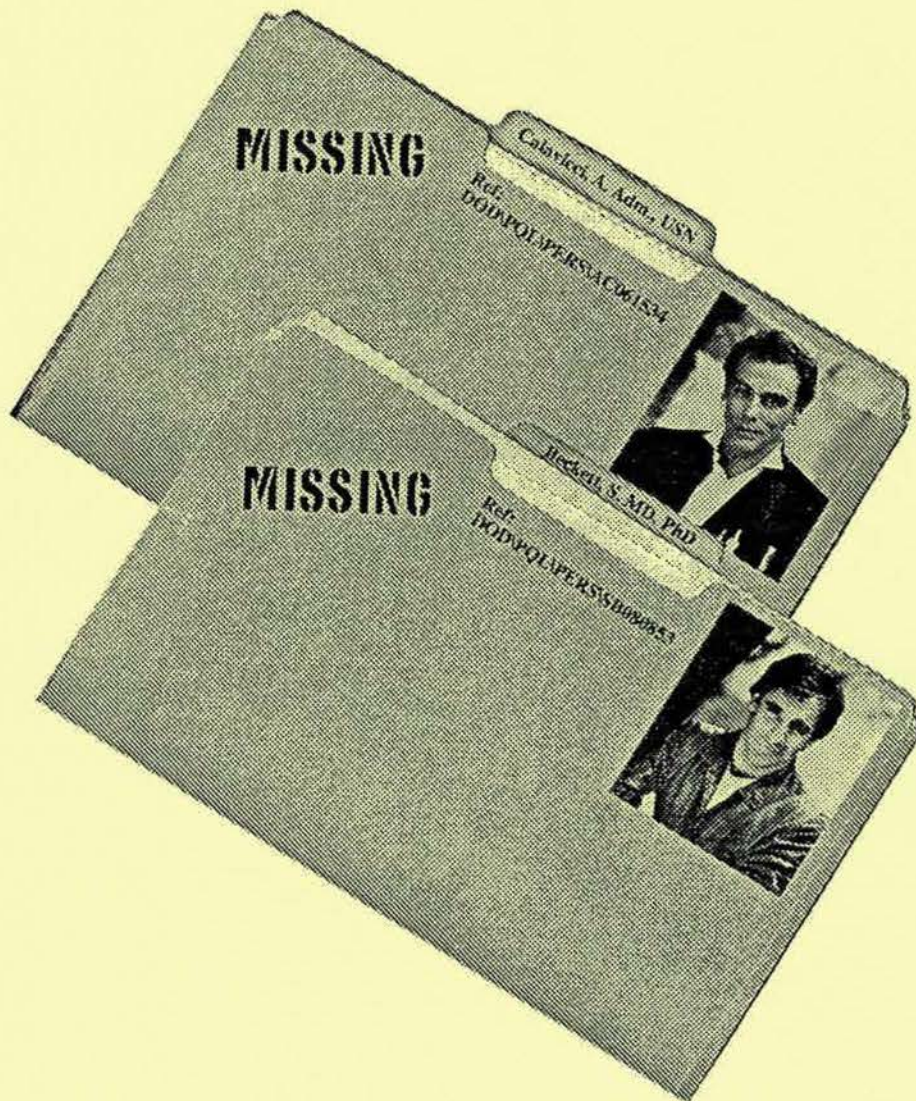


# The Observer #10



from the files of  
Project Quantum Leap



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 ..... Harriet Margulies, Jay Schwartz,  
 ..... the LPOs and Leapers everywhere

State of the Project 1994  
 by Karen Funk Blocher

I know, I know. It's been about nine months since we've put out an issue of *The Observer*. There are reasons, not all of them good reasons, but reasons. There is my back, with a herniated disk which still bothers me a year after the original injury. There are other obligations (working for Worldwide Travel, writing the *Doctor Who* trading cards for Cornerstone) and guilty pleasures (books and baseball). There is the fact that it's harder to generate new material on a canceled show than a current one. There's my poor old Mac, with 300K available on the hard drive, which means I have to do my editing on my husband's Quadra, waiting until he's not using it 16 hours a day for his latest series of Cornerstone trading cards. And frankly, I've been fighting a serious case of fandom burnout. Having given roughly 8,000 hours to *Quantum Leap* (and to a lesser extent, *Doctor Who*) in a little over three years, I really needed a break. I took it.

Recently I've been counting heavily on the amazing efforts of Margaret Colchin to keep Project Quantum Leap alive and moving forward. And what a job our National Project Observer has done! Her monthly compilation of QL news, *Coming Attractions*, has kept members informed via our increasingly active ranks of Local Project Observers. Margaret's diligence and organizational skills have seen to it that dedicated LPOs are in place for most of the country, disseminating news and holding local "leaps" (fan get-togethers). Margaret is promoting the club online, revising flyers and other handouts, and taking over the pass-generating and button-making chores. I hesitate to embarrass Margaret with a level of praise she truly deserves, but to paraphrase an NBC vice president's comment about Scott, the woman's a saint! It's been Margaret Colchin, Teresa Murray, the LPOs and the membership who have kept this club going, not Karen Blocher. If you have not indicated to us a willingness to belong to a PQL chapter, you're missing out on the best of what PQL is today. Now if we can just get an International Project Observer in place, we can do the same for our far flung members from Northern Ireland to Japan. Any volunteers out there? (*continued*)

The Observer Vol. 3, No. 10, Summer 1994. Post-IndyLeap edition. Published as often as possible by Project Quantum Leap, an unofficial fan club operating in association with Cornerstone's Macintosh Quadra and God, Time or Whatever's leaping us around. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. Current rates for three issues: \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, maybe twice yearly newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 1994 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, P.O. Box 77513, Tucson, AZ 85703. Guidelines available; SASE. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. Please see back cover for membership info, and so help me if you tear it off the zine you'll live to regret it!



We've had another problem in recent months which has nothing to do with chapters, fan burnout or any of the aforementioned issues. We don't know whether it's just Tucson or the U.S. Postal Service as a whole, but the mail service has been extraordinarily unreliable lately. While it's true that an entire batch of membership packets once disappeared after being dropped off at Mailboxes Etc. a year or two back, that did not prepare us for the amazing amount of mail we've sent out in the past year that never arrived. Dozens and dozens of envelopes, representing many hundreds of dollars' worth of *Observers*, buttons, photos, etc., have utterly failed to arrive at their destinations. When Teresa mails ten or nineteen or twenty-seven envelopes at one time, dropped off at any of a variety of post offices and mail drops, she now knows that there is a good chance that not one of those envelopes will arrive in New York, Virginia, Texas, California or wherever. We even have a growing number of members who received neither their initial packet nor the replacement Teresa sent! This is extremely expensive and frustrating to us, and we don't really know who to turn to to solve the problem. We're talking first class mail here! Any ideas, anyone?

Partly because of lost mail and rising postage, but mostly because PQL has been operating at a deficit since day one, we have been forced to raise membership rates for only the second time in the club's history. (The first time was February, 1991, from \$12 to \$15.) The new rate is \$5 per issue, with new memberships at \$17 for three issues plus the "goodies." Suggested renewal length is three issues for \$15. In conjunction with this, we have cut back our theoretical publication schedule for *The Observer* to two issues a year, with *Coming Attractions* taking up the slack for more current news. Please note that the club now has two addresses. The Tucson address (P.O. Box 77513, Tucson, AZ 85703) can still be used to reach *The Observer*, Karen Blocher and Teresa Murray. But for memberships, renewals, chapter-related concerns, *Coming Attractions* news or to reach Margaret, please use the following address:

Project Quantum Leap  
Attn Margaret Colchin  
P O Box 30784  
Knoxville, TN 37930-0784

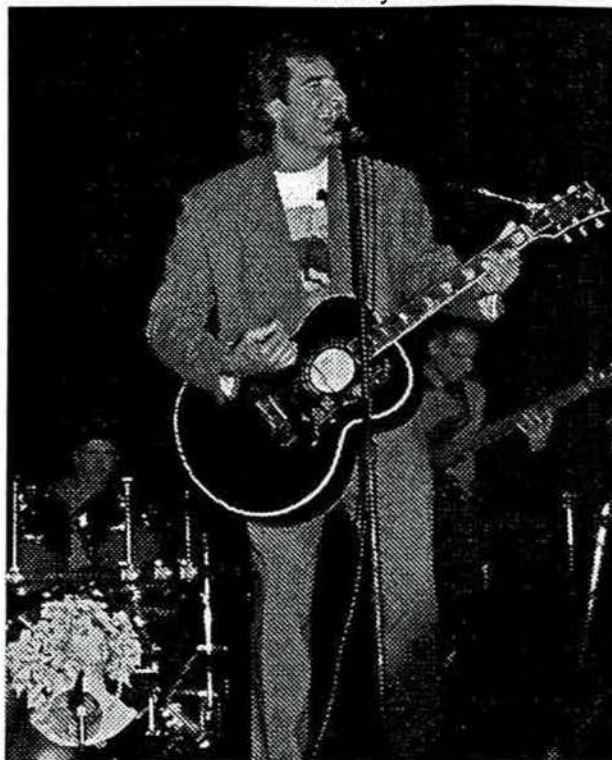
This being the first issue of 1994 (late as it is), it is again time to request nominations for the officers of Project Quantum Leap. Please limit nominations to people who are actually willing to do the work, and send your suggestions to Margaret Colchin at the Tennessee address. Nominations will be announced in a *Coming Attractions* later this year. The current positions and their incumbents are as follows:

Project Chairman: Karen Funk Blocher  
Executive Director: Teresa Murray  
National Project Observer: Margaret Colchin  
Treasurer: Tracy Ann Murray

Editor: Karen Funk Blocher

In the past, members have seemed unwilling to nominate anyone but incumbents, and the voting has been almost unanimous. While it's gratifying to have your support, however, I am serious in requesting nominations for other people who might do the jobs as well or better. Frankly, I can't imagine anyone doing better than Margaret in the enormous task she has set for herself, but wouldn't you prefer someone with that kind of dedication and energy to replace me as Project Chairman, or Teresa as Executive Director? Think about it! Much as I love this club, this show, and this newsletter, I've been coasting on your goodwill for a while now. Perhaps it is time to vote me out of office—for the good of the club. Please understand, I am not resigning, and I will not abandon PQL, *The Observer* or the series. But if there is someone out there who can do for this club what I used to do for hours every night and every weekend, perhaps that person deserves a chance to do it. And it may not even have to come to that. With Margaret taking on so much of the work load, perhaps all it would take is one person to co-edit *The Observer*, track subscriptions and mailings or to take on the Project Chairman role while leaving me with the editorship of *The Observer*. Whichever of these tasks a person wishes to take on, he or she will have to be able to do the job well, and to co-ordinate with other officers so that efforts are not duplicated, information is shared and the tasks get done. How about it, folks?

Karen Funk Blocher  
10 July 1994



Scott live at Wizards in 1993. Photo by Karen Hurst.



## The Observer #9 Cover Key

by Karen Funk Blocher, Teresa Murray  
and Jon Balenzano

Last issue we did our "Sergeant Leaper cover," along with a contest to see who could identify the most images in it (and take the trouble to submit their answers!). The two leapers who scored the most points each win a photocopy of an unproduced but legitimate script written for Season Three by Robert Wolterstorff, plus an almost completely different early version of the script which eventually evolved into "Her Charm."

Our top-scoring contest winner is Jon (Miss Sugarbelle) Balenzano. His winning and hilarious entry follows in regular type. Actual answers as determined by Karen Blocher (who designed the cover) are given in italics. Numbers in parentheses ( ) refer to the number of the corresponding figure on the Sergeant Pepper cover (if any) as identified in the CD booklet. Please note the numbers only occasionally correspond to those on our cover, but relative placements of the identified figures should be pretty close.

Jon: "Here is my entry for the Dr. Beckett's Lonely Hearts Club Band contest. I hope it arrived in time.

"A couple of notes. There are more photos on your cover than on the original album, so it was difficult in some cases to tell who was supposed to replace who. I hope you grant some leeway in that area. All photo credits that I list here were found in either your publication or *Quantum Quarterly*. Any errors there are beyond my control. A few of my connections get, shall we say, creative. Hopefully you'll be kind in scoring....

"Anyway, here goes. To save space I have not listed numbers for the people who I don't know. Also, in fairness, points should not (in my humble opinion) be awarded for identifying who someone replaces on the original cover unless they can also identify the person on the new cover. This is a contest to measure *Quantum Leap* knowledge and not Beatles knowledge.

