manhattan. And was a creative supervisor. I started as a writer, a copy writer, and was made a creative supervisor a year later. And I just really enjoyed it. Because I got to exercise my imagination. It's a real fantasy fulfillment to dream up things and have them actually created and to have everybody else see them. And so that's how writing started—it's an expression of make-believe. I always enjoy it.

BING: Did you write for tv or radio?

CHRIS R.: I wrote mainly television. TV commercials—everything from Pert shampoo to Crisco shortening to Comet cleanser. I did print ads, did a few print

ads for subways, and I did some radio commercials. Actually, I did radio commercials with a buddy of mine, for Montclair water, which is a type of, like Evian water, which was from Canada. And we wrote these wacky radio commercials, and we had the president of Montclair down in our creative director's office, and we were making a presentation to him and we just read them live, and we also played on a tape recorder some dummy commercials that we had made up ourselves. We just played the voices and stuff like that. Six to eight people in the room, all executives and stuff, and the president of Montclair goes, "So, you're going to do the commercials, aren't you?"

And there was that dead beat of silence, like the president of the agency and the creative directors are all looking at each other, go, "Yeah! Yeah they are. Of course they are!" So, we got to do radio commercials for Montclair spring water, for one summer in New York. We did about four or five, at least. And that was a lot of fun.

BING: So...the graduation from that...what was your first show?

CHRIS R.: Well, I had taken a class in film-making at the New School in New York, in Manhattan, and that got me interested in making movies more. I was interested enough, initially, to take that class. So I went to USC film school. I quit advertising and moved out here in '81...and went to SC Film school for about 3 1/2 years, and graduated with a Master's in film production. I did my sort of "floundering writer" bit, and the first show I got on was *Sledge Hammer* for ABC. I came on about mid-season its first year. They asked me—when they were first staffing up, I met with them, I had no tv experience. I'd sold one story to *Hunter* with a buddy of mine from film school. That was my tv experience. And I interviewed with the producers of *Sledge Hammer* and I didn't get hired, and then they said "But come back. We like you; pitch us some story ideas." I wrote up some story ideas; dropped them off. Then out of the blue, about a month later, I got a call saying "Do you want to re-write an episode?"

So I re-wrote an episode and they liked it a lot, and they didn't have anything else for me. So I said "Hey! If somebody gets hit by a truck and ends up in a hospital, well, I'm willing to step in."

And then about a month later, they just called me out of the blue, and said, "Do you want to go to work?" And I was in the process of writing a feature, at the time, and I said, "Well, I've got a feature, I'll be through with it in 10 days, I'll be free in 10 days."

And I'll never forget this, this guy said "10 days is an eternity in television!"

And I went, "I'll be in tomorrow!" And sort of did two jobs, I was writing a feature and working on *Sledge Hammer*. It had a lot of turnover on the staff, and after I got on, they didn't have any more turnover for the rest of the year.

BING: Did you have to do any of the "Hammer Gets

Nailed," "They Shoot Hammers, Don't They?"...

CHRIS R.: Yeah, I did. Let's see, which ones did I do?

BING: I taped a bunch of them.

CHRIS R.: I did one... "Suppose They Gave a War and Hammer Came," and... God, I've forgotten which. I did about 3 or 4 *Hammer*'s, and stories for them, too.

BING: Now that I think about it, I think I've seen your name pop up in the credits.

CHRIS R.: Yeah, I did those. And then after *Sledge Hammer*, I went to work on *Moonlighting*. And was on that the last season. And when *Moonlighting* ended I went to work on *Booker* for about 5 weeks. I was there with the first staff on *Booker*. And they fired the head guy, Eric Blakny (?), who hired me. They asked me to stay on, and because of the change in the time slot at *Booker*—originally it was supposed to be Monday night at 8 on Fox, and they changed it back to 7 o'clock on Sunday. And we on the writing staff, we thought well, 7 o'clock, it's gonna be more of a teen show than we originally thought. Had our own ideas to try to keep it a little more intense. And, ultimately, they didn't want to, so when they asked me to stay on I said, "I don't think it's going to be the show that I signed on for and so, thank you very much." And they were very nice. Steve Cannell was very nice to me and said "Okay, I understand. I hope we work together again in the future." And so I left. And then, I got a job on *Quantum Leap*.

BING: How would you compare *Moonlighting*—being the most successful of the rest of the shows there—the writing itself; how are the working conditions?

CHRIS R.: Well, *Moonlighting* was very interesting. We'd write outlines, just like we write outlines here, get them sort of approved. Oftentimes, we'd sit around the table—we had a conference room with a round table—and we'd sit around for hours and bang out stories. Or, you would have a story, I would have a story, we would work it out. You know, together. Then we went off and wrote it. And then quite often, it would sort of disappear into the black hole of the head producer. He was a really nice guy, Chuck Egley; this was his first time running a show and he sort of rewrote everything himself and then sometimes he would have Cary Aaron rewrite it a little, and then he would rewrite Cary Aaron. Oftentimes we would do a first draft and maybe a second draft and then that would be it. At least for me. I was a story editor there.

BING: Did you have a writing partner?

CHRIS R.: No. I didn't. Though I wrote an episode with Jim Kramer, who's a really good guy. He later went on to do *Island Son* and then *Rosie O'Neill*. He and I had similar backgrounds. He'd gone to Yale; I'd gone to Harvard. We both lived in New York for a while, then we were both out here, so we hit it off. And we had fun writing it. First time, to write with him, it's a little like, oy, I haven't had a partner in a while, this is an unusual situation, so it was a little

bumpy at first, and then we started having a lot of fun... We wrote a Charlie Rocket episode for *Moonlighting*, that we just had a great time. That's how I met Charlie Rocket, who's now on *Tequila and Bonetti*.

BING: I was going to ask if you wrote a lot for his character, on *Moonlighting*?

CHRIS R.: Well, really, the one show that Kramer and I wrote was the big Charlie Rocket episode, I think, of that season. We brought him back I think for another show, but it was in a smaller role. This one where he was like really a co-star, in the episode. It was called "Those Lips Those Lies." And he fell in love with a prostitute, who was claiming she was going to go straight, but she was actually setting him up to take the fall for a murder. But that's how I met him, and then he did a *Quantum Leap* here, he did "A Little Miracle," and I re-wrote "A Little Miracle." And so I got to see him again, re-acquaint myself and make myself known again, and hang out and talk.

As far as writing a *Quantum Leap*, it's been much more—the script stays with the writer, here, where I will see it through to the final draft, and it's shot. And I'm oftentimes around the stage, to make corrections there and stuff like that. I think our scripts are more structured here. And a little more...a different style of mystery. If we do a mystery here or a story here, it's different from *Moonlighting*. *Moonlighting*, (whether it came across this way or not on screen), it was consciously done so that the clues were emotional clues, not physical clues. So it was sort of intuitive reasoning, sort of associative reasoning, putting 2 and 2 together without any real hard facts. You know? Try to understand motivations of people and why they would act. We were much more fascinated with motivations of people. And also heavily into the personal lives of the hero and heroine, Maddie and David.

Here, we occasionally get to explore the personal life of Sam and Al, but not as frequently as we did on *Moonlighting* with Maddie and David. And the clues here, if we do a mystery or something, tend to be hard clues. Facts. $A + B = C$.

BING: This seems to be more story driven, when *Moonlighting* was more character driven?

CHRIS R.: I would say this is story *and* character driven, our best *Quantum Leaps* are story *and* character driven. But certainly heavy stories, I think, well-defined, clear cut stories. I think *Moonlighting* was a little looser, more amorphous. So the characters sort of swum around. We didn't care so much if things didn't quite add up. And often bad guys incriminated themselves at the end of a *Moonlighting*, where you would have sort of circumstantial evidence and if the bad guy had not bolted and run, if he hadn't chickened out suddenly, then he could have just faced them off and gone, "No, you're wrong," and that would have been the End of Episode, and no one would have been caught. But they usually choked and ran, which is in many ways happens what happens in real life, because they're para-

noid or worried. So that's a difference in the writing.

BING: How have your duties changed (you started off as a writer) with each promotion?

CHRIS R.: Oh, you get much more involved with all the facets of production. In *Sledge Hammer* I was mainly a writer. Exclusively. I used to hang out on the set, nothing else really. Alan Spencer did all the casting and editing. On *Moonlighting* it was pretty much the same way. Pretty much a writing machine. Then, when I got to *Quantum Leap*, then I became involved (and each year it's been successively more and more) with not only writing but casting. And not only casting but also editing. And not only editing but also music scoring. And not only music scoring but also mixing. The whole entire episode on the sound stage. Things like that. Going to music spotting sessions, where music and effects (M & E's)—where you sit down and you run the latest (hopefully the final) rough cut version of the film—the lock version—and say, "Oh yeah, put Ray here, and make sure the cars are really loud here, and have a creaky door here" and then "Okay, let's start the music here."

"Where?"

"Right, where shall we start it?"

"Where they start to walk towards the door?"

"No, let's get it when she turns her head."

"Okay."

And those various things. Now, unfortunately, when sometimes you get in your major writing jam—and still predominantly what I do is write, and rewrite other writers, freelance writers. And I don't do nearly as much editing as I would like to. It's just extremely time-consuming. And there's not enough hours in the day to do it.

BING: So, you're producing an episode, along with writing or whatever; after you write it, then you're overseeing, you're on the set, you're watching, you're conducting...everything!

CHRIS R.: Well, in an ideal world you are. What actually happens is there are 3 or 4 things in various stages going on all at once, so...I may be working on an outline for my story right now, which I am, right now. Today. Start a new outline. Simultaneously, an episode I wrote is filming today. So, I'm down on the set, looking at that, helping pick wardrobe questions, and answering questions. "What do you want to do here Chris?"

"Well, I want to do this."

"Oh, really?" They want to do that.

So, I'm doing wardrobe. And at the same time I'm simultaneously trying to help do stuff for this *Quantum Leap* Convention. And at the SAME time, I want to know, how is editing? I haven't gone to editing in days! And at the SAME time, when is the next music spotting session coming up? And at the same time...so you have all these multiple tasks going on, which you try to get involved with to some degree. And it will start up again! To me, my next episode rolls around in

a few weeks, you know, I'll have to be on casting, and I'll still be re-writing while I'm casting and then I may be looking at editing cuts of this current show that's being filmed right now. "Roberto!" Or post production cuts of it. Or music. It all depends. Last year I went to many more music scoring sessions. This year I've hardly been to any. Paul Brown's been overseeing that a lot. But this year I've done a lot more casting. Not only for my own shows but for other shows. And a lot more re-writing, of other shows.

BING: So that's your responsibilities as a producer?

CHRIS R.: Yeah. Any producer—some people just have strengths in other areas, and also it just depends on the time availability. But as a producer you see all those facets. I sat in yesterday morning, I was in a publicity meeting with all these various—Scott's PR agent, Dean's PR agent, the show's PR agent, NBC's PR agent, Universal's PR person, plus me and Deborah Pratt and various other people, talking about shows for Sweeps. That's another meeting I'm in on.

BING: So, with all this going through, how do you like directing?

CHRIS R.: Directing's great! That's a huge rush! It's the biggest rush, yeah. It's funny. I've heard people describe this to other first time directors, but it's both terrifying and exciting. And after I finished it, I've talked to some other directors and they were the same way. After they finish it, the next day it's like they're jet-lagged. They have headaches, they're hung over—not that they drank or anything, it's just that the adrenaline surge has finally stopped, your body is going into withdrawal or something. You know, the first four days I directed, I think I slept three or four hours a night. Maybe that much. Just for nerves.

BING: Did you faint?

CHRIS R.: No. That would have been a relief. No, unfortunately, I was wide awake. And then I started to relax enough that I could sleep. I had a very extremely supportive crew. Everybody was very supportive. So that took a lot of the burden of anxiety off.

BING: Have you worked on a feature at all?

CHRIS R.: Yes. I worked on *Remo Williams. The Adventure Begins*.

BING: Would you say working on a tv show, is a lot easier, directing, because you have a crew that's been together for a long time?

CHRIS R.: I think not. I actually think that any crew...yes, it obviously helps if your crew's been around for a while, but features, most are long enough that you form into a unit or a family. Every show is different. Every feature, you know. Sometimes families have problems. They don't get along. Other ones, they get along fine. I think the biggest difference is the pressure of time. *Quantum Leap*, we average about trying to film eight pages a day of script. Our scripts average, I would say, in the low 60's in page length. Sometimes they're longer, depending on the style. If I write a 68 page script, that's a comedy with a lot of

fast-paced dialogue, like the type I wrote for *Moonlighting*, that is equivalent to somebody else's 60 page script or 58 page script. It's the style of the story you're telling. If it's a moody, dark, dramatic piece, then 68 pages would be probably too long. But if it's a sort of fast-paced action comedy, or banter, it's not. My first *Moonlighting* script was over 90 pages long and they said, well, that's about right. And it was actually cut down to, I think, like 83 pages. But, you know, if I turned in an 83 page script here, they would think I was nuts! If I turned in something over 65 pages they would think, whoa! We're way out of control!

But directing, that is, you know, you're sort of Creator. You're sort of Yahweh. You know? You get to say things and do things, and they get done! And "I don't want this wall here!" Or "I want the layout of the whorhouse to look this way. I want these people here. I want..." It sort of happens. And to me, it utilizes even more of the creative aspect. Because no longer are you just typing on a word processor, you're sort of working in three dimensions rather than two. And it makes a big difference. It's really sort of fascinating. Tremendous amount of pressure, but I found a tremendous amount of satisfaction. The one thing, I don't look *forward* to it. Each time, hopefully, it will get a little easier—less feeling of pressure of the time, because you know what you want to do....

BING: So, directing and producing and anything that goes with it, what episode are you most proudest of?

CHRIS R.: Proudest of? (*Whistles*) That's a tough one. (*Laughs.*) I don't know. I can't say. There are bits and pieces of all of them—wow, that's a good question. I think one of my favorite ones is "Boogieman." And then, I loved "Good Morning Peoria." I think that's almost a perfect *Quantum Leap* in some ways—what we try to do, and a kiss with history, music, and Sam being out of the water and do a job he's never done before by being a radio DJ, seeing Sam transform....He has sort of a smart woman he is playing off against. She's not helpless by any means. All sorts of sentiments and emotions that I really liked, about that. "Animal Frat" just had some good loopy fun in it, a blow out, a kick. Let's party. "Hurricane," that I just did recently, there were some things in that I liked. Emotional moments and peaks. The same way in "Freedom," with the old Indian. That was an attempt, in "Freedom," to see a little insight into Sam's thinking about life and death. I suppose his medical training—with this guy's, a completely different angle.

BING: What did you feel about "The Last Gunfighter?"

CHRIS R.: "The Last Gunfighter." That was a dream! I don't know what about it is, so many people love westerns and I love westerns. Maybe they're the American equivalent of Greek myths. Mythos/Ethos of American Heritage. Boy, I had a great time re-writing that. And casting! Joe Napolitano directed it. Casting was, with John Anderson as this other gunfighter, was

just great! It was very enjoyable to do that. There were several different ways the rewrite could have gone. Sam Rolfe had a good, basic story. We just chose to take this certain tack, what you'll see in the episode. I think we could have gone in a completely different direction and had another enjoyable episode too. But there's just something.... Boy, that just sort of came together in that one. Good casting. Just the right direction.

BING: Did you ever just go past Six Points, or Denver Street, thinking God, we want to use these sets? Or something...

CHRIS R.: Well, actually we shot this all out, basically, not here, we shot this off the lot. Not so much that, I think it's more like you're flipping through tv and you see, late at night, and you go, man! Those old Clint Eastwood movies were great! I mean, I just love Sergio Leone, and I think he's a genius. *Once Upon a Time in The West*, and all that stuff, that I think are just legendary movies. So I see stuff like that, see *The Wild Bunch*, and just go, if I can do anything even approaching that, I'd be very happy. And I had an opportunity to do it here, take a little whack at it. Really a dream come true. That's what the great moments are about *Quantum Leap*, for a writer, you know...is that, boy, oftentimes you do really get to do the one thing you've always wanted to do. Like, if you're working on *LA Law*, it's a great show, but how many times do you get to do a Western? I don't know. Here you can do a western. I've done it. I'd like to do another one. So, it's just great.

BING: Paul Brown said that when he re-wrote "Rebel," he was kind of unsatisfied with the way it turned out. The finished product. Is there anything you've done where you look at it and go "if I'd just done this...if I'd just tweaked that..."