1. *Angela Riviechio. Leaper. Replaces (1) Sri Yukteswar, guru. No connection. Photo by Tracy Ann Murray.*

2. *Jackie Vansuch. Leaper. Replaces (2) Aleister Crowley, "dabbler in sex, drugs, and magic." Opposites. Photo credit unknown.*

3. *Gail "Bare-ly Leaping" Reed. Leaper and nudist. Replaces (3) Mae West, actress. Connection: "Why don't you come up and see me sometime?" Photo credit unknown.*

3a. *Gail's sock.*

4. *David D Wilson Jr. Leaper. Replaces (4) Lenny Bruce, comic. No known connection; we just thought he'd enjoy being next to Gail. Photo credit unknown.*

5. *Brigitte Scherer. German Leaper and writer who did her Master's thesis on Magnum, PI. Replaces (5) Karlheinz Stockhausen, composer. No particular connection. Photo credit unknown.*

6. *Jon: "Dennis Wolfberg. Replaces (6) W.C. Fields. Both are comedians. Photo by Teresa Murray." Right!*

7. *Jon: "Brad "Jimmy" Silverman. Replaces (7) Carl Jung, psychologist. Both are involved in the mental health field." Right again! Photo credit unknown.*

8. *Jon: "Chris Ruppenthal. Replaces (8) Edgar Allen Poe. Both are noted for writing horror stories, such as Chris' Halloween episode." Correctimundo! Photo by Karen Funk Blocher.*

9. *Wendy Clark(?). UK Leaper and co-editor of Quantum Quest. Sorry; we're not quite sure which of the Quantum Quest people this was. Replaces (-) nobody. Photo by Tracy Ann Murray.*

10. *Jon: "Diamond Farnsworth. Replaces (9) Fred Astaire. Both are light on their feet and are famous for their graceful moves." Absolutely. Photo by Teresa Murray.*

11. *Jon: "Charles Rocket. Replaces (10) [Richard] Merkin, American artist. Connection unknown. Photo by Bing Futch." Right. No connection.*

12. *Ann Raymont. Leaper and fan writer. Replaces (11) the Varga Girl. No connection. Photo by Teresa Murray.*

13. *Sally Smith. Leaper. Replaces (12) Leo Gorcey, actor painted out of Sgt. Pepper cover. No connection. Photo by Tracy Ann Murray.*

14. *Christina Hill. Leaper. Replaces (13) Huntz Hall, actor. No connection. Photo by Tracy Ann Murray.*

15. *Carlotta Barnes. Leaper. Replaces (-) nobody. Photo credit unknown.*

16. *Kate Lewis. Leaper. Replaces (14) Simon Rodia, creator of Watts Towers. No connection. Photo credit unknown.*

17. *Mindy Kroll(?) Leaper. Replaces (15) Bob Dylan, musician. No connection. Photo cby Teresa Murray(?)*

18. *Amy Burgess. Leaper. Replaces (-) nobody. Photo credit unknown.*

19. *Deverne Staples. Leaper. Replaces (-) nobody. Photo credit unknown.*

20. *Debbie Jacobs. Leaper. Replaces (16) Aubrey Beardsley, illustrator. Photo by Tracy Ann Murray(?).*

21. *Adina Ringler. Leaper. Replaces (17) Sir Robert Peel, inventor of the London police. No connection. Photo credit unknown.*

22. *Jon: "Christina Mavroudis. Replaces (18) Aldous Huxley. Both are ground-breaking authors." Sounds good to us! Photo credit unknown.*

23. *Paul Brown. Writer-producer. Replaces (20) Terry Southern, writer. Both are writers, obviously. Photo by Tracy Ann Murray.*

24. *Bill Hupe. Leaper. and fanzine distributor Replaces (23) Wallace Berman, actor. No known connection. Photo credit unknown.*

25. *Candyce B Nathanson-Goldstein. Leaper and poet. Replaces (24) Tommy Handley, comic. No connection. Photo credit unknown.*

26. *Jon: "'Marilyn.' Replaces (25) Marilyn Monroe. Connection obvious. However, you didn't really re-*



place her, did you? Do I get credit for naming the Beatles as photographer? (Oh, by rule #3, I see that I don't.)" Actually, we replaced part of her hair with the rubber stamp tool in Photoshop, thereby creating a new image—sort of. Besides, the Beatles didn't take the picture; they just paid for the photo clearance, which is more than we did.

27 & 28. George and Joan McAdams. Leapers and 1993 newlyweds. Replaces (26) William Burroughs, writer and (27) Sri Mahavatara Babaji, guru. No particular connection except to say that Joan was one of the "gurus" of the Variety and USA Today ads. Photo credit unknown.

29. Jon: "Tommy Thompson. Replaces (28) Stan Laurel. Can I assume that Tommy is regarded as being somewhat of a clown? Photo by Joan Dodson." Close. Tommy may not be a clown, but he is a funny guy who brings laughter to the screen.

30. Susan Hanna. Leaper. Replaces (29) Richard Lindner, artist. No known connection. Photo credit unknown.

31. Beverly Bridges. Replaces (30) Oliver Hardy, actor and comedian. Bev and Tommy Thompson were sometimes the Laurel and Hardy of QL in that they contributed a lot of the show's humor during their tenures. Photo by Karen Funk Blocher.

32. Patricia L. Stone. Leaper. Replaces (31) Karl Marx, philosopher and socialist, on the grounds that Pat's opinions are often revolutionary and tend to upset the status quo. Photo by Teresa Murray.

33. Rosie Geonnotti. Leaper and LPO. Replaces (32) H. G. Wells, science fiction writer. Both have shown an interest in time travel. Photo credit unknown.

34. Constance (Connie) Fleming. Leaper. Replaces (33) Sri Paramahansa Yagananda, guru. No known connection. Photo by Teresa Murray(?).

35. Jon: "Robin Jill Bernheim. Replaces H. G. Wells. Both have 'produced' works involving time travel. Photo by Teresa Murray." Sorry, but we don't think Robin is quite where Wells was, although that may have been the original idea. As best we can figure, she replaces (-) nobody. The rest is right, though.

36. Kay Lhota. Leaper. Replaces (34) an anonymous wax hairdresser's dummy. No connection. Photo by Teresa Murray(?).

37. Bing Futch. Retired LPO and Leaper. Replaces (35) Stuart Sutcliffe, artist and ex-Beatle. Both were touched by tragedy and left the organizations with which they had a famous connection. Photo by Joan Dodson(?).

38. Rita Goldsby. Leaper. Replaces (36) another anonymous wax hairdresser's dummy. No connection. Photo credit unknown.

39. Jill Richards. Leaper and co-founder of Scott Bakula-Dean Stockwell Fan Club. Replaces (19) Dylan Thomas, poet. No known connection. Photo credit unknown.

40. Linda Blumel. Leaper. Replaces (21) Dion di

Mucci, singer. No known connection. Photo by Teresa Murray(?).

41. Joe Napolitano. Director. Replaces (22) Tony Curtis, actor. Both have worked in films as well as tv. Photo credit unknown.

42. Kathy Dunn. Leaper and co-editor of Quantum Quarterly. Replaces (42) Tyrone Power, actor. Um, more power to her! (Ok, it's a stretch.) Photo credit unknown.

43. Gila Weinstein. Leaper. Replaces (43) Larry Bell, artist. No known connection. Photo credit unknown.

44. Cori Shields. Leaper. Replaces (44) Dr. David Livingstone, missionary and explorer. No known connection except our recognizing her at Burbank airport. Cori Shields, we presume? Photo by Teresa Murray(?).

45. Jon: "Jay D. Schwartz. Replaces (45) Johnny "Tarzan" Weissmuller. Perhaps they have similar physiques. I can't tell from the picture." We're sure Jay will be flattered. Placement-wise, however, we just put him close to his client—he's Scott Bakula's publicist. Photo by Teresa Murray.

46. Crystal "Bobo" Arnold. Leaper and co-organizer of the Variety and USA Today ads. Replaces (-) nobody. Photo credit unknown.

47. Krista Neumann Bakula. Actress. Replaces (46) Stephen Crane, writer. No connection except that both are associated with the arts. Photo credit unknown. Again, placement was meant to keep her near Scott.

48. Jon: "Richard Herd. Replaces (47) Issy Born, comedian. Dunno why. Photo by Bing Futch." Richard Herd is of course an actor, and can be very funny as seen in "Future Boy" and "Mirror Image." We don't know how funny Issy is or was. Placement was originally because both were holding up a hand in the original photo. But Richard's cheery wave was later covered up by other faces.

49. Sylvia Varella. Leaper. Replaces (48) George Bernard Shaw, writer. No known connection. Photo credit unknown.

50. Sherry "Sherlock" Watson. Leaper and artist. Replaces (49) H. C. Westermann, sculptor. Although best know for her cartoons, Sherlock has also been known to produce three-dimensional works of art. Photo by Tracy Ann Murray.

51. Linda "Lindy" Cooksey. Leaper and editor of Leapin' In. Replaces (50) Albert Stubbins, soccer player. No connection. Photo credit unknown.

52. Terri Bridge. Leaper. Replaces (51) Sri Lahiri Mahasaya, guru. No known connection. Photo credit unknown.

53. Julie Barrett. Leaper and fanzine writer-editor. Replaces (52) Lewis Carroll, another writer. Photo credit unknown.

54. Jon: "Harriet Margulies. Replaces (61) Albert Einstein (physicist). Both are considered the ultimate authority in their field by leapers." Harriet was Executive Coordinator for the Quantum Leap office. Just don't ask Harriet to explain quantum physics. She



actually replaces (53) T.E. Lawrence (Lawrence of Arabia), soldier, because of their intrepid spirits. Photo credit unknown.

55. Jon: "Joyce Hatcher. Replaces Lewis Carroll. Both tend to leave lasting impressions on the memories of all that encounter either them or their work. Both can also bring a quick smile to your face." *Jon's still a little off here in his count; Joyce replaces (-) nobody (she's a true original!). Joyce is a leaper, LPO and Chair of Quantum Con '94. Photo credit unknown, but we swiped it from Quantum What?*

56. James Walters. Actor ("A Leap for Lisa") and singer. Replaces (-) nobody. See interview elsewhere in this issue. We just thought he'd look good standing there. Photo by Karen Funk Blocher.

57. Denise Brophy. Leaper. Replaces (55) the Petty Girl. No known connection. Photo probably by Teresa or Tracy Murray.

58. James Whitmore, Jr. Actor-Director. Replaces (37) Max Miller, comic. We just wanted to see Mr. Whitmore in that hat, a sort of vague homage to his father's portrayal of Will Rogers. Photo by Teresa Murray.

59. Lorraine Anderson. Leaper and fanzine editor. Replaces (38) another representation of the Petty Girl. No known connection. Photo by Tracy Ann Murray.

60. John Cullum. Actor. Replaces (39) fellow well-regarded actor Marlon Brando. Besides, we thought he'd look great in Brando's hat. Photo by Teresa Murray.

61. Teresa "Terry" Spencer. Leaper and co-founder of Scott Bakula-Dean-Stockwell fan club. Replaces (40) Tom Mix, actor. No known connection. Photo by Teresa Murray.

62. Nancy Henderson. Leaper and environmental columnist.(Stockwell's Soapbox). Replaces (41) Oscar Wilde, writer. We hope Nancy's column shakes things up as much as Wilde did in his day, but with a better result. Photo by Teresa Murray.

63. Dorothy Swanson. Founder, Viewers for Quality Television. Replaces (68) Mohandas Karamchand Gandhi, Indian leader (painted out of the Beatles cover at the request of EMI). Both leaders are known for using admirable means to reach admirable goals. Photo by Karen Hurst.

64. Jon: "Charles Floyd Johnson. Replaces (54) Sonny Liston. Both considered to be world class champions. Neither could beat Muhammed Ali in the boxing ring. Photo by Teresa Murray." *Gee, and we were thinking more along the lines of good-looking guys. Charles was one of the co-executive producers of Quantum Leap.*

65. Teresa Murray. Leaper and co-founder of PQL. Replaces (56) wax model of George Harrison, the "quiet one" of the Beatles. Both are very funny and creative when they do open their mouths. Photo by Karen Funk Blocher.

66. Karen Funk Blocher. Leaper and co-founder of PQL. Replaces (57) wax model of John Lennon, being

nominal leader of the group. Photo by Irma Havallana. 67. Dimitra Catsaros. Leaper and co-founder of PQL. Replaces (59) wax model of Ringo Starr because she's shortest of the foursome. Photo by Karen Funk Blocher.

68. Tracy Ann Murray. Leaper and co-founder of PQL. Replaces (60) wax model of Paul McCartney because like Paul she's talented and funny. Photo by Karen Funk Blocher.

69. Jon: "Darlene Lewis." *Correct. Leaper and co-editor of Quantum What? Replaces (61) Albert Einstein, physicist. Both enjoy discussing concepts. Photo credit unknown, but again we swiped this from QW?.*

70. Jon: "Don Bellisario. Replaces (62) John Lennon. Both have written several intensely popular works. Both have also written some fairly incomprehensible stuff. 'Mirror Image'—I just didn't get it." *We were comparing leadership qualities as well as creative ones. One may argue that Paul McCartney sometimes led the Beatles, and that Deborah Pratt has had a huge impact on QL. But whether or not John actually "led" the Beatles, there is no question that creator and executive producer Donald P. Bellisario is the ultimate creative spirit and authority behind Quantum Leap. Photo by Tracy Ann Murray.*

71. Jon: "Dean Stockwell. Replaces (63) Ringo. Both have a star (Starr, get it?), and are the shortest of their foursome." *Well said. From a publicity photo, exact credit unknown.*

72. Jon: "Scott Bakula. Replaces (64) Paul McCartney. You gave us this one. Hopefully, no one will launch a "Scott is dead" campaign." *To recap, both Paul and Scott are "the cute one," although Dean fiends will dispute this vigorously. Publicity photo, credit unknown.*

73. Jon: "Deborah Pratt. Replaces (65) George Harrison. Both are the youngest of their group. Even if this isn't true Deborah will be thrilled to hear that someone thinks so! " *Rounding out the foursome of those with Beatle-like status in the QL universe, co-executive producer Deborah Pratt takes her rightful place as one of the "big four" of Quantum Leap. Photo by Teresa Murray.*

74. Nancy Rapaglia. Leaper and photographer. Replaces (66) Bobby Breen, singer. No known connection. Photo credit unknown.

75. Jon: "ME! Jon Balenzano. Replaces (67) Marlene Dietrich. Must be because of my shapely legs! My guess is that YOU were the photographer. It sure wasn't someone I know. Incidentally, would you please send me any copies of me in that out fit that you have? I didn't really get many good photos from my friends, and would love to have some better ones. Thanks!" *Jon made quite a splash in this outfit at last year's Quantum Leap Convention, and yes, it was the legs, Jon. Leaper and fashion risk. Photo by Teresa Murray.*



76. Jennifer Nixon. Leaper. Replaces (69) a Legionnaire from the Order of the Buffaloes. This convention-goer shows much the same enthusiasm one might expect of a Legionnaire at one of their conventions. Photo probably by Teresa Murray.

77. Jon: "I don't know who this is, but I would REALLY like to know! I think she is extremely cute! If you cannot release her name and info to me, would you please pass on my name, address, and phone number to her." That's Maria Munoz, leaper, LPO and our other favorite fashion risk, who wore this "Killin' Time" inspired outfit at the same con where Jon was Miss Sugarbelle. Replaces (70) Diana Dors, actress. We're talking glamorous looks here. Photo by Teresa Murray.

78. Constance Avino. Leaper and co-editor of Quantum What?. Replaces (-) nobody. Photo credit unknown—another swipe from QW?.

79. Jon: "Is this the famous "tummy rub" kid, Briana Nichole Nichols? Replaces (71) Shirley Temple. Both are famous child stars. Photo by Diana Nichols, I would assume." Sorry, Jon. This is Christopher Barrett, Leaper. Don't know how famous he is but like Shirley it's a photo of a child. Photo by his mom, Julie Barrett.

80. David Bellisario. Associate Producer, Quantum Leap. Replaces (-) nobody, but we thought that half-hiding him behind a plant would be appropriate to the behind-the-scenes nature of his work. Photo by Teresa Murray.

81. Brigitte Scherer. German Leaper. Replaces the face of (73) a cloth figure of Shirley Temple. No known connection. Photo credit unknown.

82. Jon: "Observer, issue #4." Right. Sort of replaces (82) a Hookah. PQL is the opiate of the masses? Well, maybe not, but both are intended to be enjoyable. Original cover photo by Nancy Rapaglia, cover designed by Karen Funk Blocher.

83. Jon: "Television camera. Replaces (87) the tuba. Both are instruments which bring the written word to our senses, and entertain us." Nicely done. We were thinking that both are icons of the medium each cover represents (i.e. music vs. television). Swiped from a Universal Studios brochure, and we should mention that this is a Panaflex™ camera like those used on QL.

84. Jon: "Cut out of Dean Stockwell. Replaces (78) a stone statue. Both are life sized inanimate replicas of people." Close. It is certainly a representation of a person, but the "cut-out" is actually Photoshop trickery based on a publicity photo, credit unknown.

85. Jon: "Prodigy." Specifically, the box the software comes in. Replaces (74) a Mexican candlestick. We suppose people often see by the light of their computer screens when typing about QL into the night.

86. Jon: "Bruce "Al, the bartender" McGill. Replaces (84) a Buddha doll. Both are very wise and mystical." Well, we're not sure how wise the actor is, but certainly both Al the Bartender and Buddha are quasi-religious

figures. Again, from a publicity photo, exact credit unknown.

87. Jon: "TV set. Replaces (75) another television set. This was another gimme." Close enough. It's actually the same tv set, its missing edge re-created by computer. Both the Beatles and QL affected us via tv.

88. Jon: Emmy award. Replaces (76) a doll. Both are miniature imitations of the female form." Yes. Photo swiped from an ad in TV Guide.

89. Jon: "License plate of Martha Peplinski. Photo by Martha Peplinski, I would assume." Correct. Sort of replaces (83) a velvet snake, only because both objects are long and narrow.

90. Jon: "Probably the cover of a fanzine. It is also on page 34 of The Observer #1." Half-right. The art by Sherlock appeared in The Observer, but the object shown is actually a 1993 Sammy Award. Replaces (85) a stone figure of Snow White. Only connection is that each features a depiction of a media character.

91. Jon: "Quantum Leap crew patch." Close. It's actually part of a crew T-shirt from 1990. Replaces (77) a stone figure. Photo by Tracy Ann Murray.

92. Jon: "Sibling Rivalry video." Right again. Replaces (-) nothing in particular.

93. Jon: Romance/Romance compact disc." Yep. Replaces (86) a garden gnome. Both were once equally hard to find.

94. Jon: "Three Guys Naked from the Waist Down compact disc." Yes. Replaces (-) nothing in particular.

95. Jon: "VQT award. Replaces (79) the gold award. Both are recognitions of jobs which were exceedingly well done." He's good at this, isn't he? Photo by Karen Hurst.

96. Jon: "Dean's Walk of Fame Star. Replaces another five-sided item which can be found in California. Both have the ability to give a real high to Dean Stockwell." Well, we wouldn't have put it quite that way! Actually we weren't so much replacing the marijuana as (-) a star-shaped flower bed. Photo by Tracy Ann Murray.

97. Jon: "A miniature Harriet Margulies. Replaces (80) a doll. Both are holding flowers, and both are real dolls." We're pretty sure the doll represents an Indian god or goddess. Certainly we feel that Harriet is one of the "gods" of Quantum Leap fandom.

98. Jon: "The Ziggy set from the conventions." Yes. Replaces (-) nothing in particular. Photo by Tracy Ann Murray.

Jon concludes: "So there it is. I enjoyed doing this—thank you for all your hard work in putting it together!

"P.S. I'm serious about #76."

First runner up is Lorraine Anderson. If for any reason Miss Sugarbelle cannot fulfill his duties, Lorraine will assume the crown.



## Leapers' Digest

Condensed news September '93 through July 1994  
 Researched and written by Margaret Colchin  
 Abridged and updated by Karen Funk Blocher

### QUANTUM CON '94

Although there was much earthquake damage in the Los Angeles area, the Pasadena Civic Center survived relatively unscathed, and QuantumCon '94 was still on! As of January the hard-working Con Committee was putting the final touches on what promised to be an exciting gathering. Scott and Dean hadn't been able to say yes yet, but they hadn't said no either. As always, attendance depended on professional commitments. (*Editor's note: even as the convention started, Dean had only recently been confirmed, and Scott was only a maybe at best. Leapers desperately hoped that Dean would be able to coax Scott to attend the convention on Sunday, but half-expected those hopes to be dashed. Scott had only recently returned from months of filming out of town, and reportedly wanted to spend time with his family. Even as late as an hour before Dean's Sunday afternoon appearance, no one at the Con knew for sure whether Scott was coming. But read on.... KFB*)

As promised in *The Observer* #9, QuantumCon '94, run by Leapers, was held February 19-20 at the Pasadena Civic Center (site of the Emmies). Now the long-awaited QuantumCon '94 has come and gone, and what an event it was—interesting and informative guest panels, exciting and humorous guest star panels, and the best of all, the Q & A session Sunday afternoon with Scott Bakula, Dean Stockwell, Deborah Pratt and Charles Floyd Johnson. Don Bellisario was not able to attend because he was in Hawaii working on a new tv series.

It was a fantastic party from beginning to end. Guest panels featured were *QL* novels with Ashley McConnell, Melanie Rawn and Ginger Buchanan, a fan club panel and a fan fiction panel, a demonstration of making music videos, and a panel about electronic fandom, *i.e.*, the computer networks. Retrospectives of the careers of Scott and Dean were thorough and fascinating. Guest stars who entertained us with their wit and wisdom were Willie Garson, John D'Aquino, Brad Silverman, Rich Whiteside, Carolyn Seymour, Gillian Horvath, Liz Torres, Otto Coehlo, and Richard Herd. Music director Ray Bunch and Crescendo's Mark Banning also available to sign autographs at Crescendo's table.

The dealers' room was chock full of *Quantum Leap* goodies and many Leapers report empty pocketbooks after visiting the fanzine tables. The charity auction Saturday morning had probably the most signed items ever assembled and raised over a whopping \$14,000 for charity. [*The top-priced item was the sling worn by Scott on the Jan. 10 Murphy Brown episode, and signed by him. But my personal favorite was the original prop*

*portrait of Hilla from "Good Night, Dear Heart"—a prop which spent a few years in Paul Brown's office at Universal and now hangs in my office at home.—KFB*] Thirteen brave Leapers displayed some innovative costuming at the Masquerade, and Ultimate again gave us the opportunity to be "in" a scene with Scott and Dean.

And the finale—the question and answer session Sunday with Scott, Dean, Deborah and Charles. Charles said he was working on a "wheel" of movies of the week and also a project about the Tuskegee Airmen with Lucasfilm Ltd. Deborah was just about to tell us what she's working on (a pilot) when Dean came on the stage. Dean says he's made some episodic tv and some movies of the week, which "keeps him off the streets." Scott said he didn't know about future projects. Scott and Dean both seemed to have a good time, laughing, teasing and joking with each other.

At last report, there was still some Con merchandise available. There are a few T-shirts and tote bags at \$16.50 each, and many mugs at \$6.50 each, with \$2.50 shipping for each item ordered. If you'd like a souvenir of the Con, make your check payable to QuantumCon '94 and send it to P.O. Box 93819, Pasadena, CA, 91109-3819. MANY, MANY THANKS to all those who worked so hard to make the Con a great success.

### OTHER CONS

Maria Munoz in Chicago reported that there would be a Creation con in Chicago in March, and that Scott would be there. However, later word according to Jay Schwartz, Scott's publicist, was that Scott was NOT attending the Chicago Creation con.

Dean signed a contract to appear at SiliCon, a convention held May 27-30 in Norfolk, VA. His contract called for two panels, an autograph session, and a banquet Saturday night. As always, the warning was that Dean would be there, schedule permitting. He said he was going to try his best to be there if at all possible. Unfortunately, the promoter was unable to come up with enough money to meet Dean's fee, so was forced to cancel Dean's appearance.

Other gatherings in recent months included ThunderCon in Oklahoma City June 4-6. Oklahoma LPO Becky Frith said she would contact Leapers at that con for a get together.

### LOCAL "LEAPS"

Leapers seem to just love to get together and talk *Quantum Leap* and related subjects. Regional and local Leaps seem to be proliferating all over the country. Two big regional Cons are being planned, as well as numerous local gatherings.

There were several Leaper get-togethers around the Thanksgiving holiday. Oklahoma City LPO Becky Frith hosted a gathering in her city in conjunction with SoonerCon. In Chicago, LPO Maria Munoz hosted a group of Midwest Leapers, and on November 20 Leapers from all over the East Coast converged on



Philadelphia. Philly LPO Nancy Henderson organized and planned the East Coast Leap, which was well attended. All three Leaps featured story and picture sharing, lots of *QL* tape viewing, and general Leaper activities.

The weekend of January 29-30, Sandy Pintaric in Youngstown, Ohio and Margaret Colchin in Knoxville, TN each hosted a gathering in their home. Videos, video prints, and general *QL* chit-chat and good fellowship highlighted the Leaps. For those of couldn't make the Quantum Con in Pasadena, Cleveland LPO Terri Librande hosted a get-together Feb. 19-20 at her home.

Once the big convention was over, Leapers looked forward to get-togethers in local areas. Leaps included one in Grand Rapids, MI on April 10, hosted by Laurel Meulendyk, and two on March 19 and April 30 in Knoxville, Tennessee at the home of Margaret Colchin.

Leapers had a great time at get-togethers around the country in June. Boston LPO Kay Lhota, Sacramento LPO Peggy Peters, Orange County LPO Sue Hanna, and TN LPO Margaret Colchin all hosted regional Leaps, and the LA Leapers put on a picnic the day after the Carol Burnett taping. It's terrific that, over a year after *Quantum Leap* was canceled, Leapers are keeping the Leap more than ever.

Grand Rapids LPO Laurel Meulendyk hosted a get-together at her house on July 8, 9, 10. Also, the LA Leapers gather about once a month, as do the Bay Area Leapers in the San Francisco/San Jose area. [Watch Coming Attractions for further information about upcoming Leaps around the country.—KFB]

Leapers (whom I consider to be the warmest, most generous people I know) always seem to have a great time when they get together. Drawn as they are by the intelligence, quality, and compassion demonstrated by the show, is it any wonder? Anytime Leapers get together, it's a party!

## REGIONAL LEAPS

### EastLeap

The first East Coast Leap was such a success that Philadelphia LPO Nancy Henderson and Kim Round of Boston are planning a second one, to be called EASTLEAP, for the week-end before Halloween, 1994. EastLeap will be in Essington PA, just north of Philadelphia on Oct. 21-23. The organizers have lots of good things planned for attending Leapers. Ginjer Buchanan of Ace Books is already scheduled as a special guest, and they hope to have further announcements in the future. They'll also have a dealers' room, videos, and a costume party, among other events, as well as general *QL* chat. EastLeap now has flyers and registration forms available. Send a SASE to EastLeap, CJR Press, 733 Turnpike Ave., Suite 117, North Andover, MA 01845 for further information.

### IndyLeap

The biggie, in regional Leaps, is IndyLeap, to be held in Indianapolis July 29-31, 1994 July 29-31 at the

Holiday Inn Airport. Everyone who went to this con last year will tell you it was terrific! (By the way, this is NOT "Admiral Calavicci's Sexagenarian Soiree," as printed in *Quantum Quarterly*, although Al's sixtieth birthday may be celebrated at the Leap.) IndyLeap organizers have worked very hard to make the weekend a special one. There'll be videos galore (including some surprises), a dealers' room, hospitality suite, a Saturday Q & A and Sunday brunch with the special guests, fanzines, and the very special charity auction, featuring many signed items.