CHRIS R.: Sure! Oh yeah! Not even a tweak. Sometimes, it's taking a chain saw. I think "Glitter Rock"—I like a lot of "Glitter Rock." Somehow it got away from us I think. It's not as good as I hoped it would be. Because we went back and forth on the mystery—keep the kid a suspect. Don't keep the kid a suspect. He's not a suspect but at the end of Act 3, invite him to the concert. And then we saw in editing, oh no, we want him to be more of a suspect, so we had to loop lines and keep the threat alive. It didn't have that unified clarity that "Boogiemán" did, or something like that where all along, we'd written it to be this way and we hit it in "Boogiemán." In "Glitter Rock" I felt I probably could have done a better job writing sections of it. I know I could have done a better job now writing sections of it.

BING: Which is funny because most of the members and fans, just love "Glitter Rock," just to pieces...maybe it's something with the females looking at Sam singing and everything else. I think whenever Sam sings in an episode...

CHRIS R.: Yeah. See I think of it as a mystery, that part. I loved writing it because I liked writing the two

songs that I did. A couple of songs that were in there, you know—"Rock the Redhead"—that phrase came to me months before I ever wrote that episode. And I just said, you know, it would be great to have him do this rock star thing ...

BING: What rock star hasn't sung a song like "Rock the Redhead?" But "Fate's Wide Wheel"—wasn't there a video that was done, with that? I saw it at the wrap party, last year. And to me, "Glitter Rock" hadn't come out yet, and seeing it up there, and it seemed to me a song that Sam would sing about what he'd been going through.

CHRIS R.: Yeah, that was its express purpose. And the other major thing was, those songs both...the episode was short. We're supposed to have snippets of them; supposed to be a montage of songs for the concert. And because the show was short they played all those songs. We did like three songs basically. And so "Rock the Redhead" and "Fate's Wide Wheel" (which was supposed to be called "Mystic Traveler;" turned out there was some copyrighted song already with that title)—they weren't supposed to be heard in their entirety. I'm glad they were. I love "Fate's Wide Wheel"—I thought Scott did a great job—that's what *Quantum Leap* is all about and that was supposed to be a sort of (*Twilight Zone music*) how can they have a song, this really expresses what I'm going through...But for me, I thought some of the writing that I did around the mystery, that just didn't click as well as I'd hoped. If I had directed it, it would have been a completely different episode. Probably far worse. You just have different visions. You see things differently than sometimes they turn out. Sometimes they're better than you expect, and other times they aren't.

BING: It's really funny, at that time I was working here, I'd heard about "Glitter Rock," the call sheets, and I thought this looks really cool, and at that time my dad had passed away, like that same week, and I went away to Utah, and right in the middle of being there, I went, I forgot to set the VCR, for "Glitter Rock." I swear, I was tearing apart the neighbor's house, looking for like, tapes and stuff. I was waiting for it.

You have like a real affinity for rock and roll. Do you like it a lot? You write about it a lot.

CHRIS R.: I like it a lot. It's funny though, because I don't go home and turn on the radio and I don't have 10,000 CDs or cassettes or records, and stuff like that...But, I often feel that music can bring emotions to a much higher plane than writing ever will. So to be able to use music and writing...it's $2 + 2 = 7$ in my book, when you get the right song, or the right music. I saw "Gunfighter," for one section, we put down some of the soundtrack from [*The*] *Good Bad and the Ugly*, because that's all I talked about, you know, I talked to Joe Nap, Joe Napolitano, who directed it, and go "This is what we're gonna be doing." We were both excited, and going yeah yeah yeah yeah, should be a shot like this, yeah yeah yeah, and you know this music from

Sergio Leone, *The Good the Bad and the Ugly*, and yeah, this is great, yeah, that scene, that's great for this type of music, you know, I just think it adds so much, and so that's what I like about rock and roll. That's what I like about the right songs from "Glitter Rock," with the right music, emotions, thoughts, deeds, are kicked to a much higher plane. I love it when we do a good moment with the music.

I used to be a big admirer, it doesn't always work of course but, of *Miami Vice*; I used to love scenes they would do sometimes with just music; there would be no dialogue. And I've talked to Fred Lyle, who's our head of music here, and he used to do *Miami Vice* music, he coordinated it and stuff and just talk about developing scenes and he would pick songs and say "I think this is trying to express the emotion you're trying to get across here," and they would build, add an outtake and stuff like that, and add a scene around this song, and people when they saw the episode would go, "Wow, this is so great, the way it built up to that song." That's what I'd like to do on *Quantum Leap*, those moments. And rock and roll just has an energy to it...

Like in "Good Morning Peoria," you know, that song, I was listening, trying to find songs from that period and "That's the story of, that's the glory of love." You know, when I heard that song, I listened to it about 100 times...I'd heard it many years ago and had forgotten about it completely, it just to me, hit the exact mood I wanted. At the time they hadn't I don't think done something quite like that on *Quantum Leap*, and I just wrote it in, I just wrote the lyrics from the song down and Sam and the girl dance, Rachel. And God, they did almost the entire song, and I just thought it was such a great moment. Michael Zinberg directed, and he let them go and they just sort of danced, and I thought, wow! This is tv! Because we aren't doing radio. We aren't just talking about our problems and solving problems by talking; we're visually demonstrating people getting together and creating a mood. And I think that's the power of tv, and I think we, and most tv shows—and we're guilty of it also—we forget that sometimes. And it's always refreshing to re-discover it. BING: You're in charge of continuity for the series, basically. If Don makes a continuity error, do you tell him?

CHRIS R.: Every once in a while, it's very rare, I've gotten a call from his office, when Don will say, "What did we do here?" We have the Bible that I've sort of kept up, on all the continuity facts...we're lagging behind again. With all our priorities, you know, it's fairly low. Yeah, we tell each other stuff. Usually what happens is, we sit around in a meeting and we're talking about a story and we say, "When did Sam do this?" or "Did he ever do this?" Like just today, we're sitting around talking about story ideas and we're talking about him going to Egypt and being an archaeologist and we suddenly go, "Oh wait! He can read hieroglyphs!"

I go "Yeah! We did it in one of the early shows!"

And Don said, "Yeah! That's right!" And you know, second or third episode he read some hieroglyphs. So, he can do that! It's already set up. We've already established that. Sam can read hieroglyphs if he opened a tomb. That's really how continuity things come out. Or his mom moved to Hawaii. Right now, this current episode, we get to make up history sometimes. I'm saying his dad got forced out of farming by a big corporation and 6 months later he died of a heart attack. Cholesterol was the cause, but Sam thinks, basically, they took away what he wanted to do, so he just sort of died of a broken heart. You get to make up stuff.

BING: Let's talk about The Curse.

CHRIS R.: Uh oh...(laughs)

BING: At one point I guess some PQL staff came by—your nameplate hanging by one screw on the office door...parking space sign upside down...is this The Curse, that makes VCRs chew up tapes and Volkswagons cease to start?

CHRIS R.: Boy. Yeah. Dogs howling at the moon. I can't explain these things, quite frankly. I mean, I know that my nameplate on the door, I hung it there crookedly on purpose. That's not a curse. But other stuff...I don't know. I mean I'm always amazed because I've had people come up to interview me—at other screenings and stuff—and they come home and they say, "Hey, my tape recorder stopped, right in the middle of the interview and I still had plenty of tape left. Then I recorded the re-run of 'Boogieman' and it recorded at twice its normal speed. And my VCR never screws up." It's out there, man. I don't know what it is.

BING: The devil ...

CHRIS R.: Yeah ...

BING: Does the production staff get paid for their uncredited mirror shots?

CHRIS R.: You have to, right now, we join (since we're trying to save money) the Screen Extras Guild. And you get paid what an extra gets for one day's work. We go by the book. And if you had to talk and say lines, then you'd join the Screen Actors Guild. But most of the time they try to avoid that right now, and join the Extras Guild. And get paid whatever the daily rate is. Whatever the residuals are if it ever re-runs.

BING: Have you written for *Tequila and Bonetti*?

CHRIS R.: No, I have not. I've been exclusively *Quantum Leap*.

BING: You ever think of crossing over? Directing?

CHRIS R.: No. Not right now. I really like *Quantum Leap*. And so I'm happy to stay here. And I've been so busy on *Quantum Leap*; I really haven't...they have a good staff, under control over there...They got it under control. It's always tough I think to start a new show. And I came on *Quantum Leap* after about seven episodes, so we were still sort of feeling out what we were gonna do. So I've seen, people see up close and personal, the start-up trauma of a new series. They've got it under control now. Boy, those first months,

whew!

BING: I was here, my last months here, through all the name changes and casting changes and they finally got it out there, it was just so crazy ...

CHRIS R.: All the different dogs. We went through about five different dogs. It's wild.

BING: But it's working. Not doing too bad out there.

CHRIS R.: No it's not. Doing pretty well on Fridays. They thought that was going to be a death slot, but they so far seem to be holding their own. [Bing shows Chris some copies of *The Observer*.] Good news?

BING: Do you collect them?

CHRIS R.: We collect all different types of *Quantum Leap* fanzines.

BING: These are ours. I don't know if you've seen those or not ...

CHRIS R.: I've seen his one. I've seen the *Time* one—"the Next Einstein"—very clever. That was a very very very clever one. And I think I saw this one with "Future Boy"...The other ones I don't think I've seen.

BING: These are the first two. We would love to save just a bunch of them for you; just pile them up and ship them out. We've got cute little stuff.

CHRIS R.: That'd be great. This is extremely well organized. We would love to have some of these for our records.

BING: In here there are like penultimate viewer guides. You could like merge those with the Bible or something. We take notes—the body question—Sam can drink here. This time he spits it out. That kind of a thing.

CHRIS R.: It's always interesting. I think quite often our fans, I know they do, I know they have better memories about certain episodes than we do on staff. Where we run around and go "Did we do this? I don't remember ..." But we'd love to have stuff like that. We always like to know what the fans are thinking. How we're perceived. Is the show maintaining its quality? Is it better? Is it worse? Are they tired of this? Do they want more of this? Whatever.

BING: I think for the most part, most of us out there know that you're busy, so we're writing mostly to the networks, saying "Keep 'em on. Keep 'em on."

CHRIS R.: Which is great!

BING: What advice do you have—80% of our members are authors, writers...(I'm a composer, so I'm a black sheep, whatever) What advice do you have for people who want to write *QL* scripts, besides the fact that you have to go through an agent?

CHRIS R.: Well, first, let me just reiterate that. All writing should come through an accredited agent, an agent accredited with The Writers' Guild. Secondly, we don't want to read spec *Quantum Leap* scripts. Because we've been involved in several annoying lawsuits. And it's gotten to the point now where we just say "No," Universal's Legal Department said "No, don't even look at them." Which is tough. Because what do you write, to show you can write? We look for a spec hour tv

show or an hour tv show you've sold to somebody else. We would read part of a feature script. It's unlikely we would read all 120 pages or whatever it is.

I'll tell you what the biggest failures are. This is, I think, is the best indication of what you should do as writers. Biggest failures of freelance writers are (that write *Quantum Leaps* for us, that we hire to write a *Quantum Leap*...)—two things. One is, they have good ideas, usually, that's why we bought this story, but they cannot plot a story. Not plot it well for four acts, where each act has a specific end where—you know we tell them to their faces, give them bibles and everything else—that Act 2 should have a strong ending 'cause you want to keep them hanging on to Act 3. At the end of Act 3 you should have a good twist and reversal where Sam's plans blow up in his face and he's back to ground zero. And that Sam has to drive the story. Everybody puts him in interesting situations, and he's sort of a sightseer until the very end, where he does something. Huge problem. Don's first rule is, Sam is the hero. He drives the story. He comes up with the good idea. He figures this out. May get help from Al. Every once in a while, the other characters may chime in. But Sam is the guy who drives the story. And that's the biggest problem with freelancers. They don't plot well enough to have Sam drive the story all the time.

So, if I were a freelancer, you know, or someone aspiring to write a *Quantum Leap*, I would write a script or write for another show or write a feature film where the character's story is well-plotted, the character has to overcome obstacles, but the main character—the hero or heroine (when I say hero I mean male or female) really drives the story, shows ingenuity and then, what is (and that's just the basic groundwork), then, what is the heart story? Why do we care what our hero is doing? Why do we care about him and how he's trying to help someone? Or why do we care about the person he's trying to help? You just don't want to go through our paces here and go A to B to C to D or whatever and solve a mystery. What's at stake? What is really going to touch us emotionally? And I think most people write very simple stories that don't explore emotions deeply enough. Don't explore action deeply enough. Conflict deeply enough. Most freelance writers I've read that we haven't liked, that have only done an average job or we've rewritten heavily—it's because they didn't push the conflict heavily enough. Our hero wasn't smart enough. He didn't take enough action. The emotions—you start to write an interesting scene and where you ended the scene is where we would have begun it. Now, let's get down to the nitty gritty. Why didn't she like her father or mother? Or why did they feel abandoned or lonely; why do we get desperate for their dream to come true? That's what I would say, really keep those facts in mind when you're writing a script. Particularly one for *Quantum Leap*. Because that's what we look for. Good emotional heart stories

with a solid plot that Sam can star in.

BING: What are you working on now? Upcoming episodes. Everyone's heard about the animation one. What's it like? What are the ideas boiling, forming...?

CHRIS R.: I don't want to go into that one right now. The animation idea is on hold. Takes some major lead time. That's Deborah Pratt's baby and who knows? She could turn it into a *Quantum Leap* feature or something for all I'd know. But I just don't want to give it away yet. I think it's an idea that could be compromised very easily.

BING: And your "Roberto!"?

CHRIS R.: "Roberto!"'s filming right now. He leaps into a local talk show host in New Mexico in like 1982 and he and a spunky girl reporter get involved in a, I'd say, possible alien contact, possibly something else. We'll see. I don't want to give it away. You'll have to watch the episode.

BING: In the future? You said you were directing...you and Joe are getting together?

CHRIS R.: Yes. Joe will be directing probably the archeology show that I'm writing right now. About to write it right now.

BING: Have you replaced your story editor? Are you doing without one right now?

CHRIS R.: We're doing without one right now. Since we're winding up the end of the season, we don't need as many people on the staff. We only have five more episodes to go. And we have them all assigned to Don, me, Deborah, Paul Brown and Tommy Thompson, so...among the five of us, we have only five shows left, we've got five guys going. That's all we need right now.

BING: Do you see maybe Beverly getting the position?

CHRIS R.: As Story Editor? Possibly. We'll have to wait and see, if *Quantum Leap* comes back. And we'll see if Beverly wants to come back. Whether she is hired someplace before that. Yeah, she's written several good shows for us. So, unfortunately because we don't have an early pick up, there's no need to hire somebody else to write future scripts. Beverly. Nothing to give her, work to do right now. She's re-writing a script, finishing up a re-write on a script called "Pajama Party," which may turn into a horror thriller. Sam leaps into a pajama party is the basic opening.

BING: You ever write anything and find yourself going, oh, this is good, this is exciting and...going, budget constraints. Can't show the Imaging Chamber. Can't travel...can't ski....

CHRIS R.: Occasionally. I think, by now, after three seasons, we learn to sort of govern ourselves internally. When I wrote "Roberto!" a lot of it I think had the feel of a feature film. Because it had a lot of short scenes, a lot of action all around. But even within that, I kept in mind, where are we going to do the locations, so surprisingly enough, it came in very close to being on budget in its first draft, which never happens in a *Quantum Leap* script. Normally, we're \$100,000 over

budget and have to figure out a way to take out \$100,000. And this one came in, like, at first it was \$25,000 over budget. Then we did something to bring it down to like, \$10,000 over budget, which was like a miracle. Then it went back up. But, yeah, you want to say they're on this shrimp boat, they're pulling in. But we can't. We've always wanted to do, actually we have two scripts—one about drag racing and we have one about moonshiners that we haven't produced. That—partly for budget and partly because the stories need to be improved. But yeah, we've talked about a variety of shows, some that I've wanted to do recently, that almost, but couldn't quite be done for the budget.

BING: Complete this sentence. The one thing I want all the fans to know about me is.... Keep it clean.

CHRIS R.: The one thing I want fans to know about me... Boy, that's a good one.

BING: If you were a tree, what kind of tree ...