Not only will John D'Aquino ("Jimmy," "Deliver Us From Evil," "Mirror Image," *seaQuest dsv*) be attending as a special guest, Rich Whiteside ("Vietnam," "A Leap for Lisa") and Harriet Margulies (Executive Coordinator on *Quantum Leap*) will also be joining the Leapers as special guests. [Watch for interviews in upcoming issues of *The Observer*.—Ed.]

The charity auction will feature a very special item. After the filming of Scott's most recent *Murphy Brown* ep ("Just Like Riding A Bike"), LA Leapers told the IndyLeapers about the black silk boxers Scott wears in the bedroom scene. The IndyLeapers thought it would be really nice to have the boxers as an auction item, and took a flying Leap of faith and wrote to MB Productions, asking for the boxers. Lo and behold, MB Productions came through and sent the boxers to Indiana. They're now reposing in a safe somewhere in Fort Wayne, waiting for your bid at IndyLeap, along with many other signed items.

This con is VERY near sell-out (only about 5 places left as of this writing), and if they do sell out all the memberships, the committee may open the auction of the black silk boxers ONLY to mail bids. Call the LeapLine (317-SAM-0808) for any updates on that situation. It looks like IndyLeap is going to be a fantastic event. Rosie and I will be there, hoping to see all of you. Please come up and say hello to us—Rosie will be the one in the wheelchair, and I'll be the one pushing the chair.

## QUANTUM LEAP CONCORDANCE

Dallas LPO Julie Barrett has been working hard for a number of years on a *Quantum Leap* Concordance. The book is a virtual encyclopedia of *Quantum Leap*, with every character, episode, etc, discussed in detail and cross-referenced. It also should include some nice pictures. If you'd like to see such a book published, write to Nancy Cushing-Jones, MCA Publishing Rights, 100 Universal City Plaza, Universal City, CA 91608. Just let them know you'd spend money for the book if it's published. Leapers who have had a chance to read the concordance say it's definitely a book you'll want to have in your collection.

## QUANTUM LEAP NEWS FROM THE U.K.

Our British friends have just seen the last episode of *Quantum Leap* for the first time. Leapers there report



QL went out in a blaze of glory with "Mirror Image," and probably got very high ratings as well. They're also just getting the first of the *Quantum Leap* videos, with "The Pilot" and "The Color of Truth/Camikazi Kid."

#### EARTHQUAKE NEWS

Monday morning, January 17, will be a day long remembered by the California Leapers. They were jolted awake by what some are calling the worst earthquake in Los Angeles history. True to the Leaper spirit—and only one example of how Angelenos helped each other—Adina Ringler and the members of the Scott Squad (so named when they discovered how to get tickets to *Murphy Brown* filmings and went as a group) immediately banded together to help clean dwellings and get everyone up and running again. All the Leapers are okay, although many suffered damage to possessions.

#### QL LEAPLINE

A new information service, called LeapLine has been set up by the Indiana Leapers. You can call 1-317-SAM-0808 (his birthday!) at any hour (although they request that you not call TOO late) to get a recorded 5-10 minute message of current information about *Quantum Leap*, Scott, and Dean. The info is gathered from the newsletter, LPOs, and newspapers, and is updated approximately weekly. You can also leave a message at the end if you wish. The call is not toll free, but is a good way to keep current on the latest QL news.

#### QUANTUM LEAP MOVIE & ANIMATED SERIES

Both Scott Bakula and Don Bellisario keep saying there will be a QL feature film somewhere down the line. Deborah Pratt and Charles Floyd Johnson were also very encouraging at the Con about the possibility of a QL movie, although it won't happen right away. If you'd like to have a QL movie, write to Sid Sheinberg, 100 Universal City Plaza, Bldg. 500, Suite 14, Universal City, CA 91608. You can also write to Tom Pollock at the same address. Deborah also reported that a *Quantum Leap* animated series is being planned for 1995. No more details at the moment, but we'll try to get more information later.

#### DON'S TV SERIES

One more piece of QL-related information—the new series on which Don Bellisario has been working, *Crowfoot*, will reportedly be on CBS' fall schedule. The series is set in Hawaii.

#### QUANTUM LEAP ON USA

The long-awaited airing of fifth season episodes of *Quantum Leap* began on November 1. USA showed Lee Harvey Oswald as a two-hour movie in a special showing on November 14. After saturating the air

waves with fifth season episodes during November, USA re-cycled, at the 11AM time slot, to the point they left off at the end of October.

*Quantum Leap* leapt into 1994 on USA with a change of time slots in both the morning and evening. The third season continued at the new time of 11:30am (ET), with the fourth season starting on Jan. 7 and continuing through the month. At the new evening time of 12 midnight (ET), second season episodes were aired. Sean Derosé of USA programming (who was kind enough to take the time to read ALL the January episodes for me) said the cable network planned to continue these time slots at least for a while. The late night time was out-performing the morning slot in ratings, according to Vicki Robinson in USA Research.

An extra bonus began on January 3, when the SciFi Channel began airing *Quantum Leap* at 10pm and 2am (ET), starting with the pilot and continuing through the first and second season. Ray Giacobelli of SciFi Channel says that in the first six days of telecasting, QL improved the channel's ratings by 50% in each time slot over the previous programming. With the advent of *Quantum Leap* airing on the SciFi Channel, QL was shown FOUR times a day nationally! Can anyone think of any other show with this distinction?

As of early February, *Quantum Leap* seemed to be doing well in the ratings on both USA network and the SciFi Channel, continuing in the same time slots through May —11:30am and 12 midnight on USA and 10pm and 2am on SciFi (all times ET). A special bonus on the SciFi channel was their second annual Pilot Playhouse on Feb. 12 and 13, 7pm, showing uncut pilots. The *Quantum Leap* pilot was shown, accompanied by a new interview with Don Bellisario. The week of March 21, QL was pre-empted for Mad Doctor Week, and April 18-22 it was again pre-empted for Big Bad Bugs week. SciFi was trying to get a puppet ant to host the latter movie theme week, but, said Ray Cannella of SciFi programming (with tongue firmly in cheek), "We're in negotiations with the ant but his schedule is very tight."

SciFi Channel planned a Final Curtain event on April 9, featuring the final episodes of *Bionic Woman*, *Beauty and the Beast*, *Quantum Leap*, and *The Prisoner*. The eps were to be uncut and commentary by host Lindsay Wagner was added. Ray Canella is always most generous with his time to give me the schedule and pre-emptions. Some sad news to report—USA replaced the 11:30am airing of *Quantum Leap* with *American Gladiators*, beginning June 27 and running through the summer. They feel AG will have a better ratings appeal to kids out of school for the summer. The midnight time continues unchanged.

Ray Canella says they really like QL at the channel, and want to keep it in a comfortable time slot. How nice it is to have all this *Quantum Leap* to watch, now that there's no original programming.

Putting the morning showing back on USA in the



fall is being discussed right now at the network, and I think it's important to write NOW and let the folks at USA know we'd like *Quantum Leap* to be on again both in the morning and the evening. If you're so motivated (and I hope you are), write to Robin Bennett, USA Network, 1230 Ave. of the Americas, New York, NY 10020. *MacGyver* disappeared completely at the last schedule change at USA, and I think it's very important that we let USA know we're still out there watching *Quantum Leap* so it doesn't disappear as well. Although they have been generally pleased with the ratings, I think they need to be reminded that there are lots of people watching the show.

### SCOTT'S MOVIES

It looks like Scott will be VERY busy in feature films for a while:

#### *Lord of Illusions*

The big news is that Scott is starting work on a feature film for MGM/UA called *Lord of Illusions*, written and directed by Clive Barker. No more details at the moment, but since Barker has done such things as *Hellraiser II* in the past, we maybe can assume this will be a film of the horror genre. Scott plays the lead character, Harry D'Amour. D'Amour has appeared in a whole series of books, so there's plenty of material for a series of movies if this one is successful. We hope to have more information for you in the next *Coming Attractions*.

#### *The Color of Night*

Last fall Scott completed shooting on a feature film with Bruce Willis, called *The Color of Night*. (NOTE: This is NOT the same movie as Willis' recent film *Striking Distance*.) One word of warning—Scott's character gets killed early in the film. Director Richard Rush took a rough cut of the film to Seattle for a sneak preview, and word is that it's been judged an "unusually intelligent and exciting thriller," with a possible breakthrough performance from Willis.

The feature film was once scheduled for release sometime in February, 1994, but has hit delays. After an announced release date of April 8, it was postponed to April 29, and then until summer. Apparently director Richard Rush was having problems with the rating system, since the film contains frontal nudity. Further, The MPAA has taken exception to the murder scene (and we know who that involves!). Rush was contractually obligated to bring the film in with at least an R rating, and that seemed to be difficult. He made cuts which, apparently, he felt were adequate and the production company didn't agree, so Rush took the film to the Directors' Guild of America for arbitration. They don't announce their decisions, but later a bit about *TCON* appeared in a Chicago paper, and on May 3 *Entertainment Tonight* mentioned a summer release date.

However, it now looks like *The Color of Night* might finally see the light of day. Alert Leapers have

spotted trailers on E! Entertainment channel, and other items publicizing the August 26 release date are appearing here and there. Scott does, indeed, have third billing in this film (up from an original fifth billing), and he appears twice in the E! trailer.

As of July, *The Color of Night* is still scheduled for release on August 26. However, it still doesn't have a rating, so that date might slip a bit. Something for us to look forward to!

#### *Dangerous Game / Rules of Obsession*

Immediately after shooting the fifth *Murphy Brown* episode on October 29, Scott began filming an independent film titled *Dangerous Game*, which he described on Prodigy as "a story of a man who falls for his best buddy's new girlfriend. It's a dark piece about relationships." The film was temporarily "untitled" at the time because Madonna's new film was re-titled *Dangerous Game*. Scott's film has since been re-titled *Rules of Obsession*. Producer for the film is Bruce Cohn Curtis. In the cast: John Getz, who plays Scott's character's best friend; Chelsea Field (*Harley Davidson and the Marlboro Man*) who plays the woman he falls for, and Sheila Kelly (*L.A. Law* and *Passion Fish*). *Rules of Obsession* has been bought by distributor Rysher Entertainment, and sold as part of a four-movie package at the American Film Market for foreign distribution. Countries in which the movie will be shown include Germany, Belgium, the Netherlands, Luxembourg, South Korea, Argentina, Chile, South Africa, and some Eastern European countries. No word yet on any American distribution. Reports are that Rysher Entertainment, the distributor that bought the film, is still editing and negotiating, and may wind up selling the film for a television showing. We'll let you know as soon as we know anything concrete. It would be nice to see Scott in another movie on the big screen. However, I'm now moving *Rules Of Obsession* into the tv column. [*Margaret did, but I didn't—KFB.*] The nice folks at Rysher Entertainment, which now owns the film, say it will "absolutely" be on tv if they can find a buyer in the U.S. They do, however, seem to having good luck in selling it as a feature film in foreign markets.

#### *Cats Don't Dance*

By mid-February, Scott was working on a new animated feature called *Cats Don't Dance*. Scott is the voice for the lead cat in this film about a cat who goes to Hollywood in 1939 and becomes a popular song and dance man. The movie is a satire that also deals with prejudice. Other actors lending voice talents to the film, scheduled for release in 1996, are Natalie Cole, Kathy Najimy, Ed Asner, Don Knotts, Hal Holbrook, and Ashley Peldon. In an unusual move for animated features, Gene Kelly will be choreographer for the film. Scott said at the Con that he's already recorded at least one song for the movie. Put this one in your 1996 calendar, and watch for updates. Scott also talked at length on *Arsenio* about the animated movie. Scott



brought a picture of his cat character, did some "cat" noises, and sang just a snippet of a song from the movie. As of July he's still working on this animated feature.

### Bridges

Scott reported on *Arsenio Hall* on May 23 that he's currently working with some friends on a film called *Bridges*, starring Jimmy Smits, Edward James Olmos and Esai Morales. The film is written by Anna Thomas and Gregory Nava, produced by Thomas and directed by Nava. He's since wrapped shooting on it. No release date scheduled yet for this film, formerly titled *Mi Familia*. But it already has a distributor (thank goodness), New Line, so hopefully we'll see this movie in the theaters soon.

### SCOTT ON MURPHY BROWN

As most of you know, Scott Bakula has landed on his feet after the *QL* cancellation with a recurring Special Guest Star role on *Murphy Brown*. He was originally only scheduled to do five episodes, but it was thought that he might be kept on if the response was good.

Scott taped his fifth and final (at the time) appearance on *Murphy Brown* on October 29. Air date for the episode, titled "Bah, Humboldt," was November 15. Scott said, while he was on-line on Prodigy, that the story is "that Peter, Murphy and Frank are all competing for awards." They get nominated, and Peter realizes that "he's starting to care too much about stuff like that, and that the real work is out in the field, so he leaves *FYI*. But the door is open to come back, of course."

After that episode, it was learned that Scott would be in a sixth episode of *Murphy Brown*, to be filmed in December. The sad news was that, according to Scott's publicist, Jay Schwartz, "That's it" for Scott in *Murphy Brown*. Scott's sixth appearance on *Murphy Brown* aired on January 10. Leapers unanimously liked the episode, and hoped for more. The episode seemed to leave the door open for follow-up shows, although none were planned at the time.

Later, however, the folks at *Murphy Brown* said they were "in negotiations" with Scott for a seventh episode. Everyone on both sides wanted a seventh appearance. The people at *MB* said they enjoy working with Scott, but it depended on whether it could be worked out with Scott's schedule. Soon it was learned that yes, there would be a seventh episode of *Murphy Brown* for Scott. He filmed the ep on March 4. Lucky Leapers who were at the filming said this was a good one—very hot—in which Scott gets to sing and dance. The episode, called "It's Just Like Riding a Bike," aired May 2. As most of you now know, it was terrific—well written by DeAnn Heline & Eileen Heisler, superbly directed by Lee Shallat, and, of course, brilliantly performed by Scott, Candice Bergen, and the cast of *MB*. Scott managed to be funny and romantic at the same time—and looked great! See the section about

IndyLeap for information about the black silk boxers he wears in the bedroom scene. I asked Jay D. Schwartz if there might be a possibility of Scott appearing on any episodes of *MB* next season, and he replied that they don't know.

Scott's last appearance on *Murphy Brown* this season, "It's Just Like Riding a Bike," scored well in the Nielson ratings. It ranked ninth overall, with a rating of 14.4 and a 22 share. It was the highest rated show of the night, and beat out the *Columbo* movie in its time slot. Every one of the episodes of *Murphy Brown* in which Scott appeared was ranked in the top 10. Unfortunately, Scott's popularity on *Murphy Brown* did not translate into an Emmy nomination for him this year.

Late word as of mid-July is YES—Scott has signed to do at least six more appearances on *Murphy Brown* next season. In the meantime, look for Scott in *Murphy Brown* re-runs this summer.

If you liked Scott as Peter Hunt this season on *Murphy Brown*, it would be a good idea to write or phone CBS and tell them so. Their address is:

CBS Television  
ATT: Jeff Sagansky  
7800 Beverly Blvd.  
Los Angeles, CA 90036  
Phone: 213-852-2345

### MORE SCOTT ON TV

#### *Healthy Challenge*

Scott filmed a spot for a nutrition special which aired on Lifetime cable network last October. In my local listings, the special, *Healthy Challenge*, was scheduled to air Saturday, October 16 at 2PM and 10PM, and on Tuesday, October 19 at 2PM and 8PM.

#### *Mercy Mission: Rescue of Flight 771*

Last fall Scott filmed an NBC-TV movie, *Mercy Mission: Rescue of Flight 771*, which aired December 13 at 9PM (ET). He plays a pilot in this movie with a holiday theme. Scott plays a crop duster pilot who gets in trouble when his compass malfunctions on a dangerous flight over the Pacific. Robert Loggia, as the pilot of a commercial flight, tries to save him. The movie is about the two men bonding over the airwaves. General consensus among Leapers and critics alike was that it was an excellent movie, well acted by Scott and Robert Loggia and nicely paced by director Roger Young. The film was 29th for the week, scoring a 12.2 in the ratings with a 19 share—a pretty good showing considering the competition of football, *Murphy Brown*, and *Northern Exposure* rated sixth, ninth, and twelfth, respectively.

#### *State of Terror*

Scott also began shooting an ABC-TV movie after finishing the film *Rules of Obsession*. *State of Terror*, co-starring Rosanna Arquette, is about a woman in the witness protection program and the man who takes care of her. According to an article in the *Daily News*, Scott plays two roles. Scott was winding up shooting on the



ABC-TV movie shortly before QuantumCon 94, and, according to Jay D. Schwartz, Scott was considering offers for after completion of this film. Scott said at the Con that if it comes out well (and he thought it would) be aired during May sweeps. It was tentatively scheduled to air on Monday, May 16. However, the movie was postponed almost at the last minute, and as of July, it hasn't yet been rescheduled. As in so many cases, the schedule changes daily, so I'll try to find out as much as I can and keep you informed. Jay D. Schwartz, Scott's publicist, has been very helpful with the information on this movie, first giving us the tentative date, and then warning us that it had been postponed. I'm sure he'll let us know when it has a new air date. Thanks, Jay!

#### *Dream On*

Scott recently appeared in the premiere of *Dream On*, the half-hour sitcom on HBO. The season-opening two-parter, in which Scott was a special guest star, aired on June 22 and 29. Leapers who regularly watch the show report it was on a par with the best of that series. Scott was hilarious, and it certainly was a different character from Sam Beckett!

#### *Arsenio Hall Show*

If any of you saw Scott on Arsenio Hall's show May 23, you heard him say he's currently working with some friends on a film called *Bridges*. Scott also talked about the animated movie *Cats Don't Dance*. See the Scott's Films section for details.

#### *Carol Burnett*

Scott taped the Carol Burnett CBS special "Carol, Men and Movies" on June 24. Carol Burnett was especially kind in giving a large number of VIP tickets for Leapers, and lucky Leapers who attended the taping said the show was terrific—lots of hilarious skits, and fantastic singing and dancing by Scott. The show also features Michael Jeter and Barry Bostwick. No air dates for either of these shows yet, but speculation is that they may be held for November sweeps.

#### *Scott and Warner Brothers*

Scott Bakula has signed a new, long-term deal with Warner Bros. Television. The agreement is for Scott to create, direct, produce and possibly star in series as well as other programming such as *Movies of the Week*, etc. This sounds like a wonderful opportunity for Scott to do all kinds of interesting things, both behind and in front of the camera. The deal is with Warner Bros. Television, but when I asked Jay Schwartz if Scott might also be doing some feature films for Warner, he said, "I don't know. We hope so." Something to look forward to, perhaps in both tv and films.

### DEAN'S MOVIES

#### *Chasers*

Dean Stockwell has been busy also. During the fall, along with some of his numerous television projects, he was shooting *Chasers*, in which Dean co-stars with his friend Dennis Hopper. Dean called *Chasers* "just a little something I did for Dennis." *Chasers* was

released in most theaters across the country by the end of April, and, unfortunately, had a short run. But the good news is that *Chasers* will be released on home video on August 10. Leapers who saw the film, which stars Tom Berenger (with Dean getting fifth billing), said it's an adequate comedy, with Dean in two scenes. But it was nice to see him 20 feet tall on the screen again.

#### *Easy Rider II*

Reports are that Dean is also going to be appearing in the upcoming sequel to *Easy Rider*, which is still in the planning stage.

### DEAN TV

#### *Ordinary Heroes*

Dean most recently wrapped shooting for an NBC-TV movie of the week called *Ordinary Heroes*. Watch future issues of *Coming Attractions* for details.

#### *The Langaliers*

Other tv projects for Dean include the next Stephen King mini-series *The Langaliers* (not sure of the spelling for this one). *The Langaliers* is a future project.

#### *Bonanza: The Return*

Hope everyone saw *Bonanza, The Return* on NBC November 28, in which Dean played the antagonist Augustus Brandenburg, the land baron who wanted to buy the Ponderosa. His character apparently died in the film, after saving the daughter of Little Joe Cartwright.

#### *In the Line of Duty: The Price of Vengeance*

Also on NBC-TV was another movie starring Dean, *In the Line of Duty: The Price of Vengeance*. It was almost like Dean Stockwell week on tv the week of January 23, with several Dean movies playing on cable, and two appearances on network tv. *The Price of Vengeance*, another in the *In The Line of Duty* series, aired Jan. 23, and was well-received. Dean was also a guest star on the January 28 episode of *Burke's Law*. (See below.)

If you're so inclined, write to NBC-TV, ATT: Don Ohlmeyer, 300 West Alameda Ave., Burbank, CA 91523 or call 1-818 840-4444 to let NBC know you liked the above two films.

#### *Vanishing Son II*

During the fall, Dean filmed *Vanishing Son II* in Virginia for ABC-TV. *Vanishing Son II* is part of the syndicated Universal's ActionPack "wheel," which also includes *Tekwar*, *Hercules*, *Bandit* and *Another Midnight Run*. ActionPack has been consistently scoring in the top 20 of the syndicated ratings. The premiere episode of *Vanishing Son*, which is four episodes long, was aired from about March 4-12 on various stations, one of which is WGN, the superstation out of Chicago. *Vanishing Son II*, the second part of the *Vanishing Son* cycle in which Dean appears, was originally scheduled for airing sometime the week of March 21, but has been re-scheduled for a satellite feed of July 11, with the movie airing sometime in the week after the feed. Check your local listing for the time period



when the ActionPack airs in your area, and look for *Vanishing Son*, part 2. That will be Dean's ep. [Editor's note: This just aired in the past week or two here in Tucson, but I imagine it will be rerun eventually. —KFB]

An interesting sidelight to *Vanishing Son II*—the first part, shown back in February, was one of the two highest rated parts of the ActionPack, and Universal has ordered 13 more episodes. No word on whether Dean will be in any of them.

#### **Burke's Law**

Dean was a guest star on the January 28 episode of *Burke's Law*, and Leapers reported spotting both a bit of Al and some of Tony the Tiger (from *Married to the Mob*) in Dean's performance.

#### **Snowy River: The McGregor Saga**

Five episodes of *Snowy River: The McGregor Saga* began airing April 16 on the Family Channel. This is the project Dean was working on in Australia, and he appears in two of the episodes as a "mysterious blind piano tuner." His eps aired on May 7 and 14 and repeated on May 8 and 15, with the Saturday eps being shown at 6PM and the Sunday eps at 9PM (EDT). Dean made only a brief appearance in the first ep, but the story line revolved around his character in the second ep.

#### **Lois And Clark**

Dean was on the February 27 episode of *Lois And Clark*. Watch for it in reruns.

#### **Ripley's Believe It or Not**

During the spring, Dean completed a stint hosting several segments of *Ripley's Believe It Or Not*, which was taped as a possible series. He's completed all work on *Ripley's*, but I haven't been able to track down a network or air date.

### **PROJECT QUANTUM LEAP NEWS**

After over three years with no dues increase, inflation has finally hit Project Quantum Leap. Effective immediately, new memberships are \$17. This will get the new member three issues of *The Observer*, buttons, bumper stickers, and assorted goodies. Renewals are \$5 per issue, with a recommended minimum of three issues for renewal. There's still lots of *Quantum Leap* news, and news about Scott and Dean and their careers. New members are joining every day and the Club plans to keep going as long as people are interested.

After years of taking care of all the club business, Karen Blocher and Teresa Murray have passed on some of the responsibilities to me. Karen remains Project Chairman and will continue to publish *The Observer*. From now on, I'll be processing the new memberships (which come in at the rate of nearly one a day) and sending out the buttons, stickers, pictures and membership passes to new members. Karen and Teresa will send out all the back and current issues of *The Observer* from Tucson. The club continues to grow, and I'm glad of the opportunity to take some of the burden off Karen

and Teresa. One further note: I received a membership application from Bahrain in June. *Quantum Leap* is truly international!

### **THIS 'N' THAT**

Lee Shallat, who directed most of the episodes in the last half of *Murphy Brown*'s season (including "The Thrill of the Hunt" and "It's Just Like Riding A Bike") has been nominated for an Emmy for directing in the Children's *CBS Schoolbreak Special* "Other Mothers." Bruce Cohn Curtis, who produced *Rules of Obsession*, has been signed by Rysher Entertainment to produce three more movies. This continues his previous association with Rysher. Richard Herd ("Future Boy," "Mirror Image"), is shooting the feature film *The Secretary*, which also stars Mel Harris, Barry Bostwick and Sheila Kelley, among others.

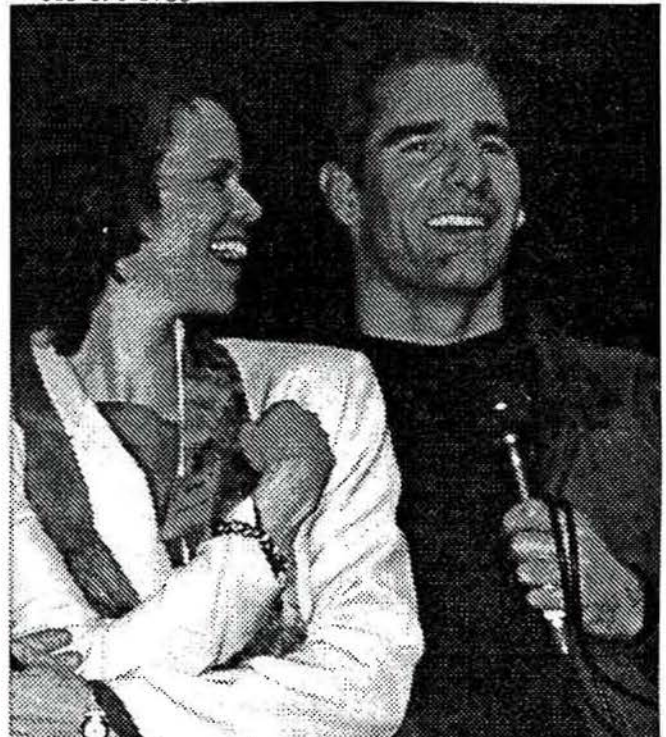
As you can see, although *Quantum Leap* is no longer in first-run production, there is still a LOT going on. Thanks to Scott Bakula, Mark Banning, David Bassom, Karen Funk Blocher, Terri Bridge, Ginjer Buchanan, Ray Cannella, Sean Derosé, Linnea Fairbanks, Lisa Fleury, Evan Fong, J.B. Garner, Ray Giacobelli, Sue Hanna, Ashley McConnell, Robert McGarity, Adina Ringler, Vicki Robinson, Jay D. Schwartz, and all the wonderful Leapers who contributed information to this newsletter.

**KEEP ON LEAPIN'**

Margaret Colchin

National Project Observer

615-690-8780



Deborah Pratt and Scott Bakula at QuantumCon '94. Photo by Karen Hurst.