CHRIS R.: Right! I would be...I would be many trees. I'm not just one tree. I think that's it. I enjoy writing a wide variety of styles, and story types. I love to write wacky comedies and blow outs, as much as I like to write murder mystery conspiracy, supernatural stuff. I think that's it. I don't like to be pigeonholed. In myself, I find that I constantly try to pick something that I haven't done or am a little afraid of, and then try to write about that, to sort of explore it for myself. And I think it makes it more interesting.

BING: Kind of like "Dreams." Walk through that door.

CHRIS R.: Absolutely. I absolutely believe that. I do a lot of reading on the side for my own personal pleasure—Joseph Campbell and *The Power of Myth*. Reading a lot of Jung and dream interpretation, and all types of stuff like that. A really fascinating book called like, *Harnessing the Power of the Shadow Side of Human Nature*, about the dark side of human nature, a collection of essays. Exploring stuff like that is what's fascinating to me, and I think can make fascinating shows. We don't want to preach and teach but I think sometimes we have the opportunity to show it and show that dream and walk through the door, and let the audience walk through with you.

BING: You were mentioning watching "Boogieman," and I was thinking about Edgar Allan Poe's theory of perversion, that deep down inside we do things to hurt ourselves, like subconsciously. That's kind of a scary thing.

CHRIS R.:...There is Jung's theory that we have sort of a shadow self of emotions, ideas, thoughts that we repress for various reasons. And the shadow side is not completely bad. We can suppress good things, too. But that ultimately they come out in some way. And there's a lot of analysis in the essays I'm reading right now, about Dr. Jekyll and Mr. Hyde, and how in many ways that is a perfect example of what they're talking about. And their general premises always seems to be in various essays, that only by embracing the dark side

you can become a fully integrated human being. A whole self. A whole person. Not that you have to become an ax murderer just because you have violent impulses. But I think that's true. I would like us to explore some of that more in *Quantum Leap*. Because Sam is a perfect guy but he has to have some bad moments...

BING: In "Leap Home," when he finally shouts, "I don't want to do this anymore! I'm tired of it." I think he's got a lot of that in him.

CHRIS R.: Yes!

BING: But he really can't be selfish, because he has to save people, he has to do this so that he can go home.

CHRIS R.: In the "Rebel" episode that Paul rewrote, I did a rewrite on a scene, a couple of scenes actually, where he goes to talk to Jack Kerouac in Jack Kerouac's cabin, and a version I wrote, Sam got angry at him. He, first he's a nice guy, he makes the trip, to get Jack Kerouac to come help out and Kerouac refuses. And he, just sort of blows up at him. Says, you're always talking about being a part of things. And you're just being a bystander, not being involved. That's pathetic. Your whole life is pathetic. Yelled at him. We had some arguments over that. Ultimately, it got rewritten and he was a very nice guy. Jack Kerouac. And then I rewrote the scene at the end, also, where Kerouac comes

in. I wrote actually a couple scenes. Where Kerouac came in and did this little rip. And we had a lot of fun, and that stayed, as I wrote it. And afterwards we were talking about the scene and the whole show—long after it had filmed and aired, we were sitting around at one point and somebody said, you know, he should have gone in there with that attitude toward Kerouac and should have really unloaded on him. And I would like to see that. But I there's some fear that we don't want to see Sam have this side. But I think that's what makes Al so interesting is that Al is human foible. He chases women. He drank too much. He did this. He did that. People sort of identify with that. And I think to make Sam a little more identifiable, a humane person, you've got to see those dark sides, those little moments where he has anger, he has fear, he has regret.

BING: Keep it interesting. If he's too nice, it's like vanilla ice cream.

CHRIS R.: Right. Exactly. And I don't want to see that happen to Sam, I think he's too good a character. Anything else?

[Since this interview, Chris Ruppenthal has moved on, but his craftsmanship, from Sledge Hammer! to our very own *QL*, will be enjoyed for years to come in syndication. We wish this talented, funny and resourceful guy all the luck in the galaxy!—Bing Futch]

PQL SURVEY RESULTS PART III: QUANTUM FANDOM by Tracy Ann Murray

The third part of our survey explores the connection of fans to fandom, *Quantum Leap* or otherwise. These survey results are being compiled from data more than a year old; therefore anything after "Shock Theater" was not being considered for the favorites section of this survey.

77% of PQL members surveyed did subscribe to a fan publication before this one. 70% subscribe to *Quantum Quarterly*, 25% to *The Imaging Chamber*, and a wide variety of other zines were represented, from *Star Trek* to country music.

22% percent of fans are not involved with fandoms other than *QL*. 44% of fans do not presently belong to other fan clubs. The Bakula-Stockwell Fan Club with 12% and the United Whovians of Tucson with 8% were the only fan clubs to receive more than one vote each.

Two members surveyed had professional acting experience. 28% have acted in amateur productions. 70% have attended a convention. 4% have organized conventions. 15% have edited a fan publication.

Not too unexpectedly, the first episode of *Quantum Leap* seen by fans is most frequently the pilot, aka "Genesis," 20%. "Star-Crossed," "The Right Hand of God," and "Camikazi Kid" each had 12%. Other episodes had only one vote each.

The favorite *Quantum Leap* episode with 24% is

"Catch a Falling Star," with "M.I.A." a close second at 23%. "Shock Theater" had 16% and "Genesis" 8%, while "Good Morning, Peoria!" had 4%. The other 25% was divided between episodes with one vote each.

Favorite *QL* director was quite often not filled out. 40% of those who voted chose Joe Napolitano. 24% chose James Whitmore, Jr., 16% Don Bellisario and 8% Michael Zinberg.

Favorite *QL* writer was Deborah Pratt with 36%, followed by Don Bellisario with 24%, Paul Brown with 18% and Chris Ruppenthal with 12%.

And in the favorite *Quantum Leap* actor category the winner is Scott Bakula with 40%, closely followed by Dean Stockwell with 36%. The remaining 24% went to "You can't make me choose" or "Scott & Dean."

Next issue in our Project Quantum Leap Survey Results article we have "Essay Excerpts." Anyone who does not want pieces of their essays published had better speak now or forever hold the pieces. Furthermore I cannot guarantee that anyone in particular's essay will be used.

Tracy Ann Murray
Executive Director
Research Department

[Memo to the Chairman: Why are so many of my female research assistants asking for transfer to pulse communications? Is it because the Admiral spends a lot of time down there?]

Interview:
Dennis Wolfberg
 Laff's Comedy Café, Tucson AZ
 January 13, 1992
 Interviewed by Teresa Murray and
 Karen Funk Blocher
 Transcribed by Teresa Murray

WOLFBERG: Have you seen me in it? Do you remember me?

KAREN: [Laughs.] Yes. Are you aware that there's a whole "Gooshie cult" among Quantum Leapers?

WOLFBERG: No, no.

TERESA: It's true.

WOLFBERG: Related to me or completely unrelated to me?

TERESA: Well, in as much as you played the character, yes it's related to you.

WOLFBERG: But it's not because of my acting it's just because of the character and he is mentioned from time to time.

KAREN: He's mentioned constantly.

WOLFBERG: So my acting has not been able to destroy the burgeoning cult. I'm proud. I will forever be proud.

KAREN: Well, I think, if anything, you're second appearance is probably....

WOLFBERG: That put it over the edge.

TERESA: It certainly did.

WOLFBERG: Thank you. I thought that was a brilliant performance and in all humility I smell Emmy, but of course my nose is running and I think my sense of smell is out of whack. [Note: This was not just a joke. Wolfberg had a cold at the time.—Ed.]

KAREN: Do you watch the show?

WOLFBERG: Yes, as much as I can. I have not seen every episode. I think it's a terrific show despite my involvement in it. I think they still managed to do a terrific job.

I am a huge fan of Bellisario's and Scott and Dean. Scott in particular. You know, I don't want to embarrass anyone, but he strikes me as being, on the surface, almost close to being a perfect gentleman. He is warm. He is giving. He is generous with his time, his talents, his spirit. He is wonderfully talented, multi-talented, He's reasonably handsome and his body is in reasonably acceptable shape.

TERESA: He's okay.

WOLFBERG: And on the surface of it, he's hardworking, diligent. He's close, at least on the surface, you know we're all human, but at least, as I say on the surface, as close to a perfect person as I think I've ever met. I'm very impressed with him.

TERESA: And Dean?

WOLFBERG: He could not think lower of me. [Laughter.] So it's mutual as you can see.

Photo by Teresa Murray



TERESA: Now I know the character of Al doesn't think much of Gooshie, especially considering Gooshie and Tina are having an affair, but....

WOLFBERG: Yes, yes. I've apparently been slipping the old Gooshmeister endowment into Miss Tina, who I thought was wonderful in the season opener this year. She only had, I think one line, but she made me laugh.

TERESA: Didn't she have a couple of lines?

WOLFBERG: At least one line. She was wonderfully played, wonderfully cast. So the character of Al is not fond of the Gooshmeister. But, you know, hey! They just can't control themselves when they're within my presence. My bad breath and halitosis notwithstanding.

When I auditioned for the part.... In Hollywood you go out for casting and normally you're sent out according to type and there are various types: leading man types, boy-next-door types, strange, gruff but lovable type. You know, there are a whole bunch of types and people are generally pigeonholed. You're sent out according to the type that any given script is looking for. So when you get to the casting for casting calls, ostensibly what you're going to see as an actor are people like you. Well, the day that I was out to read for Gooshie, I looked into this office and I saw the motliest collection of misfit types and miscreants and strange offbeat types. My first thought was, this is some kind of mistake. I do not belong here. I do not fit. What's wrong with this picture. And the casting secretary receptionist, when she saw me ironically enough said, "Come on in and have a seat with the rest of them." As though this were *The Elephant Man* or something, as though we were somewhat less than human. And I got the part. I got the part. So what must they think? I thought, this has got to be a mistake and I remember thinking as I was waiting, why am I here? These people exude something, whatever it is they exude it. I mean looking at each one of them there they were really strong characters there and I see myself as, you know, very middle if the road and I got the part. So you never know.

TERESA: I guess you had what they were looking for.
 WOLFBERG: I guess so. They recognized true

genius.

TERESA: That's it.

WOLFBERG: Then I played Detroit—I'm a stand-up comedian—and that [*the casting*] was a Monday, Tuesday I flew to Detroit and opened up Tuesday night. Wednesday I get a call: "You'll never guess what. You got this part of Gooshie in this new program *Quantum Leap*."

I said, "You're kidding."

"That's the good news. The bad news is they're shooting Friday."

Well, I'm in Detroit on Friday with two shows that are sold out and Saturday and Thursday. I said, "What am I gonna do?"

So we called them. Unbeknownst to us they were reshooting the beginning over to kind of give some exposition as to how this leap experiment went awry. And from this beginning perhaps they were going to get part of what was going to be their generic prologue, the weekly beginning. So they had a whole shoot. So when I called up and said, "Do you mind if.... Could you do this next week?"—they must have kind of did a spit thing. "Get your little Gooshie buns into town or we'll find another Gooshie."

And so I told the club owner and we had about 750 people who were already lined up for the two shows on Friday night and about 300 and some odd for the Thursday night show. All of them were sold out. They had to get on the phone and call every one of them and say, "I'm sorry, but Mr. Wolfberg has been called back for television."

And I had agreed. I said, "I'll fly back for Saturday and, you know, I'll stay over Sunday and Monday. I'll make it up."

So they had to get on with like a thousand names and call them and rearrange.

But, in fact, I flew back Thursday and Friday Morning at Universal, there I was, seven o'clock, bright-eyed and bushy tailed. Not terribly bright-eyed probably, but bug-eyed and bushy tailed. And they, as is the case I now know with the special effects thing, it's long and tedious. As Michael Caine said regarding acting, "They don't pay you for acting. They pay you for waiting."

I was going to be at the very beginning of the initial episode, the pilot. So the series success was very heavily dependent on my brilliance, I thought. And I was a crucial element in the subsequent success of the series. In fact, they had a stand-in for me. I thought, ooh, man, do I warrant a stand-in? But this guy was standing there for about hours and hours literally while they're setting up this smoke. Well, finally it's time to film and I was doing the scene where Sam goes into the chamber prematurely and I am screaming to Al that, "He's leaping! He's leaping!" Now I'm doing these lines with no knowledge whatsoever as to what they meant. Talk about a blind reading. "He's leaping! He's leaping! Ziggy says, 'No,' but he's leaping!" What the hell is this? What is leaping? And this is

professional television and I am reading words and how am I supposed to do this? And what do these lines mean? And nobody told me. Nobody told me. They said, "You're doing good."

TERESA: But now they've explained it. You understand it all.

WOLFBERG: Now, years later, I know. So we begin this episode, this experience in acting. Of course, I'm right next to the chamber and the chamber is in the process of blast-off, which means that much smoke is being released. The smoke they used was liquid nitrogen. And they're blowing that stuff in reams into my face as I do my lines, my blind lines, "He's leaping! Ziggy says, 'No,' but he's leaping!" And what not.

You think my throat is bad now, liquid hydrogen really kind of crystallizes the vocal cords. Within five minutes I had nothing beyond a croak. I mean, they're blowing this frozen stuff down my throat. It's settling on the vocal cords and I mean I was nothing more than a croak. Thank goodness I was brilliant in my initial rendition so that I didn't have to do it again and again. However I then had to what they call loop. Are you familiar with looping?

TERESA AND KAREN: Oh, yes.

WOLFBERG: You guys are pros. I was not: such was my experience. And they said, "You know you have to go in and loop." And that was in the late afternoon. I had no voice and they told me because of the sound of the special effects that the chances were that they were going to have to loop me and use my looping instead of what was done on the soundstage. I don't have a voice. What do I do? And also I had never looped. I thought, oh, I'm going to be exposed as a rank amateur here, you know. I'm going to be off by seconds. I was so nervous that I was just going to be fired and the whole production. You know, ever the insecure, young neophyte actor and I croaked my way through the looping session. I never did find out: I assumed they used my voice from the sound stage.

TERESA: Well, that's what it sounds like and it doesn't look like it's looped and usually you can tell.

KAREN: You can tell.

WOLFBERG: You can tell, yeah. And they do a lot of looping on that show.

TERESA: A lot of our members, especially, can spot that right away.

WOLFBERG: I am now aware, unfortunately, because of the second time. In the season opener this year everything was looped and much of what you see on screen was looped. And so now I'm almost painfully aware of what's looped and what's not. But, yeah, they probably used my soundstage in that episode.

Now there's an additional wonderful, great show biz story. It can be a wonderful business sometimes. They decided for whatever reason, I suppose I can guess the reason, it was to maintain story integrity, but they decided to use a snippet of that scene in the generic prologue and I'm talking a real snippet, nothing more than

a nanosecond second.

TERESA: We've all seen it.

WOLFBERG: Yes, okay. I keep thinking I have to explain.

KAREN: We've all been single-framing the thing.

WOLFBERG: Yes, well, we were never able to freeze frame it, such was the rapidity with which I was flashed before the unsuspecting eyes of the American public, almost subliminally. However according to the wonderful rules of the AFTRA [*American Federation of Television and Radio Actors*] union, I was paid \$106 per episode.

TERESA: Every time they run that?

WOLFBERG: Yes, a week. \$106 times fifty is in excess of \$5000. Making in excess of \$5000 a year—I said AFTRA. I'm talking SAG [Screen Actors Guild]. I should have said SAG—entitles you to SAG medical benefits. This past year my wife gave birth to twins.

TERESA: Congratulations.

WOLFBERG: And she had to be hospitalized a month early, to be placed on bed rest. And we ran up medical bills of \$75,000, most of the vast, vast, vast majority of which is being taken care of in large part due to my SAG benefits, which are totally due to the nanosecond second that I am thrust before the American people in the generic prologue of *Quantum Leap*.

Isn't that a wonderful, wonderful show biz story?

KAREN: And it was question fifteen.

TERESA: It was. "Do you get royalties for appearing in the opening credits?"

WOLFBERG: Yes, yes. And they've paid off handsomely. The \$75,000 just starts it. I mean, we used those benefits before, but I mean, is there a God in heaven? Good Lord, nobody other than you people, who must try to find a hobby I might add, would know. You know, my parents would call me frequently after on a Thursday and say, "I think they cut you out. We couldn't find you last night."

"Ma, I was there. You just have to look more closely." And so even my parents couldn't tell.

TERESA: Well, you know, it's longer in some than in others.

KAREN: Yeah.

TERESA: By about a frame, I think.