A LEAP WRITER -- ALMOST

By Marla J. Hayes

I'm a Bellisarian, a fan of Don Bellisario's work: first *Magnum P.I.*, then *Quantum Leap*.

For a couple of years I simply watched *QL*. I dreamed myself into leap plots of my own devising. The natural progression was to write my plot ideas down. I had written a spec script for *Star Trek: The Next Generation* which I was about to shop around to agents. So why not write a *QL* spec script while doing my agent shopping by mail?

Using the annual agency review issue of *Hollywood Scriptwriter*, I picked out five agents that were accepting episodic scripts. Easy enough, but I needed to write a query letter that would show these agents I was serious about my writing, and talented. I wrote a query letter like a script. And it worked. I nabbed an agent.

Now, back to the leap. Before, during and even after the writing of my script, I taped episodes of *QL* and studied the plot development in each act. I learned the little character quirks given Sam and Al, so I wouldn't duplicate them unless I wanted to incorporate a few in my script. I ordered a copy of an already produced script and studied the format, the technique. I made a list of the occupations, the people Sam had leaped into. Next, I let my imagination fly free and created a list of the situations I wanted to see Sam and Al involved in.

The actual writing was hard work, but the trick for me was to think visually. I had to see the whole episode as I wrote it. "See" it in my head as if I had a tv screen in my mind's eye, tuned in to NBC, Tuesday night at 8:00 PM.

I wrote one, two, three, four *QL* scripts. My agent read them, found them representable and submitted them to Belisarius Productions for production consideration.

At the second annual convention, I fanned over Chas. Floyd Johnson. I braved my way to Deborah Pratt and talked scripts. Translation: I made a contact.

After traveling home to North Bay, Ontario, Canada, I wrote a fifth *QL* script. Unfortunately, my agent wasn't able to submit that one. Cancellation had hit.

The agent has received my scripts back from Belisarius productions, but I don't feel like they're "dead in the water" Rumors tell me *Quantum Leap* is being considered for a mid-season replacement on NBC. [But it didn't happen, unfortunately.—KFB]

The whole almost-a-writer episode has been an experience. Frustrating, yes. Depressing, no. A learning experience. I learned I am a writer, a leaper. And the two don't have to be separate.

Keep the Leap!

Stockwell's Soapbox  
CAN ORANGE JUICE AFFECT THE  
OZONE?

by Nancy Henderson

Last issue I left you with this burning question. I hope none of you swore off the nectar until my return. There is nothing intrinsic in orange juice that would harm the ozone, but a certain brand may have more influence than you think!

One of the major producers of chemicals containing CFCs is DuPont. Although there are viable replacements for many of these chemicals, this company has yet to switch over to them. How can we, the general public, show our dissatisfaction with this? We can choose not to financially support the companies that continue non environmental actions.

The Seagram's company is a major shareholder in DuPont. They have enough stock to be in a decision making position. Seagram's also put out many products for public consumption, one of which is Tropicana orange juice. There is a grassroots boycott going on in this country of this orange juice. By joining the boycott and writing a simple letter stating that you are no longer buying this orange juice, because you support environmental concerns, you are making a statement. Your voice is joining with other small voices to yield a great sound, and letting corporate America know that you do care about what they are doing to the planet.

But it need not stop there. Other companies are taking advantage of the earth in other ways. A short thoughtful letter can make a difference. The pen is indeed mightier than the sword. And while you're writing don't forget those companies that are doing what they can to help the environment. They need to be encouraged to continue! Finally, if you can back up your opinion with your consumer dollar, they will carry more weight. To many of these companies the bottom line is money.

Speak up for what you believe in. Your voice will be heard! Next issue...

Good things come in small packaging.



Left: Scott Bakula and Dean Cain Stockwell at *QuantumCon '94*. Photo by Karen Hurst.



## AN EVENING WITH SCOTT BAKULA by Martha Peplinski

Little did I dream four and a half years ago when I first discovered a wonderful series called *Quantum Leap*, that I would be sitting at a dinner table with Scott Bakula. Yet on October 2nd 1993, at the awards banquet hosted by Viewers for Quality Television, that's exactly where I was. Not only was I at a dinner table with Scott and his wife Krista, I was seated second next to him. My friend, Karen Scheffler, who was selected to escort Scott and Krista to the table, was seated next to him.

The evening started with a near disaster. Karen was also the hostess for the table, which meant if Scott or Krista wanted anything special, she would get it for them. The dinner had just begun when Karen started to get something for Krista. As I passed the plate and container of salad dressing to Scott, the plate wobbled, nearly spilling the salad dressing on my friend. Fortunately for me (and Karen), that did not happen, but oh, boy, what a way to start the evening! I said to Scott that it figured something like that would happen. Scott mentioned something about the full moon and then things went on smoothly. I managed to pass him the bread and butter without further mishap.

Someone asked Scott about the situation with the Weldon dump site. He told us that while his community was successful in stopping it, the fight was far from over. There is still a "back door" chance that this could happen. Everyone was keeping an eye on the situation. He was pleased that his daughter had the chance to see government in action and that the system does work.

We discussed upcoming events in his career. Scott talked about his tv movie *Mercy Mission* and the movie with Bruce Willis. In connection with the Bruce Willis movie, Scott told us it took four days to film his death scene. He said it was weird for him since he'd never died before on film. I asked him if the death was gruesome. He said yes, but didn't elaborate on it. While it's been reported that the release date is sometime in February, it will probably be delayed due to some late filming.

When I mentioned I was from Milwaukee, Wisconsin, Krista said she had spent some time in Kenosha and Milwaukee. She talked about a Serbian restaurant she used to go to. I later found out the restaurant no longer exists. She reminisced about working in a tent theater and staying in a hotel with Murphy beds. The tent theater was the Melody Top. Unfortunately, I had to tell her that theater is no longer in existence.

Another happy moment for me was when I got the chance to tell Scott that I had won an autographed football helmet from his movie *Necessary Roughness*. He said it was nice to meet someone who actually got one since they had signed so many of those helmets. I also mentioned that I had the holster from "The Last

Gunfighter." Scott explained the reason for the holster being custom made was that the period gun used had a longer than usual barrel. The holster had to be made to fit the gun.

Everyone at the table had been at the filming of *Murphy Brown* on Friday night. Talk about luck, Scott happened to be guest starring in that episode. At the end of the episode Scott eats a Jelly roll and Candice pushes it in his face. So as a joke and to celebrate Scott's birthday, we got him a jelly roll. Krista noticed we were up to something, because I caught her laughing at us as Karen and I were preparing to present it to him. We put a couple of candles on it, lit them and gave it to Scott. Karen told him in honor of his birthday, we at the table wanted to give him something special. I told him we promised not to smooch it in his face! He laughed and blew out the candles. However when asked if he liked jelly rolls, he told us most emphatically that he did not! Then he disclosed that at the beginning of the week, Candice hadn't been comfortable about having that scene in the episode. She wasn't sure it would work, but Scott had talked her and he said she'd warmed up to the idea with great enthusiasm when it came time to film it!

During the awards ceremony, I banged my elbow on the table after replacing a water glass. My friend reacted and as I turned to her, I caught Scott shaking his finger at me. I'm usually not clumsy—really!

It was fun listening to Scott's reactions to the comedy clips shown for the actors winning the comedy awards. He particularly enjoyed the clips from *Seinfeld*.

When the awards were handed out, Dorothy Swanson asked for help removing the lectern from the stage so a group picture of all the winners could be taken. Everyone started to laugh and turned to Scott as he had done this for the last three years. Once again, he rose to the occasion and helped move the lectern out of the way.

After the group picture, quite a few people gathered around Scott's table. He was very gracious, accommodating everyone requests for pictures and autographs. I joked with him that I wouldn't even touch his award for fear of dropping it. He said everyone should touch his award, then picked it up and placed it in my hands. I can tell you, that award is very heavy! No, I didn't drop it.

A lot of people, myself included, brought gifts to Scott for his birthday. He was very touched by this.

It came time to call it a night. Karen was to escort him and Krista out to their car. Happily for me, Scott had received so many gifts that he needed another person to help out. I was in the right place at the right time. I also got to escort them out to their car! There was still another surprise left in the evening. When the valet brought up their car, I blurted out, "My God, I have the same type of car!" Krista then said, "Yeah, but I bet it doesn't have a child seat and toy truck in it."

Scott placed his gifts in the car, turned and hugged



me and Karen. We said good night and good bye.

As I said at the beginning of this article, I could not have dreamed four and a half years ago that I would have the opportunity to meet Scott and Krista. This was a very special evening for me, foibles and all. I will remember this for a long, long time.

*Below: Martha Peplinski with Scott Bakula, VQT Awards Banquet 1993. Photo credit unknown.*



## Letter from a Leaper

To Whom It May Concern,

First I would like to thank you for putting out a newsletter dedicated to my absolute favorite show. I think NBC has rocks in their head to remove it. But, hey, it got jumped around so much no one knew when to watch it.

I am sort of a "leaper convert," in that last summer, when I was bored and flipping through the channels, I saw a guy walking through a wall and decided to watch and see why. Now I am a dedicated leaper, and have seen all but six *Quantums*, memorized the ones I have seen, etc., etc.

I worked on Universal for four of *Quantum's* five seasons. In this time I got to know Rick Okie and Robin Jill Bernheim (producers of the show), Don Bellisario, Deborah Pratt, and Scott and Dean. When I found I loved the show they were helpful in telling me about the convention, comic books and getting me numerous scripts. Rick even offered me a job in the bigamist episode ["A Tale of Two Sweeties"], but I couldn't get released from my own show *Major Dad* to be on it.

The reason I am writing in, however, is not to brag; it is to tell you how kind and loving these people are. They care about their fans and about the show. I want to relay the kindness they showed me to all of you, and if they are reading, thank them as well. I never really got a chance to since both *QL* and my show were canceled.

A Now Faithful Leaper,  
Nicole Dubuc

*[Note: Nicole was one of the stars of the series Major Dad.—KFB]*



## Interview: James Walters

December 1992

by Karen Funk Blocher  
and Teresa Murray

Transcribed by Teresa Murray

*James ("Jamie") Walters has three major claims to fame. To teenaged viewers of Melrose Place et al, he was one of the stars of the short-lived 1992 series The Heights. To radio listeners, he sang the lead vocal for the 1992 hit song "How Do You Talk to An Angel?" But to fans of Quantum Leap, he will always be "Bingo," The face of young Navy Ensign Albert Calaviccini in the episode "A Leap for Lisa." Unlike most "mirror shot" actors, James had a fairly substantial role, providing not just the occasional mirror image but also two scenes in the Waiting Room and which Bingo talks to his older self. We caught up with James at the height of his fame to date, when his song was still high on the charts. The venue was a World of Wheels car show in Tucson, and here's the interview, worked in between autograph sessions:*

Karen: Do you prefer being called James or Jamie?

James: James, usually. I grew up being called Jamie by my mother. So it stuck. A lot of people still call me Jamie, but my credits are usually as James.

Teresa: Because they have it both ways for *Quantum Leap*. On screen as James and in the *TV Guide* as Jamie.

Karen: How were you cast on *Quantum Leap*?

James: Basically like any other show. I got a call from my agent who said, "*Quantum Leap*'s looking for a young Dean Stockwell." They'd seen me in some other work and had thought I looked a lot like Dean when he was younger.

Teresa: Well, they're right.

James: Yeah. So they brought me in and I met with everybody on their end and I had a good reading and then I got a call. It was great. I love when things happen quickly. You know, you usually have to wait around for a week or two before you hear anything and I heard that afternoon when I got home. I went to the audition and by the time I got home there was a message on my machine, "Give me a call. They want you for this *Quantum Leap* thing."

Teresa: They probably knew right away.

James: Yeah. They showed me some pictures of Dean, too, some snapshots they had of when he was young and even I thought we looked alike.

Teresa: Had you ever seen him in anything when he was that age?

James: I'd seen him in a movie called *Green...* What was it?

Teresa: *The Boy With Green Hair*?

James: *The Boy With Green Hair*? Yeah, that was it.

Teresa: That was a few years before.

Karen: He was much younger in that one.

James: It was a great opportunity to get to meet him. And I had a great time on the show. I really enjoyed the show, because I think it's one of the few shows on television that they leave themselves open to really doing anything. And the concept of the show is one that they really can do anything they want. There's no boundaries to that show.

Teresa: Within budget.

James: Exactly, within their budget. But there's no boundaries in terms of plot and storyline.

Karen: The premise is less confined.

James: So it was a lot of fun.

Teresa: How does it compare to working on the show you do, *The Heights*?

James: Well, *The Heights* was more like a full time job for a while. It was like eight months, you know, everyday, 14 hours a day. Whereas *Quantum Leap* was really enjoyable, because it was just one episode where I just went in and was really able to get into it, just for that one week.

Karen: Did you develop a camaraderie with the cast of the series?

James: With my series, yeah. We spent a lot of time together and we shot the show up in Vancouver. None of us really knew anyone else up there, so we spent a lot of time together.

Karen: So it's been a pretty amazing year for you, huh?

James: Yeah, it's been a great year. It's been a really great year and the music side of *The Heights* has really taken off for me. I'm working on an album right now. I just signed to Atlantic Records to do solo albums. So I'm working on that and keeping busy.

Teresa: So you enjoyed the singing a lot?

James: Yeah, music has always been a big part of my life.

Karen: Did you know going into the series that that was part of it?

James: I knew it was about a band but I didn't think the music would be taken as seriously as it was taken. I thought that we would do a soundtrack for the show and that's all it would amount to, the soundtrack for the show and there'd be music in the show. Once I heard of the people that were involved in the music end of it, the producer and some of the other players that were going to be on the album, the credibility of these people was so great. You know, working with producer Steve Tyrel who's produced everybody from Elvis to Jimi Hendrix and Ray Charles and just great people for thirty years. And then some of the other musicians that played on it: Brandon Marsalis and Dave Koz, Billy Preston.

Karen: Really?

James: Yeah, a lot of great people. You know, it was unavoidable.

Teresa: Billy Preston is on this single?

James: He's not on that single. He's on another song on the album.

Karen: That's sounds a lot like the background of the



Monkees.

James: Yeah, yeah.

Teresa: That's what Tracy said before we came over, "Tell him it's just like the Monkees." I hope it's better than that for you.

Karen: Had anyone ever mentioned to you the resemblance to Dean Stockwell before this?

James: No, usually I got the old James Dean thing.

Teresa: Dean got that too when he was your age.

Karen: In fact they wanted him to play James Dean in a movie after his death and he wouldn't do it.

James: Yeah, they've asked me to do that, too, and I wouldn't do it either.

Teresa: For the same reasons?

James: I just don't think, you know, anybody... I'm not into playing other people on film that aren't around anymore. I think it's hard to capture the spirit of somebody like James Dean. It's really hard to pull off. And I wouldn't want to put myself in that position of having to try.

Karen: Let's take it back: how did you get into acting?

James: I got into acting when I lived in New York City for about five years and really just sort of stumbled into acting. I was going to NYU and I started acting in friends of mines' plays and student films and found that I really enjoyed it. So I started studying privately with an acting coach there and then I started going in on auditions. I first started doing commercials. I did a Levi's ad campaign. That was the first thing I did. Then I did a movie with Colleen Dewhurst, Talia Shire and Roger Moore, called *Bed and Breakfast*. Then I did a movie called *Shout* with John Travolta and that brought me out to Los Angeles and then I did *Quantum Leap* and *The Young Riders* and, most recently, *The Heights*. That's basically my resume right there. I did a little part in *Singles* and that movie got so cut up that my part ended up on the floor.

Karen: Well, that's happened to Scott too. So when was all this when you first started in New York?

James: I was about 19 and I'm 23 now. So it was about four years ago.

Teresa: Not a meteoric rise, but pretty fast.

James: Yeah, it's been pretty good, a pretty good rise.

Karen: So you're going to be doing albums. Do you have any other immediate plans?

James: I'm going to Europe to do a tour for music in January for about the last two weeks in January and a week in February. So about three weeks I'll be over there in Germany and France, Italy, Spain and England.

Teresa: Doing appearances or concerts?

James: Doing appearances and doing...like I did *Arsenio* here, where I played with his band and I'm gonna do stuff like that for their similar shows over there.

Karen: Do you think your career's going to be swinging more into music?

James: I think over the next couple of months it'll be a lot more concentrated on the music end of it, just be-

cause that's really what's going on right now. The movie business is kind of slow between Thanksgiving and right now. It's just starting to pick up again so hopefully I'll be getting some good scripts and find something fun to do.

Karen: Did you get a lot of recognition from the *Quantum Leap* appearance?

James: Yeah, because it's run a couple of times since the original and a lot of people still come up and say, "Hey I saw you on *Quantum Leap*." It's cool. It was a cool part. I liked it.

Karen: How did they handle the business of Dean looping your lines? Did you actually say them and then they....

James: Yeah, that wasn't decided until afterwards. Originally they were just going to leave it as my voice. And it was actually Dean's idea, I think, that he thought it would come off.

Teresa: Then I won't tell him that I thought it was a mistake.

James: Yeah, I thought it was a mistake, too. I thought it was a big mistake and I was kind of upset because I spent a lot of time working on the dialogue, getting it so that it kind of sounded like Dean.

Teresa: Well, I think your voice sounds more like Dean's younger days than his does now.

James: Yeah, and it looks funny to have a young guy with Dean's voice.

Karen: That gravely voice from thirty years of smoking.

James: Yeah, yeah.

Teresa: But they did it so....

James: Yeah, what are you gonna do?

Karen: Was the mirror shot fun to do?

James: Yeah, it was fun. I never really had to do sort of trick photography shots like that before. It was cool. I had a good time.

Karen: How was it set up? How did you do it?

James: Really pretty simply. The mirror was here and they would just sort of have the camera coming over Scott's shoulder. I would stand so the camera couldn't see me, but it would see my reflection in the mirror. And then Scott and I had to work out all the movements that we were going to do perfectly. Like, you know, when we had to brush the teeth, when we were going to say the line and when we were going to look that way and that way, so that his head moving would match my image on the mirror. That was kind of tricky, but we pulled it off.

Karen: Could you see what each other was doing?

James: He could see what I was doing sort of, but he couldn't see the front of my face and I couldn't see him at all really.

Teresa: It still works. But, of course, they do it all the time, so they'd know how.

James: Yeah.

Teresa: Did they invite you back to do any more or say they might?

James: Yeah, yeah. They wanted to and we'll just see if



a script comes up where I could. I'd have to play Dean again as a young man so they'd have to write that in again.

Karen: But you'd be interested?

James: Oh yeah. I enjoyed it.

Karen: That's all our questions.

James: All right.

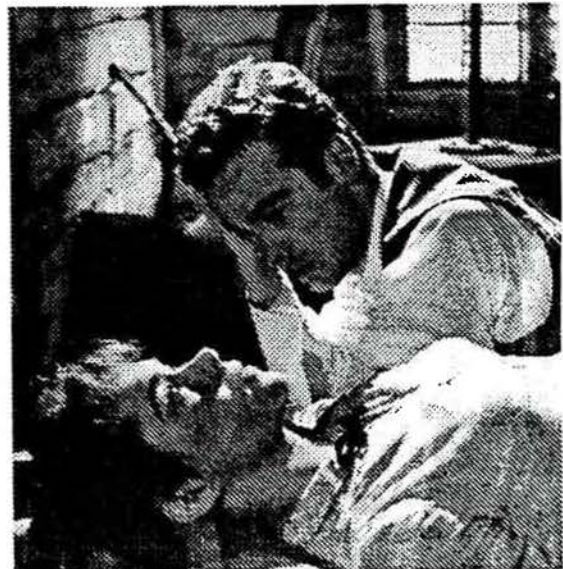
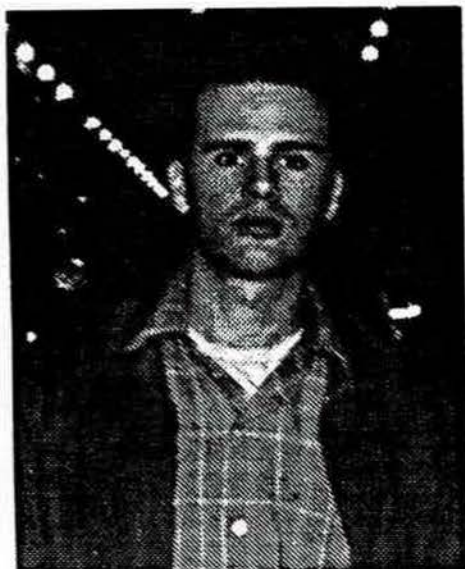
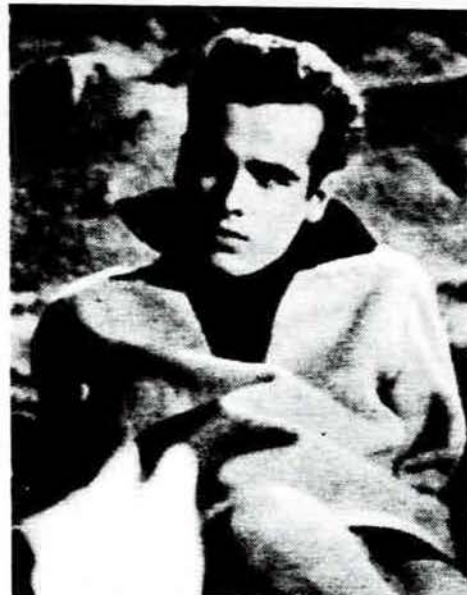
Teresa: Thank you so much.

James: No problem. It was nice meeting you guys.

Good Luck with everything.

[Late bulletin: James Walters recently played the son of Dean Stockwell's character in *Vanishing Son II*.]

Three of the pictures on this page are of Dean Stockwell, the other two of James Walters. Can you tell which is which? Answers on page 40.





## Interview: Deborah Pratt

February 11, 1993

Interviewed by Karen Funk Blocher,  
Teresa Murray  
and Tracy Ann Murray  
Transcribed by Carlotta Barnes,  
Margaret Colchin  
and Karen Funk Blocher

[This interview took place just before the Second Annual Quantum Leap Convention in 1993, a few months before the show was canceled. See The Observer 7/8 for a biographical sketch of Deborah Pratt, to which she alludes below.—KFB]

Karen: Did you initially always want to be an actress and then move into writing from there, or did you have both in mind all along?

Deborah: Actually I was a songwriter/singer...

Karen: Oh really?

Deborah: When I started out, then I came out here and toured with a couple of different companies and Dean Martin's Goldiggers. That's what brought me out here.

Karen: Oh, wow.

Deborah: And then I started songwriting...

Tracy: Do you mind if I take pictures?

Deborah: Oh no! You're kidding. [half kidding] No pictures.

Tracy: Just two?

Deborah: Yeah [go ahead]. I thought about wearing makeup. My son Nicholas is down with the flu so I was up all night with a 1 1/2 year old and I feel like I look it.

Teresa: No, you don't. You absolutely do not.

Karen: Is he feeling better?

Deborah: He's still feeling kind of crummy. But luckily they're resilient and they get over it really quick.

Anyway, so I came out here and I started writing songs and wrote with a man named Lonnie Jordan. He was keyboard player for War. Remember War?

Karen: Yeah.

Deborah: And we did two albums. Myself, another girl who was in the group with me and Lonnie, did *Soul Train* and all that good stuff. But I just never liked the music business. I loved writing music, making music and doing stuff like that but I just didn't like the music industry and the people that were around.

And I kept getting jobs as an actress and always wanted to act and really loved it but this is a tough town. And I did a pilot for NBC and I did a pilot for ABC. I think I did a pilot for every major network that almost made it but didn't. You know it was one of those things.

Teresa: Was one of these...

Teresa and Karen: ...*Katmandu*?

Deborah: *Katmandu*. That's right

Teresa: What was your role you played?

Karen: What was this about?

Deborah: I had done a guest star on *Happy Days* and they got such incredible letters and response from fans for the character that Garry Marshall tried to create a show and it was right at the time when *Mork and Mindy* had spun off and, uh, what was the sister show? *Laverne and Shirley* had spun off. And Henry Winkler finally just said no more spinoffs and put his foot down. Henry Winkler, who by the way is one of the nicest people you've ever wanted to meet if you haven't met him.

So they tried to reconstruct the pilot without *Happy Days* and they were trying to do it for the fall and they did it too fast, and it just wasn't good or right. And so I started writing because I realized if I could write I could have done something in this situation. And that took me to Columbia and I worked at Columbia as a writer and at the same time I worked as an actress.

I did a lot of comedy. I was a reoccur on a series called *Gimme a Break* for awhile and they wanted me to come back as a regular at the same time I got *Airwolf*. And I thought, hmm, do I want to do comedy or do I want to do drama? I really liked the idea of *Airwolf* and the character was such a positive character, Morella was such a great positive image for young girls. And I liked the fact she was smart and she was funny and all that other stuff.

Then I wrote an *Airwolf* which you guys have there. And then I got a job on *Magnum* as TC's girlfriend, and then I said, "I want to write a *Magnum*." [Laughter]

Tracy: Did you write one?

Deborah: I did. I wrote two *Magnums*.

Tracy: Which ones?

Deborah: I wrote one called "Little Games" where—God, it'll be years before I can stop saying "Sam leaps in" [laughter]—where it opens with Tom on a computer and he crashes the computer playing games and at the same time he crashes, he crashes the entire security system of the estate. And the next day, or two days later, there's a huge jewelry competition that's coming to the estate to happen.

Teresa: I remember this one.

Deborah: And what happens is a girl comes on and says "Well, you can't have it. You don't have the proper security," and he's got to win her trust back and at the same time we find out that she's the daughter of a big jewelry thief and she's studying up to rob everything and...

Karen: Oh, I saw that one! [laughter] That was the one I've seen!

Teresa: 'Cause she hasn't hardly seen any of *Magnum*.

Deborah: And then the other one I wrote was when Tom discovered he had a daughter.

Teresa: Mmm-hmm. Lily.

Tracy: That was very good.

Deborah: Lily, that's right. And I tried to talk Selleck into having her be a regular on the show, and make him a single parent.



Teresa: They did that at the end, though, right?

Deborah: Well, the very end. They brought Lilly back for the final episode. But I wanted Tom to be a single dad and deal with that. And Tom went "Oh no, no, that's not Magnum, that's not Magnum." And then two years later he did *Three Men and a Baby*. He should have listened to me.

Teresa: A big success.

Deborah: Yes, it was. And he's good at that kind of stuff.

Then Don and I were together and we were working and I worked on several of the projects that he had. And then *Quantum Leap* came up and I was a sci-fi nut, and so it was a real natural for me to write on this show. And I just loved it. It was real easy for me to write, only because I'm the kind of writer that has to say something when I write. You can't just write for pure entertainment. I feel that television is such an important medium and it's so unused, and that if you write to really touch people, either in their heart or in their mind, then you're utilizing the medium. You teach them something; you teach them about their own emotions, you teach them about their own morals, and at the same time letting them have some fun with what you're doing. And that's it.