WOLFBERG: A frame, really? Well, yes, it used to be longer the first year for a couple of episodes, but then once they settled into the quickies, it was the quickie, until the first episode this year.

TERESA: Yeah, well, of course you're in the shot with everybody.

WOLFBERG: Ironically enough, some weeks I'm in that long, what would you say it was? A two second shot, would you say?

TERESA AND KAREN: Right, uh huh.

WOLFBERG: But not all weeks. Only some weeks. I don't always watch the show. Would you say half the weeks I'm in it? Or less.

KAREN: Are you ever not in it at all?

WOLFBERG: Oh, I've seen a couple weeks where I wasn't in it.

TERESA: Really.

WOLFBERG: Yeah, this year when they didn't show me. [*We didn't say so at the time, but this is probably due to the local affiliate running over the beginning of the episode.—KFB.*]

TERESA: I'll have to look more closely. But they don't have that shot from "Genesis" the pilot episode?

WOLFBERG: Not this year. No, that's been cut. But now they have the other one from the season opener this year, where I'm wearing a white uniform. I've seen that sometimes, but other times not. But whatever number of times they've run it, I have not gotten paid. This is ironies of ironies, because now I'm on there for about two seconds.

TERESA: Yeah, now it's really long.

WOLFBERG: However I feel almost guilty to bitch and I haven't yet. I haven't yet.

TERESA: Well, this is it. They all see this. They're all going to run and check on it now.

KAREN: They all read *The Observer* over in the production office.

WOLFBERG: Oh, well. Where's my money? Where is my money? He said banging the desk ferociously out of control in a primitive beastly manner.

TERESA: Did they tell you when you first made an appearance that they'd want you back for more?

WOLFBERG: Yes, yes. They said that it could be recurring role.

TERESA: Not very recurring.

WOLFBERG: Not yet, but I assume there will be at least one other, if not others. Now that they've done the season opener where they've gone back to the chamber, it occurred to me that perhaps they'll show a little more, because ostensibly Al comes back every week. He's back and forth and I thought perhaps they would, and maybe they will, do some more of the leaping people using Al as the conduit.

TERESA: Fans have been clamoring for episodes that take place at the project.

WOLFBERG: On behalf of my bankroll I wholeheartedly applaud their clamoring.

KAREN: One of the things I've always wanted to see is the way they always have Al having done everything, for Sam to be in a profession that Al doesn't know about. Al would say, "No, I've never done such and such, but Gooshie has!" And the Gooshie has to come out and advise Sam on whatever this profession is.

WOLFBERG: Write your local congressman. I'd be happy to oblige them, more than happy.

TERESA: Okay, next question, not that you haven't answered almost every question already, but do you enjoy acting as opposed to stand-up?

WOLFBERG: Very much so. It's a very different art form. There are similarities, but there are major differences. It's just a chance to practice another craft and I enjoy it immensely and they are top notch there. I'm

proud to be associated with a show that is such top quality. I think they've done yeoman work. It's wonderfully imaginative and I think terrifically done week in, week out. So yes, I enjoy acting. I enjoy being part of it.

[A young lady walks into the office.]

TERESA: Is she here to say you have to go?

WOLFBERG: [To young lady] Yes?

YOUNG LADY: I just wanted to know if you need anything.

WOLFBERG: Naw, we're good. They're annoying, but not too bad.

YOUNG LADY: We're worried about your voice.

[She leaves.]

TERESA: We'll try to keep it short.

WOLFBERG: I'll talk softly.

KAREN: Do you have a long term goal in mind of working from stand-up comic to full time actor or do you want to continue to mix it up?

WOLFBERG: No, I'd like to continue to mix it up. I want to do everything until I'm declared king of show business by default.

TERESA: How long will this be, do you think?

WOLFBERG: This will not be in our lifetime, I assure you, or in the lifetime of Gooshie. But things are going very well. I'm very pleased with my career. This year I won the American Comedy Award as the best stand-up in America. It was a wonderful moment, certainly a nice point in my career, a validating point. I'm breaking into concerts now with 1000/2000 seat venues. I was voted top drawing comic nationwide last year and my recognition continues to go up. I walk the streets now and it seem as though everyone recognizes me and some recognize me as Gooshie. I get some of that.

TERESA: Do you really?

WOLFBERG: Oh, yes, yes. Not frequently, but sometimes. I've had occasions where people have, in the middle of my show, lifted a poster saying, "We love you, Gooshie!" These are people such as yourselves, Leapers.

TERESA: They're probably in our club, yeah.

WOLFBERG: Most recently someone did that in West Palm Beach and then they sent me a letter as follow up, that there's going to be a leapers convention in L.A. in January, is it?

KAREN: March 1st.

TERESA: Leap Day.

KAREN: March 1st.

TERESA: The day after.

WOLFBERG: I'll probably be there.

TERESA: We were just about to suggest it actually.

WOLFBERG: We're aware of it, so why not?

TERESA: We thought you could come out first and say, "He's leaping!" before Scott gets there.

WOLFBERG: Scott is, well I don't have to tell you, he's just very special. He has two kids. Why am I giving his life now? I told him in fact, when we were on a

break during the filming of the season opener...we were at the concession stand or the snack section—I'm in the business; I should know the lingo—where they give you food and there we were and I offered him a glazed doughnut. I strongly coaxed him into partaking of this because I'm tired of having my wife, every time there's a scene with Scott bare chested, turning to me and saying, "Why can't you have a body like him?"

And I said [to Scott], Here, goddamn it, eat this doughnut and shut up. And he seemed embarrassed. There seems to be a humility to him, but I'm sure he appreciated the gesture.

But I get that from her, "Why can't you have a body like him?"

TERESA: Just think of all those poor husbands with wives in this fan club. They must get the comparison all the time.

WOLFBERG: Well, I tell you though, Bellisario is very good at casting. He picked Tom Selleck in *Magnum*, who like Scott is handsome, likable, yet vulnerable. And so in those regards they're very similar. Bellisario is very good at picking that out. You know, very handsome and yet not threatening at all. You know, and very human and very vulnerable. Both Selleck and Bakula are very much that or they're very much those qualities.

TERESA: This will go great with our other article.

WOLFBERG: What's that?

TERESA: We have one of our German members has written an article comparing the heroes of *Magnum P.I.* and *Quantum Leap*. [Next issue—Ed.]

WOLFBERG: Because they're both Bellisario shows.

KAREN: In fact she took her masters with a study on *Magnum P.I.*

WOLFBERG: I've not met Selleck, but he strikes me as a sweetheart of a guy.

[Young lady interrupts again]

YOUNG LADY: I have a couple young girls who want to meet you.

TERESA: That may be our other two.

YOUNG LADY: They're not with your party. One wants to be an actress and she wants to meet you.

WOLFBERG: Have we answered all your questions? Are there any other quickies you want to ask? Because I'll be happy to finish 'em up.

KAREN: Well, are there any other particular tv appearances that you're especially proud of?

WOLFBERG: As an actor?

KAREN: Yes, as an actor.

WOLFBERG: As an actor. I was in a pilot called *Nothing Upstairs*. It was a CBS pilot with Alan King Productions and I was pleased with it. We did a kind of video, comedy video. There were four comedians on that show cast as actors and my video seemed to easily, I shouldn't say easily, it seemed to draw the greatest response. I thought it came across as funny and I felt pleased that we put that together very well. I'm proud of my HBO special, which was highly praised and

highly rated. And that's about it. My experience to this point has been reasonably limited. But we're putting together a treatment as a vehicle for me as an actor. With three kids it would be nice if I could be home.

TERESA: How old are they?

WOLFBERG: The twins are five months. My boy is five years. Fives are wild in my house.

When I filmed the season opener this year, the kids were two weeks old, a week and a half, so we had just brought them home from the hospital and ooh were my brains tired.

TERESA: And you say they were premature too?

WOLFBERG: Yes and I remember sharing baby stories with Scott. One morning my wife, she nursed them separately, so we were up all night. I remember telling him, "I think she was in error," as I walked in bleary eyed, but that's the price you pay with infants, a small price.

KAREN: One last question. I understand you've been a teacher and obviously you're a very successful comic and you've done acting. When you were a kid what did you want to be when you grew up?

WOLFBERG: *[With no hesitation whatsoever]* A doctor. I wanted to be a doctor. I'm a nice Jewish boy from New York, what else would I have wanted to be? And I majored in pre-med at Queen's College, but I only got as far as Organic Chemistry, which was the

course they say separated the men from the boys. I didn't even qualify as a fetus. I got a 15 on the final. I was absolutely terrible and I cheated my ass off to get that 15. It was not even a legitimate 15. I say on stage, "I can't be a doctor because the a\$\$#@%* next to me didn't study, like it's my fault." And the professor gave me an F-. "An F-," she said, "otherwise it isn't fair to those who failed normally." And the only reason she gave me an F- is because she wasn't legally permitted to give me a G.

So I was going to be a doctor but that went down the drain. I always fantasized about being an entertainer. So when I was teaching, in my ninth year, I decided to give it a shot. Why not give entertainment a shot? Well, how do you become an entertainer? I thought. I thought, boy, if you put together your own act, you are the writer, the director, the star. You can be funny. You can be serious. You can dance. You can sing. You can do whatever you want. I thought, that's a pretty good way to start. So I put together an act and auditioned in some clubs in New York and the rest as they say is history.

[We present him with buttons and zines and take pictures.]

WOLFBERG: What are the chances of Gooshie getting the cover? Remote? *[And in response to the "Tina and Gooshie are having an affair" button, unprintable joke deleted.]* Thank you.

STOCKWELL'S SOAPBOX: The Earth Summit by Tracy Ann Murray

[Editor's Note: Stockwell's Soapbox is written without any direct involvement by Mr. Stockwell.]

The United Nations Conference on Environment and Development took place in Rio de Janeiro on June 3rd through 14th. The conference was attended by over one hundred world leaders. The summit produced three documents, two of which were signed by United States President George Bush.

The first document as a non-binding agreement called Agenda 21, a declaration of environmental principles. This contained a number of sweeping statements condemning various environmental problems, including overpopulation, pollution of the world's oceans and water supplies, and world hunger.

The second was the treaty on global climate change. This was designed to reduce global greenhouse gas emissions. The United States signed the treaty after having removed specific timetables that would have required that countries by the year 2000 reduce their emissions to 1990 levels.

The third document, the Bio-Diversity treaty, was not signed by President Bush. It was signed by the other countries present and includes measures to preserve animal species and their habitats. The Bush

administration attempted to introduce to the conference an agreement to reduce the destruction of the world's rain forests. The Third World nations rejected this because they saw it as an effort of the First World to control the internal resources of the poorer countries.

This was a problem that plagued the conference. First World and Third World countries found it difficult to come to agreements on who would pay for efforts to clean up the damage already done to the environment, and prevent the poorer countries from following in the polluting footsteps of the industrialized nations.

President Bush attempted to paint it as a clear case of jobs versus environment, an unfortunate perspective since that translates to short term survival versus long term survival, and unpleasant choice at best.

The conference did have its lighter side. Since President Bush decided only at the last minute to attend the summit, accommodations were difficult to find. The President was able to get a room at the Sheraton but some members of the party accompanying him had to stay at an "adult motel." Apparently it was a pretty good one, though; Playboy gave it a four bunny rating.

The Earth Summit was companioned by the Global Forum '92, which had an estimated attendance of 30,000. Attendees did not represent governments but various social, business, religious and environmental organizations. This included an open speaker's forum, debates, displays of the organizations attending and a trade fair, as well as art displays, plays and concerts.

Dean Stockwell Films, Part V The *Quantum Leap* Era: 1988-Present by Teresa Murray

To accommodate his work on *Quantum Leap*, Dean Stockwell has put his film career on the back burner. "I look for things that are starting shooting and that are finishing shooting in time for me to do them," he said in a 1992 interview for *Entertainment Tonight*. Because of the shorter shooting schedules most of his projects since the premiere of *Quantum Leap* have been made for television films.

Stockwell is more than satisfied with the arrangement. As he prepares to begin filming on *Quantum Leap*'s fifth season, Dean remembers, "There were more than a few people that thought I was making a big mistake." Then he adds with a smile, "But they don't think so anymore."

Palais Royale (1988)

Director: Martin Lavut

Cast: Includes Kim Cattrall and Matt Craven.

Length: 100 minutes. Color.

Plot Synopsis: Canadian Film Noir, set in 1959. Stockwell plays a gangster.

Comments: This film has been retitled and released on cable as *Smokescreen*. As of this writing I have yet to see it, which accounts for the sketchy information above.

Limit Up (1989)

Director: Richard Martini. Screenplay: Richard Martini and Lu Anders (from a story by Richard Martini). Director of Photography: Peter Lyons Collister. Music: John Tesh. Editor: Sonny Baskin.

Cast: Nancy Allen (Casey Falls), Dean Stockwell (Peter Oak), Brad Hall (Marty Callahan), Danitra Vance (Nike), Ray Charles (Julius), Rance Howard (Chuck Feeney), Sandra Bogan (Andy Lincoln).

Producer: Jonathan D. Krane. Production Company/Distributor: M.C.E.G.. Length: 90 minutes. Release Date: Limited release 1989. Color. Available on video.

Plot Synopsis: Casey Falls is a runner at a stock exchange who longs to be a trader. She works for the chauvinistic Peter Oak. He doesn't regard women as suitable trader material. When her car breaks down on a dark deserted street, Casey is confronted by Nike, who claims to represent the devil and promises to make

Casey a successful trader in exchange for her soul. Casey is fired by Oak the next day for giving Nike-supplied tips to other traders. Marty Callahan, a young eligible trader, offers her a job as an assistant. She soon becomes a successful trader and marries Marty. But now, having fulfilled her part of the bargain, Nike wants something in return from Casey. She wants Casey to manipulate the price of soybeans and cause a world food shortage.

Comments: This is an engaging little fantasy in which Stockwell is once again over-billed. Here he creates one of his less likable characters. The attempt at the end of the film to change our perspective of Oak is not entirely successful.

The other actors are mostly adequate, but uninspired, particularly the two leads. Danitra Vance as Nike gives the most outstanding performance, but her resemblance to Whoopi Goldberg is a little distracting since it extends to her acting style as well as her appearance.

The most inspired bit of casting in *Limit Up* is Ray Charles. He brings a lot of class to whatever he does, raising this project a couple notches on the cool meter. I won't spoil the ending for those who haven't seen it. It's worth waiting for.

Backtrack (1991)

Director: Dennis Hopper. Screenplay: Rachel Kronstadt Mann and Ann Louise Bardach (from a story by Rachel Kronstadt Mann). Director of Photography: Ed Lachman. Music: Michel Colombier. Editor: Wende Pfifer Mate.

Cast: Dennis Hopper (Milo), Jodie Foster (Ann Benton), Dean Stockwell (John Luponi), Vincent Price (Mr. Avoca) John Turturro (Pinella), Fred Ward (Pauling), Charlie Sheen (Bob), G. Anthony Sirico (Greek), Julie Adams (Martha), Sy Richardson (Captain Walker), Frank Gio (Frankie), Helena Kallianiotis (Grace Carelli), Bob Dylan (Artist).

Producers: Dick Clark and Dan Paulson. Production Company/Distributor: Dick Clark Cinema/Vestron Pictures. Length: 120 minutes. Release Date: Filmed in 1989, released in Europe 1990, American debut on *Showtime* December 1991. Color. Available on video.

Plot Synopsis: Commercial artist Ann Benton witnesses a Mafia killing. She reports it to the police, but after her boyfriend is killed in her bed, she is unwilling to entrust her life to them. She slips out of town undetected, she thinks. Mob boss Carelli (Joe Pesci, who is for some unknown reason uncredited) has hired hit man Milo to find her. Milo's method of pursuing a victim is to find out every detail of his or her life. The more he finds out about Ann, the more fascinated with her he

becomes. When he eventually catches up with her, he gives her an option: "Either I finish you now or you belong to me. I own you." Faced with this life or death decision, Ann gives in and goes along with him. At first she is hostile, angry and fearful, but eventually she responds to Milo's clumsy attempts at flattery and affection. Milo realizes that since he has betrayed the "family" by sparing Ann, they are now both in danger. While the mob slowly closes in around them, they devise a plan to fight back.

Comments: Only recently shown on *Showtime*. Dean was right: Dennis Hopper is a great director and he proves it here. It's beautifully filmed on location in Seattle and New Mexico.

The film has an off center, amoralistic viewpoint; not everyone will find palatable. *TV Guide* described it as "David Lynchish." I'm sure they meant that as a compliment.

This is a daring career choice for Oscar winning actress Jodie Foster. It's an offbeat role that may not go over well with all of her fans. As usual her characterization is memorable, particularly in later scenes.

As an actor one time *wunderkind* Hopper somehow keeps getting better. He and Foster have a fascinating, if sometimes repellent, chemistry. My one objection to the film is that it sometimes becomes overtly manipulative in an effort to gain our sympathy for Milo.

Backtrack is well-acted by all the players and it's also funny at the most unexpected times. Bob Dylan (*the Bob Dylan*) makes a delightful but brief appearance as a chain saw artist. Stockwell's role as a Mafia lawyer is right on target, but he is over-billed. His role simply isn't that large or important. Most of the time he is on screen he doesn't have any lines; he just lurks.

Also notable is Vincent Price, who is looking incredibly old, but he still manages to exude that casually evil air. Charlie Sheen makes an effectively sexy, albeit brief, appearance.

The Player (1992)

Director: Robert Altman. Screenplay: Michael Tolkin (based on a novel by Michael Tolkin). Director of Photography: Jean Lepine. Music: Thomas Newman. Editor: Geraldine Peroni.

Cast: Tim Robbins (Griffin Mill), Greta Sacchi (June), Fred Ward (Walter), Whoopi Goldberg (Detective), Cynthia Stevenson (Bonnie), Dean Stockwell (Andy Civella), Peter Gallagher (Larry Levy), Lyle Lovett (Detective). Also with Brion James, Richard E. Grant, Dina Merrill and Angela Hall.

Producers: Michael Tolkin and Nick Wechsler. Production Company/Distributor: Finline Features/Pictures. Release Date: April 10th 1992. Length: 120 minutes. Color.

For plot summary and comments see review this issue.

Also *Stickfighter* (1988). Very little information available.

Next Time(?) in *The Observer*: Dean Stockwell on Television.



Three Faces of Dean Stockwell by Ann Walton

**QUANTUM LEAP:
THE (PEN)ULTIMATE
EPISODE GUIDE:
SEASON THREE (PART ONE)**
researched and written by
Karen Funk Blocher

SEASON THREE CREDITS (ALL):

STARRING: Scott Bakula, Dean Stockwell
CREATED BY: Donald P. Bellisario
EXECUTIVE PRODUCER: Donald P. Bellisario
CO-EXECUTIVE PRODUCERS:
 Deborah Pratt, Michael Zinberg
SUPERVISING PRODUCERS:
 Harker Wade, Robert Wolterstorff: "The Leap Home"
 through "Miss Deep South," "The Great Spontini"
 Harker Wade: "Black On White On Fire," "Rebel
 Without a Clue" through "Shock Theater"
CO-PRODUCERS: Paul Brown, Jeff Gourson
PRODUCED BY: Chris Ruppenthal
ASSOCIATE PRODUCER: James S. Girtilian
EXECUTIVE STORY EDITOR:
 (see also "story editor")
 Tommy Thompson: all but "Black On White On Fire"
STORY EDITOR:
 Tommy Thompson: "Black On White On Fire"
MUSIC BY: Velton Ray Bunch
THEME BY: Mike Post
DIRECTOR OF PHOTOGRAPHY:
 Michael Watkins: from "The Leap Home" through
 "Miss Deep South," "The Great Spontini"
 Michael Watkins, A.S.C.: from "8 1/2 Months"
 through "Glitter Rock," "Last Dance Before An
 Execution" through "Shock Theater"
 Bradley B. Six, A.S.C.: "Black On White On Fire,"
 "Rebel Without a Clue," "A Little Miracle"
 Jud Kehl: "A Hunting We Will Go"
PRODUCTION DESIGNER:
 Cameron Birnie: all except "Shock Theater"
 Thomas A. Meleck: "Shock Theater"
EDITED BY:
 Jerry Temple: "The Leap Home," "Miss Deep South,"
 "A Little Miracle," "Piano Man"
 Robert E. Pew: "The Leap Home: Part II—Vietnam,"
 "One Strobe Over The Line," "Rebel Without a
 Clue," "8 1/2 Months," "Future Boy," "Southern
 Comforts"
 Robert E. Pew, Jerry Temple: "Leap of Faith"
 Jon Koslowsky, A.C.E.: "The Boogiemán," "Black
 On White On Fire" "Runaway," "Private Dancer,"
 "Glitter Rock," "Last Dance Before An Execution"
 Jerry Temple, Jon Koslowsky, A.C.E.: "The Great
 Spontini"
 James Coblentz, Jerry U. Frizell, A.C.E.: "A Hunting
 We Will Go"
 Robert E. Pew, Jerry Frizell, A.C.E.: "Heart of a
 Champion"

Jerry P. Frizell, A.C.E., Ken Denisoff: "Nuclear
 Family"
 Jerry P. Frizell, A.C.E., Jon Koslowsky, A.C.E.:
 "Shock Theater"
UNIT PRODUCTION MANAGER: Ron Grow
FIRST ASSISTANT DIRECTOR:
 Ryan Gordon: "The Leap Home: Part II—Vietnam,"
 "Leap of Faith," "One Strobe Over The Line,"
 "Miss Deep South," "Rebel Without a Clue,"
 "Runaway," "8 1/2 Months," "Piano Man"
 "Southern Comforts," "Nuclear Family"
 Paul Sirmons: "The Leap Home," "The Boogiemán,"
 "Black On White On Fire," "The Great Spontini,"
 "A Little Miracle," "Future Boy" "Private Dancer"
 "Glitter Rock," "Last Dance Before An Execution"
 Kevin Corcoran: "A Hunting We Will Go," "Heart of a
 Champion," "Shock Theater"
SECOND ASSISTANT DIRECTOR:
 Rob Mendel: from "The Leap Home" through
 "Runaway," "Future Boy" through "Piano Man"
 L. Lewis Stout: "8 1/2 Months," "Glitter Rock"
 Kate Yurka: "Southern Comforts," "A Hunting We
 Will Go" through "Shock Theater"
CASTING BY: Ellen Lubin Sanitsky
SET DECORATOR: Robert L. Zilliox
COSTUME DESIGNER: Jean-Pierre Dorleac
COSTUME SUPERVISORS:
 David Rawley, Donna Roberts-Orme
SOUND MIXER:
 Mark Hopkins McNabb, Jim LaRue: "The Leap
 Home," "The Boogiemán"
 Mark Hopkins McNabb: "The Leap Home: Part II—
 Vietnam," "One Strobe Over The Line," "The
 Boogiemán," "Miss Deep South," "The Great
 Spontini," "Rebel Without a Clue," "Runaway,"
 "A Little Miracle," "Future Boy," "Private Dancer,"
 "Piano Man"
 Jim LaRue: "Leap of Faith"
 Barry D. Thomas: "8 1/2 Months," "Southern
 Comforts," "Glitter Rock" through "Shock
 Theater"
PANAFLEX CAMERA AND LENSES BY
 Panavision™
STUNT CO-ORDINATOR:
 Diamond Farnsworth
TECHNICAL ADVISOR(\$):
 Chuck de Caro, Rich Whiteside: "The Leap Home: Part
 II—Vietnam"
 Dan Birch: "The Great Spontini"
 Joe Vita: "Last Dance Before An Execution"
ARCHIVE FOOTAGE COURTESY OF:
 NBC News ("Black On White On Fire")
SUPERVISING SOUND EDITOR:
 Paul Clay
MUSIC EDITOR: Donald Woods
CHOREOGRAPHY:
 Bobby Duncan: "Miss Deep South"
 Debbie Allen: "Private Dancer"

THE EPISODES:

EPISODE 31: "The Leap Home"

SAM'S CHRONOLOGY: 32

SAGA CELL: VERSION 5

FIRST SHOWN: 9/28/90 RESHOWN: 6/24/91

HAPPENED: 11/25/69, Beckett farm, Elk Ridge, Indiana

WRITER: Donald P. Bellisario

DIRECTOR: Joe Napolitano

STARRING: Scott Bakula ("as his father") (John Beckett)

GUEST STARS: Co-starring: David Newsom (Tom Beckett), Olivia Burnette (Katherine "Katey" Beckett), Hannah Cutrona (Mary Lou), Mai-Lis Kuniholm (Lisa Parsons), and Caroline Kava (Thelma "Mom" Beckett)

GUEST CAST: Mik Scriba (Coach Donnelly), Niles Brewster (Dr. Berger); with: Matthew John Graeser (Herky LoNegro), Ethan Wilson (Sibby Oslick), John L. Tuell ("No Nose" Pruitt), Adam Alfonso (Sam Beckett, Age 16)

PLOT: Sam finds himself in a corn field, and knows it's "October—no, November." The unexpected appearance of Lisa and her friends from Sam's old high school in Elk Ridge, Indiana sends Sam running to discover that he is indeed home, on the family farm. He has become his 16-year-old self. Sam's first reaction is to hug every family member in sight, and to finally tell his Dad he loves him.

Now that he's home, albeit displaced in time, Sam wants to stay. He wants to save his father from his fatal heart attack, his brother Tom from dying in Vietnam, and his sister Katey from marrying Chuck, an abusive alcoholic. Al tells him he's actually there to set right a seemingly minor event which Sam has always wanted to change: if Sam can help his basketball team to beat Bentleyville, they will end up state champions. Two of his teammates, Sibby and Herky, will become doctors instead of a bank teller and a mechanic at John Deere (respectively), and Coach Donnelly will take a job with the University of Iowa and end up with the NBA. Naturally Sam wants to help his family too. Al warns him it probably won't be possible, just as it wasn't possible to keep Al's wife Beth from marrying Dirk.

The next morning, Sam begins his campaign to save his family anyway. He burns his father's cigarettes with the trash, serves him stale decaffeinated coffee, and tries to get him to eat healthier food than the high-cholesterol bacon and eggs he's used to. Sam's father goes off in a huff to buy more cigarettes. Sam's mother says proudly that Sam is going to be a doctor, but doesn't like the way Sam is behaving. She gets Sam to admit what happened to the cigarettes, and agrees to cut out some of the fat in her cooking—after Thanksgiving. Encouraged, Sam tells Al that his attempt to help his family is "gonna work."

Sam is due at basketball practice, but Al has to talk

him into going. Sam doesn't want to win the game, because it means he will leap out. Al points out that in knowing the game is the key to his leap, Sam is in effect admitting he's not really there to help his family.

At practice, the coach introduces a player in a gorilla mask to play against, calling him "Kong." He's faster and tougher than the team members, and takes the ball away from Sam. Sam is sure he knows him, and he's right. It's his brother Tom, home for Thanksgiving.

Later, as the two brothers hunt pheasants in the corn field, Tom tells Sam about training exercises called "evolutions," and Sam tries to get Tom not to go to Vietnam. Tom demurs: "I didn't join the Seals to miss out on the action." Sam says he doesn't want him to die in a lost cause. Tom says he's not going to die, and that neither of them knows the future, anyway. Sam says he does know the future, and begins proving it by telling him what's going to happen with the next pheasants Tom flushes.

After Sam's wild story to Tom about time travel and knowing the future, the Becketts meet with Dr. Berger in Sam's absence. Berger believes that Sam's under pressure, trying to decide which college scholarship to accept and worrying about Tom. Berger tells the Becketts that Sam consciously or subconsciously invented the time travel story to try to keep Tom out of Vietnam. He advises that they humor him until he admits the truth on his own.

Sam and Katey discuss the future of slang on the front porch. When Sam tells her about Chuck, the alcoholic she elopes with, Katey immediately agrees not to date him. Sam realizes he's being humored. Katey asks whether Paul McCartney is dead, and Sam gives a short future history of the Beatles, skipping over John Lennon's death (on Al's advice) and playing "Imagine" for her on the guitar. Katey starts to cry. If this is a John Lennon song that hasn't been written yet, Sam's telling the truth, and Tom is going to die. The whole family runs out to the porch to comfort Katey and scold Sam. Al says, "Sam, you're not changing anything. Your father still dies in '72, Tom still gets killed in Vietnam, and Katey still marries Chuck." Sam takes Al's advice, and tells his family he made it all up. He then runs away in despair.

Al says Sam did the right thing. Sam says he always does the right thing. "And what does it get me? Why can I save strangers, and not the people I love?" Sam says he's not going to do it any more. "Do you hear that? Whoever you are, wherever you are, I'm not doing it anymore! I quit!" He runs off again through the corn field.

Al says, "Feel better?" Sam doesn't. It's not fair. Al says that "it's damn fair." Al tells Sam he would "give anything" to see his father and sister (Trudy) again for a few days as Sam is doing.

Sam decides for the moment to accept the situation on that basis, and has "the best" Thanksgiving with his

family. Later, Tom shows Sam how to beat No-Nose Pruitt, the intimidating basketball player from Bentleyville, and tells Sam he's Tom's revenge for the year Tom's team beat every team but Bentleyville's. Sam gets Tom to agree to a trade-off. If Sam wins the game, Tom agrees that "on April the 8th, I will crawl into the deepest, thickest concrete bunker in Vietnam." It's the day he is supposed to be killed.

At the game, Sam uses Tom's techniques and a little psychology to get the ball away from No-Nose, then dribbles indecisively for most of the game's last twenty-two seconds. Finally, he says, "Bye, Dad," and makes the winning basket. Al announces that according to Ziggy, history has changed as predicted, and the Cougars will be state champions. Sam kisses Lisa, who will no longer marry No-Nose. But Ziggy says Tom still dies. Sam shouts Tom's name, and leaps—right into Tom's platoon as they cross a river in Vietnam. Sam's shout, continuing through the leap, alerts Tom to the presence of Viet Cong, and shooting breaks out. Oh, boy.

KISS WITH HISTORY: Katey gets in trouble for wearing a "Make Love, Not War" T-shirt, and Sam tells her that Paul McCartney isn't dead and that the Beatles break up "pretty soon, I think." Katey and her friends pick up the word "awesome" from her discussion of the future with Sam.

SCOTT SINGS/DEAN SINGS: Sam plays guitar (song unknown) and then plays and sings John Lennon's "Imagine" (two verses and a chorus) until Katey starts crying. Al joins in on the chorus of "Imagine."

INSIDE JOKE: Al says he feels "like Dennis Hopper in *Hoosiers*." *Hoosiers* is a basketball film set in Indiana, and Hopper is, of course, Dean Stockwell's close friend.

BIO/SAM: Sam can tell what month it is from the condition of a field of corn. He used to hunt pheasants with Tom between the rows of corn.

In his junior and senior years (at least) of high school, Sam played basketball for the Elk Ridge Cougars. The most important game of the year was always the season opener against the unbeatable Bentleyville Tigers, which always took place the day after Thanksgiving. His senior year, when Sam was 16, Sam felt responsible for losing the game to "No-Nose" Pruitt. Sam always wished he could play that game over, and this leap is his chance to do so.

Tom also played basketball for Elk Ridge, and made the All-State team at age 18. If Sam is correct in "Disco Inferno" in thinking Tom made All-State in 1964, then Tom is about seven years older than Sam. Tom was an even better player than Sam, being older and taller than Sam was as a high school senior. Bentleyville was the only team Tom's Cougars didn't beat. Tom had a habit of affectionately clunking Sam on the head with a basketball. When Tom left home, Sam and Katey originally fought over who would get

Tom's larger bedroom, although Tom said Sam could have it.

Sam had a crush his senior year on Lisa Parsons, one of the Elk Ridge cheerleaders, but was shy about asking her to the dance. Since Sam just turned 16 in August, 1969, this is also about a year or less after Nicole left for New York, although that isn't mentioned in this episode. As a senior at 16, Sam is slated to attend college the following fall, at 17, which contradicts Al's assertion that Sam was 16 when he was in college. Either Al's wrong, or Sam graduated from high school a semester earlier than planned, or he started college before his birthday in August. Starting college at 16 is not an unreasonable thing for Sam to have done, especially if he wanted to get out of the house after Tom's death.

Tom (originally) died in Vietnam on April 8th, 1970. Sam's father, John Beckett, died of a heart attack in 1972, not '74 as Sam first remembered in "Genesis." John Beckett's father ("Grandpa Beckett") died at age 57. Sam also had a "Grandma Nettie," also deceased by 1969.

Thanksgiving, 1969 was originally Sam's last Thanksgiving with Tom. In "Genesis," it is mentioned that Sam didn't make it home for Thanksgiving the year before his father died, presumably in 1971. But according to "Genesis," 1968 is the year that John Beckett invited his "cousin," Sam Beckett from Australia, to Thanksgiving dinner. The cousin was actually Sam himself on his second leap, calling from the Waco Bombers locker room. He said he didn't think he would make it, but he was going to try. In "The Leap Home," Sam makes Thanksgiving dinner in Elk Ridge after all, but a year later and as his younger self. He also milks the cows.

Thelma Beckett, Sam's mother, predicted Sam would become a doctor, and Sam had "about a dozen" scholarship offers from various colleges and universities. By Thanksgiving, 1969, Sam had the choices narrowed down to CalTech and MIT. Sam at one time considered holding out for a basketball scholarship to Indiana State, but Tom talked Sam out of this. An MIT professor told Tom that a brain like Sam's "comes along once in a generation," possibly once in a couple of generations. Tom didn't want to see Sam's talents wasted at Indiana State. Sam was heavily influenced by Tom, trying to play basketball as well as Tom despite being younger and smaller. Thelma Beckett says that "Since Sam could walk, he's followed Tom around like a puppy."

When Tom asks Sam if he's a dove, Sam says, "not exactly." Sam claims he would never burn a draft card and shout, "Hell no! We won't go!" But he doesn't want Tom to die a meaningless death for a lost cause. Tom says Sam used to be "for the flag, apple pie and the 4th of July," and Sam says he still is.

Sam tells Katey that "Imagine" is his favorite song, and he certainly remembers the lyrics. The

song's status as his favorite may be open to question, however, since at the time Sam was busy trying to avoid telling Katey about Lennon's death. He may simply have said the first positive thing about John Lennon which came to mind. Sam is proficient on guitar, although not as good as he is on the piano.

Katey [Katherine] Beckett was born in 1957, the year of a big flood at the Beckett farm. Katey's first husband, the alcoholic wife-beater with whom she eloped at age 17, was named Chuck...something.

BIO/AL: Al says he "would never kid about basketball." Al confirms that Sam's efforts and his own (in "M.I.A.") to keep Al's first wife Beth from marrying "that stupid lawyer" were unsuccessful, and Al came home to an empty house anyway. Al acknowledges sadly that "it wasn't meant to be." When Sam complains about the unfairness of not being able to help his own family, Al says he would give anything "to see my father and my sister for a few days, to be able to talk with them again, laugh with them, tell them how much I love them. I'd give anything to have what you have, Sam. Anything." This is our first definite indication that Al's father is dead, the orphanage notwithstanding. And of course we already know that Trudy is dead as well. The story of Al's father's death is later told in "Leap of Faith."

AL'S WOMEN: Al's wife married Dirk Simon despite Sam's efforts and Al's shadow dancing with her. Al admires a cheerleader's (Lisa's?) "pom-poms."

THE BODY QUESTION: Sam wears clothes that fit him at age 16. When his father says "You're still growing," Sam mutters he's "Not so sure about that," but it's unlikely that Sam is the same size he was at 16. But the clothes fit. They always fit. How does he do that?

SAM BREAKS COVER: Boy, does he ever. Sam tells Tom outright that he knows the future, and from the family conversation with Dr. Berger (and of course Sam's conversation with Katey) we gather that Sam told them he was traveling in time.

NOTES: Olivia Burnette, who plays Katey, also played Susan Bruckner in "Another Mother." She also previously appeared at least once as J.D.'s daughter in *Designing Women* (in which Scott Bakula played Ted Shively on four episodes). Burnette has gone on to star in the NBC series *The Torkelsons*, and also appeared in the pilot for the series *I'll Fly Away*.

Adam Affonso (Sam Beckett, age 16) also played young Sam Beckett in the pilot episode, "Genesis," although Scott Bakula "looped" the voice in that episode. Scott Bakula also plays John Beckett, Sam's father in "The Leap Home," a role Newell Alexander played in the pilot. "The Leap Home" won the Emmy Award for Best Makeup for Scott's daily transformation into the older man.

Herky LoNegro is unlikely to be related to Professor Sebastian LoNegro, Sam's mentor at M.I.T. Similarly, the family physician Dr. Berger is probably

not related to the Dr. Burger in "Genesis" nor the one mentioned in passing in "A Leap for Lisa."

This episode introduces the new saga cell (Version 5), a short version (4) of which appeared two weeks before in the rerun of "M.I.A." It's as melodramatic as ever, and just as emotionally spoken by Deborah Pratt. But it incorporates more of what has happened since the first leap, calling Al Sam's "only guide."

[Hey, I know that this listing and the next are really long. But these two episodes, along with the pilot, are the most pivotal and expository ones of the entire series!]

EPISODE 32: "The Leap Home: Part II—Vietnam"

SAM'S CHRONOLOGY: 33

SAGA CELL: VERSION 5

FIRST SHOWN: 10/5/90 RESHOWN: 6/24/91

HAPPENED: 4/7/70, Vietnam (near Chin Hoy?)

WRITER: Donald P. Bellisario

DIRECTOR: Michael Zinberg

GUEST STARS: David Newsom (Tom Beckett), Andrea Thompson (Maggie Dawson), Ernie Lively (Col. Deke Grimwald), David Hayward (Dempsey), Tia Carrere (Ti-Ti), Adam Nelson (Preacher), Patrick Warburton (Blaster), Ryan Reid (Shamoo), Rich Whiteside (Doc)

GUEST CAST: co-starring: Rodney Kageyama (as Choo Choo), Christopher Kirby (as **Signalman Second Class Herbert "Magic" Williams**)

PLOT: Sam leaps from the high school gym in Elk Ridge to a river in Vietnam, still shouting Tom's name after Al tells him Tom still dies in Vietnam. Sam's shout alerts the squad of Navy SEALs around him to the presence of Viet Cong. The squad opens fire and wins the engagement unscathed. The squad leader, Lieutenant Tom Beckett, calls Sam by the nickname "Magic," and asks Sam how he knew the V.C. were there. Seeing his brother still alive in Vietnam, Sam can only reply, "Oh, boy!" On the helicopter trip to base, Sam begins to hope he can save Tom after all.

At the base, Colonel Deke Grimwald of the Rear Cavalry is telling beautiful photojournalist Maggie Dawson about making a base newspaper at the age of three. The sight of Maggie below distracts the pilot of the Huey helicopter carrying Tom's returning squad, sending Blaster—who is water-skiing from the Huey—off his skis into the river. When Blaster fails to resurface from the muddy water, Sam and Deke are concerned that he has drowned. Tom and the other squad members explain the futility of trying to find him in the fast-moving and murky current. Then Blaster emerges unscathed on Tom's cue.

Deke forgives the joke, and asks Tom to take Maggie along on the next day's mission. Tom is unwilling. An outsider would endanger the mission by not being part of the close rapport the squad has together. But he agrees to let Maggie stay in camp for the next few days. Blaster and the others enthusiastically

cally flirt with Maggie while Sam consults with Al, who turns up in his Admiral's uniform.

Al tells Sam the date is April 7, 1970, the day before Tom is due to be killed. Sam is Herbert "Magic" Williams, a soldier with an uncanny knack for survival, the squad's good luck talisman. Al says that technically, Sam is not here to save Tom, but to make the next day's mission succeed. "I'm telling you so that at least you'll know what you're up against." Al points out that people sometimes die on successful missions. Sam says he doesn't care about the mission, only about saving Tom's life. He'll do anything he has to do to accomplish that. But Al lacks data. Ziggy can't get at the quarter-century-old, still-classified information. They only know that it is to be called Operation Lazarus. Sam sends Al back to find out more.

Al returns later at the squad's post-mission survival party. He still doesn't have the data on April the 8th, but he does know that Maggie turned in a story to the New York Times about a "sapper" (guerrilla) attack on the evening of April 7th, in which Deke was killed. Ziggy says there's a fifty-fifty chance that if Sam tells the squad about the sappers, saving Deke's life, he'll leap, and therefore not be around to save Tom the next day. Sam risks it, and tells the squad about the sappers. They believe him, on the basis of Magic's reputed weird talents, and prepare to ambush the sappers. The sappers don't turn up. Sam is sent to report in on this to the next base over on the radio in the communications tent. This is the same tent where Maggie and the ex-V.C. informant Ti-Ti were sequestered during the ambush, except that Maggie didn't stay put until Tom had Ti-Ti hold a gun on Maggie to make her behave. When Sam tries to use the radio, he and Al discover that it's set on the wrong frequency. They adjust it, and Sam makes his report.

Meanwhile, Maggie has been changing her clothes in front of Sam (who doesn't look) and Al (who does). She tells Sam she knows what the mission is to be, and that it's Pulitzer-winning material. She says any good journalist would sell their soul for an opportunity like this, and offers to sleep with Sam in exchange for Sam getting Tom to take Maggie along on the mission. To Al's astonishment, Sam agrees. As Sam points out later to Al, the information on the sappers came from one of Maggie's stories. If Maggie's on the mission, Ziggy can access her story about it, and Sam will then know what to do to save Tom.

Tom himself is harder to convince. Sam tells him that Maggie is vital to the mission, and that he can't explain how he knows this. Tom says, "You sound like my brother." He explains to Sam about Thanksgiving, when Sam told him he was going to die on April the 8th, and about his promise to crawl into the deepest hole he can find on that day. Sam tries to get him to at least try to keep this promise, but Tom says he has a mission to lead. Tom does, however, agree to take Maggie along.

The next day in the chopper, Tom reveals that the mission is to rescue "two, maybe three American P.O.W.s," while Sam anxiously awaits Al's arrival with the data from Maggie's story. When Al does arrive, the news isn't good. He doesn't have the data because Maggie didn't file the story. She was killed on the mission. Sam is sick about it. Maggie is going to die because of him, and Sam fears that others on the mission will also be killed due to his interference.

The mission starts off well. They ambush some V.C., and recover a stolen American walkie-talkie. Sam notices that the radio is set at the same frequency as the one at the camp was, but doesn't immediately realize the significance of this. When Tom leaves Sam and Doc behind while he takes the rest of the squad on ahead, Sam can't formulate any logical objection, and lets Tom go.

Meanwhile, Maggie has been ordered to stay on the helicopter, but talks Deke into letting her out for a moment to relieve herself. She immediately takes off toward the objective.

Al reappears, telling Sam he's found the P.O.W.s, who are being led away, guarded by only two V.C. Al urges Sam to take Doc and rescue them. Sam shows Al the radio, and together they realize Ti-Ti is leading the squad into an ambush. Doc, seeing Sam apparently talking to himself, threatens to sedate him, but somehow Sam convinces him of the urgency of the situation, and with Al's help they arrive at the place of ambush just ahead of the rest of the squad. On Al's advice, Sam also radios Deke for backup.

This leaves the P.O.W.s unrescued, but not unseen. Maggie takes several photos of the roped prisoners as they are led right past her hiding place. There are tears in Maggie's eyes as one of the prisoners looks back in her direction, right into her camera lens.

Sam opens fire on the V.C., with Doc right behind him. The gunfire alerts Tom, and general fighting breaks out. Deke does some firebombing from the air. Ti-Ti aims her machine gun at an uncomprehending Tom, but Sam shoots her, saving Tom's life.

As the squad hurries away from the area, Sam is in the lead, using his "sixth sense"—Al—to find the booby traps. Maggie turns up behind them. Urged by Tom to hurry, she blunders into a booby trap before Sam or anyone else can stop her. She looks straight at Al before handing her camera to Sam. "Pulitzer," she says, and dies.

That night, Sam is drunk on as many beers as he's managed to pour down his throat. Tom tries to convince Sam that he didn't kill Maggie by having her brought along. Sam says, "Well, she sure as hell didn't die the last time April the 8th rolled around."

Tom, understanding none of this, calls Sam "one weird dude" and wanders away. Al tries to take responsibility for the situation, since he led Sam back to his brother, but has no more effect on Sam's guilt reaction than Tom's words had.

Deke arrives with Maggie's last photos. Tom admires the photography, while Deke admires the woman who took the pictures. Sam and Deke both claim responsibility for killing her, and Tom tells them both to stop it. Al has Sam repeat her words about selling her soul for a Pulitzer, and tells him that Maggie's last photo did win one. Searching for some meaning in all this, Sam grabs the photos from Tom, and find the prize-winning one, in which the POW is staring into the lens. The P.O.W. is Al.

Sam stares at his friend's present-day hologram. Al nods, acknowledging the identity of the man in the photograph. He seems unperturbed. "What the hell. I get repatriated in five years." When Sam points out he could have been free, Al replies that he always was free, in his mind, where it counted.

Tom notices it's midnight. He's survived April the 8th. He puts his arm around Sam's shoulder. "Thanks to you, little brother." Sam does a double take at the old nickname, stares at Tom—and leaps.

KISS WITH HISTORY: No real "kiss," but very much a "context of the times" episode. The dialogue in Act One places the action pretty clearly in the Mckong Delta, a hotly-contested area mentioned frequently on the news during those years. And the fate of many of the M.I.A.s remains unknown even today, with some speculation that Vietnam retained some M.I.A.s as prisoners even after the war ended in an unsuccessful attempt to get reparations money from the U.S. in exchange for the prisoners.

BIO/SAM: Tom took his squad to Vietnam in December, 1969. Originally he died on April 8th, 1970, but Sam prevents this in this episode. Although Tom could die later instead, the implication to date (based on a remark in "Rebel Without A Clue") is that he survives. Tom tells Sam that Sam scared their parents "half to death" at Thanksgiving with his talk about the future and about Tom dying.

Between the ambush and Ti-Ti's death, Sam probably more than doubles his personal body count (four prior to this episode) of people he's killed.

BIO/AL: Although Al frantically urges Sam to rescue the P.O.W.s, including himself, he accepts very quickly that Tom and the squad are more important, once Sam shows him the captured radio. Later, he seems to want Sam to know what he has sacrificed, but makes it as easy on Sam as possible, behaving as if the three further years of imprisonment don't ultimately matter. Of course by now, Beth is married to Dirk and gone anyway, but even so this is a very mature and accepting attitude for Al to have, and exactly what Sam needs to hear—that and the fact that Maggie died achieving exactly what she wanted most.

Al says he gets repatriated in five years, but we know from "M.I.A." that this is five years from his capture, not from the failed rescue attempt of April 8, 1970. Al doesn't even know of his own involvement until at least his discovery of Maggie's death, and most

likely he finds out he's one of the P.O.W.s during the mission itself.

AL'S WOMEN: Al actually moans with pleasure as Maggie disrobes in front of him.

SAM BREAKS COVER: Sam seems to have trouble relating to Tom as a superior officer instead of as his brother, but never lets on directly as he did in "The Leap Home." The closest he comes is in asking Tom, "You made a promise. Don't you think you ought to try and keep it?" On the other hand, Tom makes two references to Sam/Magic being like his brother Sam, first in the scene about taking Maggie on the mission, and later by calling Sam "little brother" at the end.

NOTES: This episode starts with scenes from the previous episode, "The Leap Home." The two episodes were shown together at the UCLA screening of November, 1990, and later combined into a tv movie for the second *Quantum Leap* Week (1991). The tv movie is approximately the same total length as the original broadcasts, but combines the credits of both parts at the beginning, thus eliminating the second set of saga cell and credits as well as the recap of "The Leap Home" at the beginning of "Vietnam." The combined version also breaks into commercials at different points in a few cases, and has one important extra line of dialogue in the scene where Tom is introduced to Ti-Ti. Deke says, "So treat her good, son. Your life's gonna be in her hands."

In "Shock Theater," which closes Season Three, Sam claims to be "Signalman *First Class*" Herbert Williams, whereas Al gave "Magic's" rank as Signalman Second Class. Did Sam get Magic promoted, or is this merely part of Sam's dementia? Sam also gives Magic's serial number in "Shock Theater," but we don't know whether it's the real one.

EPISODE 33: "Leap of Faith"

SAM'S CHRONOLOGY: 34

SAGA CELL: VERSION 5

FIRST SHOWN: 10/12/90 **RESHOWN:**

HAPPENED: 8/19/63, Philadelphia, PA

TELEPLAY: Tommy Thompson

STORY: Nick Harding & Karen Hall & Tommy Thompson

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Sandy McPeak (Father Mac), Danny Nucci (Tony Pronti), Davey Roberts (Joey Pronti), Erica Yohn (Rose Montecelli), Penny Santon (Montecelli Sister)

GUEST CAST: with: Kane Picoy (Young Man), Todd Raderman (Young Boxer, aka Sylvester Stallone), Pat Crawford Brown (Woman), Robert Beecher (Allen), Bo Sabato (Policeman), Dominic Oliver (Cabbie), Lisa Passero (Mrs. Dellisio), Bud Sabatino (Father Francis Guiseppa Pistano), Amy Tritico (Tony's Girl)

PLOT: Sam finds himself in a church, confronted by a groom who wants to know whether he can kiss the

bride. He is Father Frank Pistano, a middle-aged novice priest who just performed his first wedding. After the ceremony, Sam is subjected to the kibitzing of the elderly Montecelli sisters, but is rescued by the pastor, Father Mac.

In private, Mac pours himself a drink, calling it "liquid courage." He is upset because he is about to bury a friend, an altar boy who was hit by a train under suspicious circumstances. Things get even more strained at the funeral itself when Tony and Joey Pronti show up, stopping only long enough for Tony to steal a St. Christopher medal on the way. Younger brother Joey wants to visit their father's grave, but Tony is not interested. They attend the boy's funeral, where the dead boy's mother calls Tony a murderer. Mac behaves as if Tony were a mortal enemy, and Sam, seeing this, asks Tony to leave.

Back at the church, Al makes a few sarcastic jokes about priests, but Sam is in no mood to hear them. Al tells Sam that Father Mac and the dead boy were the only two witnesses to Tony's killing a convenience store clerk, and that Mac is in danger. Sam successfully saves Mac from a falling cross, but Sam is unable to identify Tony as the person who sent it crashing down at Mac.

That night, Mac gets drunk, and digs through his war memorabilia, which includes various medals, a photo, a flag and a gun. Mac was a soldier, and became a priest to try to make up for all the people he had killed.

After Mac passes out, Sam talks to Al again, and accuses Al of behaving strangely. Al tells Sam about his father, who died of cancer after promising Al that Al's prayers would save him. When Sam apologizes for forgetting, Al says, "You didn't forget. I never told you."

Sam has one more nighttime encounter, this time with Joey Pronti. He tries to get Sam to warn Mac not to testify before the grand jury, and Sam counters by saying that Tony's best chance of not hanging is to confess. Joey tells Sam about their father's death, and about how Tony went wrong after that.

The next day, Sam tries to get Mac to leave town until the hearing, but Mac refuses to run away, and continues to coach his boxing students. Sam settles for hearing Mac's confessions for him. Tony turns up in the confessional and, thinking it's Mac, shoots Sam in the head. Sam falls out of the booth, Tony runs out, and Al and Mac join the bystanders at Sam's body. Mac rushes out after Tony. Al prays desperately for God not to kill Sam after all the people Sam has helped. Sam's okay, just concussed. Al makes Sam get up, telling Sam Ziggy had it wrong. Mac is going to kill Tony.

Sam borrows the Montecellis' car and catches up with Tony and Mac at the railroad tracks. Mac is forcing Tony at gunpoint to stay on the track as a train approaches, hoping to force a confession. Mac didn't re-

ally witness the original killing, and was trying to be supportive of the kid long enough for the kid to testify. Tony confesses, and Sam saves him at the last moment. Al later tells him that Mac goes on to coach a Golden Glove boxing champion, Tony gets out in thirty years and makes something of his life, and Joey gets together with Mac and turns out okay. Sam thanks Al for praying for him, and leaps.

KISS WITH HISTORY: Sam advises one of Father Mac's young boxers (who works at a butcher shop), of a movie he saw in which a boxer trained by punching slabs of beef. The film Sam saw was *Rocky*, and the boxer he tells about it is one S. Stallone.

BIO/SAM: Sam is probably not Catholic, but there is no definitive evidence either way. He is certainly not intimately familiar with how to conduct the sacrament of penance. But Sam does take prayer seriously.

BIO/AL: When Al was ten, his father came back from the Middle East and bought a house, intending to make a home for Al and Trudy so that they would never be separated again. But then his father learned he had cancer. He told Al he would be okay if Al would just pray for him. Al prayed up until the day his father died. He's been bitter about God in general and Catholicism in particular ever since. But he finds he cannot entirely throw off his religious training, and ultimately prays when it looks like Sam is dying. He never told Sam before this about the circumstances of his father's death.

AL'S WOMEN: Tina is fine.

THE BODY QUESTION: The physical aura once again allows Sam to wear clothes that ought to be the wrong size for him—in this case too large.

NOTES: Erica Yohn, who plays Rose Montecelli, played the grandmother in *The Famous Teddy Z*.

EPISODE 34: "One Strobe Over the Line"

SAM'S CHRONOLOGY: 35

SAGA CELL: VERSION 5

FIRST SHOWN: 10/19/90 **RESHOWN:** 7/24/91

HAPPENED: 6/15/65, New York, NY

WRITER: Chris Ruppenthal

DIRECTOR: Michael Zinberg

GUEST STARS: Susan Anton (Helen La Baron), Marjorie Monaghan (Edie Lansdale), Kristoffer Tabori (Byron), David Sheinkopf (Mike the assistant)

GUEST CAST: Co-starring: Robert Trumbull (Frank the client), John Achorn (Irv, the other client); with: Nigel Gibbs (Waiter), Dan McCoy (Karl Stone) (probably Karl Granson), Lawrence McNeal III (Nubian Guard) (didn't have line)

PLOT: Sam leaps in as Karl Gransen, a fashion photographer on a shoot involving a model named Edie and a large lion. Edie is addicted to pills (both uppers and downers). This is largely because her boss, Helen LaBaron, keeps threatening her with losing the modeling job unless she takes the pills Helen keeps shoving in her hand at the first hint of tiredness. Al tells Sam that Edie is due to overdose on pills and alcohol in three

days unless Sam can prevent it.

Sam befriends Edie, incurring the wrath of Helen, who concludes she's been dumped by Karl in favor of the young model. Helen makes some nasty threats, and Al reveals that Helen has nearly killed a model with pills once before. Sam, undeterred by Helen's nastiness, stays at Edie's place over the weekend to see her through withdrawal. At the shoot on Monday, Edie refuses the inevitably offered pills, but Helen puts them in Edie's coffee instead. High on a combination of uppers and downers, Edie seriously annoys the lion, which then chases her. Edie hides behind a table and then passes out. Sam holds off the lion until the trainer can take control, and then keeps Edie conscious until the ambulance arrives. Everyone—clients and models alike—walks out on Helen, and Edie survives to go home to her family in Indiana.

KISS WITH HISTORY: Helen and the clients threaten to replace Edie with Cheryl Tiegs, Twiggy, or Sharon Tate.

STOCKWELL'S SOAPBOX: Al carries on about styrofoam cups being bad for the planet, because styrofoam doesn't biodegrade (also, until recently, CFC's, which break down the ozone layer, were produced in making styrofoam). Sam obligingly calls for Edie's coffee to be served in a paper cup.

MUSIC NOTES: Songs include Stevie Wonder's "Fingertips" (leap in), the Supremes' "Stop In the Name of Love" (Edie takes pills and Sam takes first photo), "You Really Got Me" by the Kinks and "Do You Love Me" (second photo shoot), and "Locomotion" by Little Eva (when Edie's getting dangerous with the lion).

BIO/SAM: Sam likes cats—little ones (not lions). He had two cats on the farm, Donder and Blitzen. Note Sam got this right: Donder is correct original spelling from Moore poem. Sam remembers a self-propelled combine put out by John Deere in the 60's. Young Sam may have talked about it all the time during this period—or maybe Sam is making this up to cover his error in mentioning it as Karl.

It's probably safe to say that drug treatment was never Sam's medical specialty, but it's still doubtful that he needed Al's help on this aspect of the leap, beyond possibly identifying the drug types from their nicknames.

BIO/AL: Al used to visit New York in the sixties and attend photo shoots with his photographer buddies. He claims his favorite part was sex with the models. It is to be hoped that either a) he doesn't mean he actually had sex with them himself, or b) he only did this before marrying Beth in 1961.

Al wants to go see Dylan play in Greenwich Village during that era.

AL'S WOMEN: see bio. Al also admires a large photo of a woman in Karl's apartment.

THE BODY QUESTION:

SAM BREAKS COVER: Sam repeatedly talks about

living on the farm in Indiana, and then covers for this by saying he was visiting his cousin in Elk Ridge, one Sam Beckett.

NOTES: Sam's chief interest in Edie—aside from getting through the leap and his natural compassion—is in her farm background. She grew up not far from Elk Ridge, and by the end of the leap Sam is wearing clothes more appropriate to a farm boy than a New York fashion photographer. He shows real enthusiasm for the John Deere combine and the Tri-County Fair (where his mother's pumpkin pie probably competed). Sam shows excessive identification with the adopted cat who appeared from nowhere and found a home, and his voice breaks as he repeats his final pre-leap words, "She's going home." Sam's stated desire in "The Leap Home" to stay in Elk Ridge does not seem to have subsided much in subsequent leaps.

The first airing of this episode was badly cut on all US network feeds nationwide. This airing is missing the title, date, and at least three guest star names at beginning, Act One begins immediately after Act One, is cut off midway through and begins again, and Act Three is missing the beginning, probably a minute or more. End title credits do not jibe well with episode as aired: Karl's last name is different (in both the original airing and the rerun), there is no mirror shot to credit an actor as Karl for (this was restored in the subsequent airing), and the Nubian Guard is credited even though he doesn't have a line (still true in the rerun).

End titles are short, small and fast (as in "The Leap Home," but with title theme), and have no voice over for a change.

EPISODE 35: "The Boogieman"

SAM'S CHRONOLOGY: 36

SAGA CELL: VERSION 5

FIRST SHOWN: 10/26/90 **RESHOWN:** 9/4/91

HAPPENED: 10/31/64, Coventry, ME

WRITER: Chris Ruppenthal

DIRECTOR: Joe Napolitano

GUEST STARS: Valerie Mahaffey (Mary Greecy/Christine), Paul Linke (Sheriff Ben Masters), Fran Ryan (Dorothy Yeager), David Kriegel (Stevie King), Donald Hotton (Tully)

GUEST CAST: with: Chris Ruppenthal (**Joshua Ray**) (uncredited)

PLOT: Sam finds himself in a spooky cellar, dressed in a Victorian style robe and holding a candle and an old book on *Witchcraft in America*. Already nonplussed by the clothing and the book, both clearly out of the range of his own lifetime, he is further shaken when the candle suddenly goes out. He is climbing the stairs when two strangely-dressed figures jump out at him from behind closed doors, causing him to trip and fall down the stairs.

Sam recovers consciousness on the cellar floor to find the two figures bending over him in concern. They are both in Halloween costumes. One is "his" fiancée,

Mary, while the other is a young would-be horror writer named Stevie, who is there to help set up the church spook house for that evening. Sam himself is Joshua Ray, identified by Al as a "second rate" horror novelist after the manner of H. P. Lovecraft.

Stevie leaves, and Mary sends Sam upstairs to talk to Tully, an old man who is outside on a ladder fixing Josh's study window. Sam sees a black cat in the study, lying on a shelf next to a crowned skull, and reads a paragraph about ancient evil from a page in the typewriter. Tully breaks in on Sam's thoughts, making the strange comment, "Them that dance with the devil are bound to get scorched." Seconds later a goat tugs on a handkerchief tied to the base of the ladder, bringing Tully crashing to the ground. Sam rushes out, but Tully is dead, his neck broken. No one in the neighborhood owns a goat or has recently seen one. Even Al doesn't seem to believe Sam about the goat. Al says that before midnight, Mary will be found strangled, but also claims that Ziggy had no idea about the danger to Tully.

Mary goes up to close the fateful window where Sam spoke to Tully, pausing on the steps to look straight at Al. When Sam goes back into the study, someone has typed a paragraph on the sheet in the typewriter, describing Tully's death as if it were a scene in the novel.

Sam tries to cancel the spookhouse, but the Sheriff, Ben Masters, and Mary are both against this. When Dorothy Yeager stops by to lend them candlesticks, Sam and Mary hear her scream suddenly in the kitchen. They find her dead on the kitchen floor, a victim of a venomous "black mamba" snake Al mentioned earlier. Al says that once again, Ziggy didn't know about the impending death, and that something strange is going on. There is a paragraph about the new death in the typewriter.

The only possible suspects in the release of the snake appear to be the Sheriff and Mary, and Al warns Sam to beware of Mary. Sam finds this unacceptable, particularly since she's supposed to be the impending victim. Sam's side of the argument with Al, however, is overheard by Mary, who accuses him of suspecting her. During this argument, the skull flies across the room at Sam's head, and immediately afterwards Mary exhibits what Al characterizes as possession. Sam knows better. It's really a grand mal epileptic seizure. Sam gets her to the hospital, and decides that the flying skull was telekinesis, caused somehow by the same short-circuiting of the neurons which caused the seizure.

Al still claims that Mary is a witch and/or killer, and Sam agrees to take a look around at her home. The address is 966 Salem Lane, but the 9 falls upside down as Al enters the front door, making it 666. Mary's home is as full of weird paraphernalia as Josh's house. It also turns out that Tully, Dorothy and Mary are all deacons with the local Presbyterian church. Sheriff Masters arrives and accuses him of being there to de-

stroy evidence. The suspicion is mutual.

Sam starts back toward the house in his Christine-like fifties Chevy. First there is a mysterious truck on his tail, nearly blinding him with its high-beam headlights, and then Sam has to swerve to avoid the goat. Finally Sam is run off the road by his recalcitrant car and a wildly-waving, pumpkin-headed figure—but it's only Stevie, whose car has broken down. Stevie is confused but fascinated when Sam refers to the uncooperative car as Christine. Stevie tells Sam he didn't see the goat.

Back at the house, Al quotes Tully's line about the devil, and suggests that maybe the culprit is "the Boogiemán." Sam concludes that Sheriff Masters is the killer. He tries to call the sheriff, only to learn that his office is looking for him, too. Sam calls the hospital, and is told that Mary has checked out, and is waiting to be picked up by the sheriff. Sam leaves word that Mary shouldn't leave with him, but he's too late. Al tells Gooshie to center him on Mary and disappears—apparently without using the computer remote.

Sam rushes out in the Chevy to find Mary. He soon comes across the sheriff's car. There is a bullet hole in the window, matched by the one in the sheriff's head. He's dead. There is no sign of Mary. Sam returns home, a new and disturbing theory forming in his head. The sheriff's car is there, undamaged. Sam meets Stevie at the door, who confirms that Mary and "the sheriff" just arrived. Sam sends Stevie home.

Inside, Sam tries to tell Mary that the sheriff is dead, but then the sheriff walks in. As Sam grabs his wrist, the sheriff's face changes, and he becomes Al, a strangely demonic Al. This confirms Sam's theory that it was "Al" all along. This "Al" never walked through anything, never used the imaging chamber door, quoted the line about dancing with the devil even though Sam hadn't mentioned it, and didn't use the remote to disappear that last time. Furthermore, he was present at the time of each death. "Al" confirms that he is the devil, here to put a stop to Sam's meddling in time.

The "real" Al appears, and is terrified at the sight of his demonic counterpart. Al confirms that there's definitely something there, and suggests that if Sam can touch him, he can hurt him. Sam and the devil try to choke each other. As they struggle a piano plays itself, the room appears to spin around them, and the devil's face changes to resemble each of the people Sam has encountered on this leap.

The clock strikes midnight. Suddenly the struggle is over. Sam finds himself on the cellar floor, with Stevie and the fiancée—and Al—bending over him. He's back to the beginning of the leap. Al says he was worried; for a few minutes they couldn't find Sam anywhere in time. Al begins to tell Sam he's there to save a man named Tully, but before he can finish Sam leaps up and rushes upstairs, grabbing Tully just in time to save his life. Sam goes on to tell Stevie and the fiancée about his "dream," and Stevie is fascinated. Stevie's

mother, Mrs. King, arrives to pick him up, along with the family dog Cujo. Sam leaps.

KISS WITH HISTORY: In describing his "dream," Sam gives Stephen King some of the ideas for several of his novels.

MAGNUM JOKE: Is it just me, or is the name Ben Masters suspiciously reminiscent of the name Robin Masters?

BIO/SAM: Sam liked Halloween a lot as a kid, but on a very safe level, with no real tricks or serious supernatural overtones. He does not appear to be a fan of the horror genre, and derisively refers to his surroundings as leaping "into The Addams Family." He is at least vaguely familiar with some of Stephen King's work, but this could easily be a matter of seeing the trailers for several of his films. Sam tells the Devil that "I'm just trying to get home."

BIO/AL: There is basically no new information about Al, since the real Al seems to have been present for about five minutes in this episode.

THE BODY QUESTION: Where was Sam when Al couldn't find him? Unconscious? In an alternate reality? In a history that comes unraveled when he beats the Devil?

NOTES: Paul Linke, who plays Sheriff Ben Masters, played Lionel (the killer) in "Play It Again, Scymour."

Guest stars from the Act One credits (all of them!) reappear at the end, identified as to character. There is only one non "guest star," the uncredited actor who portrays Joshua Ray, the "man in the mirror." This is Chris Ruppenthal, who wrote the episode. Ruppenthal has now acquired the nickname "Ruppenboogie" among *QL* staffers and fans alike.

Controversy rages among viewers about how much of this episode literally happens to Sam. Most of it may be just a precognitive dream (since Sam knows about Tully before Al can finish telling him about it), or it could be a psychological dream about Sam's feelings, or a Devil-manipulated dream, or a real leap which is "crased" by Sam's overcoming the Devil.

Another controversy is the so-called "Curse." Many fans have reported difficulties associated with his episode, ranging from malfunctioning VCRs to car breakdowns to illness. Similar phenomena have since been reported in connection with the Ruppenthal episode "The Curse of Ptah-Hotep." It's a coincidence, really. Just selective attention! Still...

EPISODE 36: "Miss Deep South"

SAM'S CHRONOLOGY: 37

SAGA CELL: VERSION 5

FIRST SHOWN: 11/2/90 RESHOWN: 7/3/91

HAPPENED: 6/7/58, Montgomery, AL

WRITER: Tommy Thompson

DIRECTOR: Christopher T Welch

GUEST STARS: Heather McAdam (Connie Duncan), David A. Brooks (Clint Beaumont), Julie Ann Lowery (Vicky Jenkins), Hugh Gillin (Arlin the judge?) and

Nancy Stafford (Peg Myers)

GUEST CAST: Co-starring: Linda Hay (Arlene), Marte Boyle Slout (Velma, the woman judge); with: Martin Clark (Master of Ceremonies), Karen L. Moore (Cheryl Lynn Birch), Janeen Rae Heller (Beauty Contestant/Sawyer), Theresa Ring (**Darlene Monty**)

PLOT: Sam finds himself on a bus. The mother of the person he's replaced taps on the window. She makes the bus driver wait while she drapes a sash—saying "Miss Sugar Belle"—around Sam's chest, and places a crown on his head. Sam is a beauty contestant named Darlene Monte.

Sam arrives in Montgomery, site of the Miss Deep South beauty pageant, and is immediately accosted by a woman about his masculine way of walking. The woman is Peg Myers, the pageant director. Then Sam literally bumps into another contestant, Connie Duncan, Miss Corn Muffin. The collision shakes loose a teddy bear from Sam's luggage. Connie is friendly, and tells Sam her little rehearsed speech about winning the contest being "a dream come true." But another contestant, Vicky Jenkins, makes a nasty remark about teddy bears as she passes by. Sam and Connie also encounter Clint Beaumont, a rather sleazy photographer who flirts with Connie.

Al shows up during Peg's orientation speech to the contestants. Ziggy says Darlene comes in third. Sam doesn't care. He wants to "fix whatever it is and get out of here." Al suggests Sam maintain a low profile until Ziggy can figure out what is going on, but Sam's whispered conversation with Al has brought him to Peg's attention. She calls upon him to tell what the Deep South pageant means to him. He says winning would be "pretty darn nice; that's for sure." Pressed, he gives her Connie's speech verbatim.

Afterwards he apologizes to Connie, and she forgives him. It turns out Sam and Connie are roommates. Connie has never stayed in a nice hotel room before, and her family doesn't own a tv. Connie wants to be a Hollywood actress, which she sees as an escape from her mother's life at home with eight kids. Connie asks Sam's opinion of Clint, but Sam is non-committal.

Al turns up as Connie is changing her clothes. Ziggy still doesn't have the details, but Connie doesn't finish the contest. Something happens before "tomorrow night," and she disappears.

Connie plans to meet with Clint, who has promised to take pictures as a prelude to introducing her to Hollywood producers he claims to know. Al tells Sam the photos are actually destined for a nude pinup calendar, and that when Connie finds out, she's ashamed to go home. Sam is there to help Connie—but Sam mustn't jettison his contest chances, either. The third place scholarship money gets Darlene into college. She becomes one of the first female cardiologists, and saves a lot of lives.

Sam tries to warn Connie about Clint, but she

prefers to believe Sam is just jealous. Sam chases her to the elevator, only to be trapped by Peg, who is coming to take Sam down for an interview with the contest judges.

At the interview, the contest judges present Sam with a "declaration of purity" contract to sign, attesting that Darlene is a virgin. Meanwhile, Clint tells Connie that sex is what sells in Hollywood, and gets her to take off her clothes.

At the talent rehearsal, which Connie misses, Sam is dressed in a Carmen Miranda outfit, trying to learn the song "Quanto La Gusta" backstage with Al's help. Sam and Al do a terrible song-and-dance routine that owes more to Hope and Crosby than Carmen Miranda. Sam figures he's got to save Connie and leap out before he ruins Darlene's third place standing.

Sam finds Connie in a fetal position in the shower, rocking and crying under the hot water. He gets her out of there and tries to restore her perspective. Connie says that Clint didn't have sex with her, but not because he didn't try. Sam says they have to get the pictures back, and that Connie should stay and finish the pageant.

Peg turns up looking for Connie, and Sam tells her Connie isn't felling well. Connie is excused from the afternoon's activities, but Sam has to report for swimsuit pictures by the pool. Sam confronts Clint and tries to grab his camera bag. When Peg tries to stop the scuffle, Sam insists she see what's on the film. She agrees, but also says that any girl who appears in compromising shots on the film will be disqualified.

Although Connie is disqualified, Sam asks her not to leave until the pageant's over. She agrees to wait while he checks out the situation with Clint, who is apparently conducting business as usual. Sam confronts Peg about punishing the victim while letting the real culprit go on hurting others. From Peg's reactions, Sam deduces that Peg was one of Clint's early victims, twelve years before.

Meanwhile, Clint makes it clear to Connie that he still has the film, and still intends to use it. Connie agrees to a "swap" in Clint's room. Al tells Sam, who rushes to Clint's room and beats him up while continually "apologizing." Finally he dangles Clint out the window until he reveals where the film is hidden. Sam and Connie destroy the film, and then Peg arrives. Peg shuts Clint down after all, and reinstates Connie.

Sam is in fourth place going into the talent contest, and knows the Carmen Miranda routine isn't going to help. He keeps the costume, but performs "Great Balls of Fire" at the piano, Jerry Lee Lewis style. Other contestants get third and second places, but Al says Connie has a good life back home, where she starts a community theater group. Sam wins the pageant, ensuring that Darlene will get \$2000 in scholarship and be a doctor after all. Sam is overwhelmed by the win. He is in tears as he says, "I just wish Katey could be here to see this!" Sam leaps.

KISS WITH HISTORY: Jerry Lee Lewis' advertising poster inspires the solution to Sam's talent contest dilemma.

SCOTT SINGS: Sam plays and sings "Great Balls of Fire" in a piano-pounding, bench-kicking, hell-raising Jerry Lee Lewis style.

SCOTT SINGS/DEAN SINGS: Sam and Al sing and dance "Quanto La Gusta" until cut off by Peg. Sam, in his Carmen Miranda costume, is extremely awkward, but his singing improves as he gets the hang of it. Al dances pretty well, and sings about as well as he is capable of singing (which isn't great).

MUSIC NOTES: Other featured music includes "Old Folks At Home" (instrumental), "Oh! Susanna" (played on the saw!), "Dixie" and a purposely generic "pageant winner"-type song at the end. Rock and roll recordings used are "I'm Walking" (Fats Domino) and "Splish Splash," both during the swimsuit sequence.

INSIDE JOKE: The second runner up in the Miss Deep South contest (whose goals are to "become a professional secretary and have many children!") is the namesake of Universal's Director of Business Affairs (and *QL* softball team scorekeeper), Cheryl Birch. The character even winks at the camera!

BIO/SAM: Sam once again proves he likes *Leave It To Beaver*. Sam refuses to give Darlene's measurements, saying, "I don't see where the size of a person's...body has anything to do with who they are."

BIO/AL: Al was in flight school in 1955.

AL'S WOMEN: Al had a fling with "Miss Gun Turret, 1955" during flight school. He's not above ogling Connie, but strongly disapproves of Clint's actions. He doesn't believe in humiliating women, and really believes admiring the size of a woman's breasts is complimentary rather than degrading. Sam disagrees. Sam deliberately blocks Al's view of Connie undressing. Al says, "You know, you're really a prude."

SAM BREAKS COVER: Connie describes acting as being "like I had electricity shooting all throughout my body." She asks Sam if he's ever felt that way. Sam replies, "Yeah, once or twice."

NOTES: As with the previous episodes this season Sam clearly misses his family and wants to get home. This is evidenced by several references to farm and family, Katey in particular. When Sam says you "can't run away from your mistakes," tempting to think he's talking about Tom and Maggie.

Choreographer Robert Harris "Bobby" Duncan wrote the Season Four episode "Running For Honor."

EPISODE 37: "Black On White On Fire"

SAM'S CHRONOLOGY: 38

SAGA CELL: VERSION 5

FIRST SHOWN: 11/9/90 **RESHOWN:** 7/17/91

HAPPENED: 8/11/65, Watts, Los Angeles, CA

WRITER: Deborah Pratt

DIRECTOR: Joe Napolitano

GUEST STARS: Gregory Millar (Lonnie Harper),

Corey Henninger (Susan Brewster), SaMi Chester (B.B.), Ron Taylor (Papa D.), Marc Alaimo (Captain Paul Brewster), Laverne Anderson (Cheri the ex-girlfriend?), and CCH Pounder (as Nita "Mama" Harper), GUEST CAST: co-starring: Montrose Hagins (Matty-Housekeeper?); with: Cheryl Francis Harrington (Young Woman—young mother?), Jon Berry (Police Sniper), Garon Grigsby (**Ray Harper**)

PLOT: Sam becomes Ray Harper, a black medical student with a white fiancee named Susan. Everyone seems to be against their relationship. Ray's brother Lonnie, and Lonnie's friends Papa D and B.B., consider Susan a threat to Ray's staying in Watts to help his people. Lonnie has been working to pay Ray's way through medical school, and does not believe in Susan's sincerity. Susan's father, police Captain Paul Brewster, respects Ray but fears Susan will get hurt because of Lonnie and the growing unrest in Watts. Susan obviously loves Ray deeply, and wants him to leave Watts behind for some place where his talents will be better recognized. When the Watts riots break out, Sam is unable to stop them, or even prevent the militant Lonnie and his friends from fighting police in the streets. The situation deteriorates further as Susan joins Sam in the middle of Watts—the most dangerous place a white woman can be just then. Ziggy, who had predicted that Ray and Susan were in danger of breaking up, now says that Susan is in danger of dying.

Sam and Susan make it through the night, and are joined by Ray's mother, who was mildly injured when rioters stormed the bus she was on. When Lonnie and his friends turn up, demanding that Sam treat B.B.'s riot-related injuries, Sam has the idea that they can open up the clinic they've been working at in order to treat as many of the injured as possible. But when Lonnie and B.B. bring in Papa D, it's too late to save him. Lonnie takes Susan hostage at gunpoint, threatening to kill her if any more blacks die in the riot.

Captain Brewster gets the tv news to stop mentioning deaths, but people continue to die as the violence escalates. Sam is trying to find Lonnie when police grab Sam and start beating him with billy clubs. Al locates Lonnie in Ray's apartment, and Sam gets Brewster to let him go in after Lonnie. But Brewster also posts a police sniper on a nearby rooftop.

Sam argues with Lonnie about living for his ideals instead of dying for them. Lonnie lets Susan go, but when Sam and Susan step aside, the police sniper fatally shoots Lonnie. Brewster comes in, and Susan tells him that Lonnie was killed unnecessarily. Brewster didn't know. Sam feels that he should devote his life to helping the people of Watts, but Al says that's what Ray should do, not Sam. Susan realizes that Ray should stay in Watts, and agrees to stay and help him. Sam has kept the couple alive and together in the place where they'll do the most good. But an anguished Sam asks Al, "Is it enough?" as he leaps out.

KISS WITH HISTORY: Actual footage of the real

Watts riots help to set this story in a very real point in U.S. history.

MUSIC NOTES: Songs heard during this episode include "My Girl," "Ooh, Baby Baby," "Tracks of My Tears," "Papa's Got a Brand New Bag" and "Baby I Need Your Loving" —all of it before Lonnie breaks in on Cheri's party with news of the riot.

BIO/SAM: Sam believes that race shouldn't matter, and that sometimes it's better to do good than to be great. He is sufficiently moved by Lonnie's death to want to stay in Watts as a doctor.

Sam says that Susan looks at him "like she wants to crawl inside and never come out. Only one woman that ever looked at me like that." Unless he means Nicole during his leap as Ray Hutton, he is referring to Donna.

BIO/AL: Al has strong feelings about the injustice which has led up to the riot, but he's also a realist. He knows that Sam cannot prevent the riot from taking place.

THE BODY QUESTION: By the end of the episode, Sam has been beaten, clubbed, and kicked by police, leaving him limping and bloody. As with the gunshot wound in "Play It Again, Seymour," Sam is fine again on his next leap. Fans have speculated that some sort of healing process goes on between leaps, which is consistent with Sam "bouncing around in time" for six days between leaps in the pilot episode.

SAM BREAKS COVER: If anything, Sam identifies excessively as Ray, referring to Susan as loving him instead of as loving Ray. At the end, Sam speaks directly to Al (by name in front of witnesses) about how he, Sam, needs to stay in Watts. Depending on how you look at it, that's either breaking cover or deep cover indeed!

NOTES: Gregory Millar, who plays Lonnie Harper, also played a pusher in "MIA."

Like "Vietnam," this episode shows that Ziggy's data alters as Sam begins to change things, sometimes even making things temporarily worse.

An outstandingly written, acted, and directed episode, only slightly marred by the occasional repetition of news footage. An unfortunate sidelight to this episode is the fact that the back lot at Universal Studios Hollywood was partly devastated by arson just six days before "Black On White On Fire" first aired. Even worse, the events behind this episode were reenacted on an even larger scale after the acquittal of Rodney King's police assailants in the spring of 1992.

Writer/Co-Executive Producer Deborah Pratt and Creator/Executive Producer Donald P. Bellisario are/were an interracial couple, although frankly the difference in color between Bellisario and Pratt is not particularly noticeable, at least not by '90s standards.

NEXT ISSUE: SEASON 3 PART II

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 or unlicensed QL merchandise.)

FAN CLUBS:

Quantum League International, founded Jan-March 1990, 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 M3L 1L2. Please note corrected 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 three issues of 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 newsletter just keeps getting better with each new issue. 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: This excellent monthly QL news update is published by Indiana LPO (and Whoosier Network person) Linda Cooksey. Normally just two pages long, it occasionally expands as needed. 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 for fans who like to analyze the show and what it means to them (and don't we all!). The first five issues are only \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript as well as guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. More recent issues (#6 on, currently up to issue 9) are \$4.50 per issue. Later issues contain primarily letters and fanzine reviews. Check or money order to **Kitty Woldow**, 6436 Simms St. #105, Arvada CO 80004.

Quantum Quarterly: Probably the most widely-read QL newsletter/zine. Q2's new editors, Elizabeth Ford and Kathy Dunn, are able successors to the departing Christina Mavroudis 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.

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 that Swap Shop is *not* a tape-dubbing service for people with nothing to trade! Due to the volume of video requests received, we strongly suggest that people contact other local fans for their video 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 and Dean Stockwell 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 QL list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact **Nancy Rapaglia**, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50.

Star Bright Pins: The same blue neon star pin worn by both Al and Goosie during QL's first season is available for \$25.00 postpaid. Send check or money order to **Laura Kyro**, 6030 Magnolia, St. Louis, MO 63139-2743.

TV / Film Memorabilia: Mention this listing for a 15% discount on a variety of merchandise (Project Quantum Leap members only). \$2 for giant sf-related catalog. **Still Things**, 13622 Henny Ave., Sylmar, CA 91342.