I tried acting on *Quantum*, and it was so hard! 'Cause you'd get ready to go on to do a take, and all of a sudden the network would be calling, saying, "Well, what about the notes for this next script?"

And I'm going "Wait a minute! I have a dramatic take here. Let me call you back!" [laughter] So I have a great respect for the people like Goldie Hawn and Barbra Streisand, and people that do it all. And I bet it's got to be easier in the movies, because you can just kind of say okay now, first I'm the producer, and then I'm going to turn that off I'm not going to be the producer, and now I'm the actress, and then you do all the acting and then you come back and be the producer again. But to do it at the same time is a killer.

Tracy: It must be tough to direct yourself.

Deborah: Yeah. Although Debbie Allen directed herself in one of our episodes and she's real natural at it. I mean, she starts rolling that camera and we have the pictures. The hard part is getting her to say "cut" from the other side because she's so lost into the scene.

Teresa: But she did that a lot on *Fame*. She directed quite a few of them.

Deborah: Yes, she did. She's very talented. She's very talented and very nice.

Karen: Had you ever worked with her before?

Deborah: Um, no we had never worked together. We used to go up all the time for parts...

Karen: Oh.

Teresa: Against each other?

Deborah: Against each other on Broadway, and things [like that]. The first time I ever saw her was at A *Chorus Line* audition. She's an incredible dancer and I'm a singer, so I made it through the dance auditions,

and I was going "Just let me sing. Just let me sing." [laughter] So they were ready to make the very last cut. She made the last cut.

Karen: Did you do any Broadway, then?

Deborah: I didn't. Only because every time I got to New York, and would audition for a Broadway show, I'd get a pilot back in California. And I love television and films so much that this is what I knew I wanted to do. [Phone rings] And um—excuse me. So I always came back.

[Picks up phone]. Hello. Ask him if I can call him back in not too very long. Thanks. [hangs up] Michael Zinberg.

Teresa: I hope we're not delaying something important.

Deborah: [Laughs] I don't know. Now I'm having a great time taking *Quantum Leap*, as far as I'm concerned, to the next level, which is the convention, merchandising and marketing, books, movies....

Teresa: We can't wait. [laughter]

Deborah: We're working on it. It's kind of like pulling teeth, though.

Karen: We felt like shouting at the music building when we went by... "We want the album!"

Deborah: Oh, actually, the album is in talks.

Teresa: All right!

Karen: Oh, really? Finally!

Deborah: Yeah, it's one of the things I want to talk about at the convention a little bit. Ray Bunch has found a record company. I hope he mentions it, because he has a segment on Saturday. He's found a record company that wants to take some of the pieces from the show, and they want to do, like *Rock the Redhead* or one of the songs from "Glitter Rock" and write more lyrics to it and just put together an album of music from the show.

Teresa: Would that include the gospel song from "Pool Hall Blues?" Wasn't that yours?

Deborah: That's one of the ones they talked about as well. Yeah, it was a pretty song that Ray, no, Mike Post wrote.

Karen: Oh! Oh, okay.

Deborah: Mike Post wrote that.

Teresa: I think that was very nice.

Deborah: Yeah, it was nice. We're working on the record, and hopefully if legal gets out of the way, it'll get done. We're working on packaging and coordinating tape sales.

Karen: Uh, huh. And the videos?

Deborah: The videos. So some of the categories are, all the shows where Sam's a woman, all the shows from 1950, all the shows where he's...

Teresa: Well, that'll be a big tape.

Deborah: Well, you could get like books of shows.

Karen: Oh I see.

Deborah: And get a better price out of it. So they're trying to do all that. I think it has, it ties into some syndication, and... It's all legal. It's the legal....

Tracy: *Star Trek* does that with all their stuff.



Deborah: Mm-hmm, but I think because they have been off-air for such a long period of time, they can do it, because we're in current—

Tracy: Well, *Next Generation's* out on home videos, too.

Deborah: But they were smart. They knew what they were getting. [laughter] They set it up differently than Universal. Universal's tough. In a sense.

Teresa: Is it just all the red tape to go through?

Deborah: Yeah.

Karen: Is it that it's hard to get them to commit money to a project?

Deborah: Yeah. They come from a very old school that only movie marketing makes money, and it's not true.

Teresa: Well, then why have television?

Deborah: Marketing. Television is very, very lucrative for them, but the marketing of it you don't see them do a lot on. I mean, a perfect example of a show that was very well-marketed is *A-Team*. That was a show that was just right, it got with the right people. Cannell, because he only had a partial deal with Universal, could go out and make a separate deal for the toys and things like that. I'm sure Spielberg's new series, the undersea one...what's it called? Tommy Thompson, we lost Tommy Thompson to it.

Karen: Oh really? Ohh.

Deborah: Yes, Tommy's executive producer on it.

Karen: Oh wow.

Teresa: Good for him.

Deborah: Yeah.

Karen: Well, good for him, but—

Deborah: I know. I know, I know.

Karen: He's written some great scripts, including this season.

Teresa: I saw *half* of "Blood Moon!" [laughter] Right before we left.

Karen: Ah, we've got it in the room. Have you written any music for the show, or lyrics or anything?

Deborah: In "Shock Theater" I wrote the *Alphabet Rap*.

Tracy: Which Dean said he couldn't remember. [laughter]

Deborah: No. I said, "Dean, please." And I've written some songs that were not used, so eventually they will be. We'll figure some way else to get them in, as long as we get picked up, or do the movie. [Blue Moon of Kentucky can be heard from dailies room next door.]

Karen: Has that progressed at all or is that just an idea, movies?

Deborah: That has not progressed only in the sense that because we're still on television there's the reticence from the studio to say, "Well, if people have you on tv, then why would they want to go to a movie and pay seven-fifty?"

Karen: How's USA doing with it?

Deborah: Great!

Karen: Yeah?

Deborah: We're picking new demographics every

week. And we're on, goodness...

Karen: Seven times?

Teresa: Seven days a week.

Deborah: No, more than that. Like twenty-one times a week. We're on at four, at seven and at ten, five days a week. Well, fifteen times a week.

Teresa: Really? Not in Tucson.

Karen: Wow. That's different.

Teresa: Maybe, we'd get those, but we have different programming....

Karen: Or maybe we haven't looked at four.

Tracy: That's why we're getting so many new members, is the USA [Network].

Teresa: Yeah, I think so.

Deborah: I think so too. I think it hurts us on the network in the sense that in a lot of areas we come on at seven so the people don't tune in at eight because they've just seen us, so they tune in something else.

Karen: That isn't as bad as Arizona in the summer, when it's directly head to head.

Deborah: Oh is it really?

Karen: Yes.

Tracy: Because we're not on Daylight Savings Time.

Karen: And it is in San Francisco, I think, too.

Deborah: Oh, that's right....

Tracy: We watch the new ones, of course. [laughter]

Deborah: Un-clever programming by the—

Teresa: A lot of people, though, don't know to find it at its regular network timeslot, but they know where they can tune into it every single night on USA.

Deborah: You know, that's probably very true. I think we'll get a stronger audience from the USA airings. And, gosh, every now and then I look at those old shows, and they're just classics.

Karen: Uh huh.

Teresa: What did I say the other night?

Tracy: Especially the second season. [laughter]

Deborah: Is that your favorite season?

Teresa: Well....

Karen: I can't choose one.

Teresa: I think this one is.

Deborah: We did a lot this year..

Karen: I can't choose one. I finally managed to choose a favorite episode.

Deborah: Oh?

Karen: "Shock Theater."

Deborah: [Laughs] That was so good.

Teresa: Better say one of hers! Well, I'll have to say mine's still "Catch a Falling Star."

Deborah: Aww.

Teresa: Sorry.

Deborah: John Cullum, I think, is coming to the con.

Teresa: Oh, is he going to be there? Oh, great!

Karen: Wow, great.

Teresa: Oh, great, I didn't bring his picture this time either.

Karen: Oh, me neither. Oh well.

Teresa: We were down for the VQT convention when



he was here. But we forgot our pictures.

Deborah: He's a very nice man.

Teresa: Oh, that's right; I gave you that bumper sticker [at VQT].

Deborah: Now, we've got some good people that they're coming for the con. I don't know if you got to see a breakdown of everything that's going on.

Teresa: No, we'd like to.

Deborah: But there are a number of stars that are coming. I think....

Teresa: Is Richard Herd going to be there again this year?

Deborah: I think Richard is coming on Saturday. He's not going to come for the stars' question section. But Neil Patrick Harris who did an episode is coming. Gosh, who else?

Tracy: Dennis Wolfberg?

Deborah: Dennis Wolfberg will be there. And then we have a number of actors. We have what's called the episode booth, so that you can come and meet the stars from your favorite episodes. There's going to be a list of when that episode will show on Saturday or Sunday and while it's playing, you can go up and meet some of the stars from the show.

Teresa/Karen: Oh my goodness! Wow! Okay.

Tracy: Great idea!

Deborah: Yeah, it is a good idea.

Karen: How are we gonna stay chained to the table this weekend? [laughter]

Tracy: Last time we asked for volunteers so that nobody is completely [stuck].

Karen: Yeah, last year they spent almost the whole program sitting outside at the Project Quantum Leap table.

Deborah: Oh really?

Tracy: We missed everything last year!

Karen: We closed it for Don, Scott and Dean, but other than that so we're trying to get volunteers so that nobody is completely....

Deborah: That's a good idea. That's a really good idea.

Karen: And we will close down for all the really major events.

Deborah: The fashion show should be really funny. The costume show.

Karen: Is Jean-Pierre [Dorleac] going to come back or is he off shooting a movie or...?

Deborah: He's off shooting Ron Underwood's movie. What's it called? I forgot what it's called with Michael Watkins. [Heart and Souls]

Karen: Oh.

Deborah: So they're off together shooting a feature.

Karen: That's why I haven't seen *him* [Watkins] in the credits recently. Okay.

Deborah: I miss them both. We were such a family. Now, Chris and Paul are gone and now Tommy is gone and the show's got to grow at this point if we get picked up again, knock on wood. I think you have to put new

blood into it, to let it change, to let it evolve, to let the characters take the next step...The network is....

Tracy: There are a lot of shows that don't do well their last seasons because they don't do that.. They just go on doing the same things.

Karen: But other shows get wilder and wilder, like—

Tracy: *Magnum*. [laughter]

Karen: —*Moonlighting*.

Deborah: Yeah. Yeah. But they weren't on long enough to even be caricatures of themselves.

Karen: Well how can you caricature a farce that's already a caricature?

Deborah: I guess that's true.

Teresa: I think you're doing a fantastic job going to the next step so far this season. It's been very exciting.

Karen: There've been some great episodes. I love the "Dr. Ruth" episode.

Deborah: Wasn't that fun!

Karen: He was amazing! He was...!

Teresa: She means "He" with a capital H referring to Scott. [laughter]

Deborah: He really was funny. I walked out on the set when they were first doing it and he slipped into the accent and I went "Oh, Scott!"

And he said "I have to do this, I have to do this." And he looked at me and said "You started this." [There is a brief interruption.]

Karen: What's the title of the Elvis episode? Or does it have one yet?

Deborah: It's called "Memphis Melody" and Sam leaps into young Elvis. And everybody was so blown away. He came into the studio when we were doing all the prerecorded stuff. We did some live music but I wanted to pre-record this kind of stuff just because you have more control over it and Scott's real good at synching. And he came in and he started to sing and I just went "He sounds just like Elvis!" And he does the best impersonation.

Tracy: Did you write this one?

Deborah: No, Robin Bernheim wrote it.

Tracy: I think you found a real jewel in her. I love her humor.

Deborah: She has a funny sense of humor. And it takes a little bit to learn the show, but I think she's starting to understand how it works, what it's about. It takes about a season to learn to write *Quantum Leap*.

Teresa: About a season?

Deborah: Yeah. It takes about four or five shows to really be able to sit down and understand the characters, how they talk, and the relationship between Al and Sam. It's tough to write, but you know instantly if it's not working or that their energy isn't right. You really see it right away on the page. And it makes it hard for them although you think they're just being themselves, there's elements that the writing can stifle as opposed to, to help. But they're so great.

Karen: But if it's not working, do Scott and Dean tend to suggest ways to make the dialogue more like their



characters?

Deborah: Well hopefully we had it fixed before it gets to them on the set, but absolutely, they've called me down and said "We want to do more with this way," and we'll sit down. And then I think that's one of the most funs is to be on the set and rework a scene, to have it play out so that the relationship can have more fun. 'Cause they go, "Well, then you take this line and then you say this," and then they just go. They're a lot of fun. But I think that's one of the nice things about the team, that they pick up the phone and go, "Get down here!" We have a good time.

Karen: Is that fairly typical of lead actors? I mean, would Tom Selleck have said, "This isn't right for the character," or "This is..."—I mean, would it be that same relationship with the writers?

Deborah: I don't know if it would be the same relationship. I didn't have the opportunity with Tom to find that out. I think you get to a point after you've played a character for eight years the way he did that you feel you know the character and the difference is, you did not create that character as an actor. You stepped into it, a role that somebody else created and then you bring it to life. You bring elements of yourself, but the morals and the values and the attitudes come from the creator. I mean, if you know Bellisario, you know that there are elements that are very Sam Beckett and there are elements that are very Al Calavici. It's like two schizophrenic personalities but you can see where the characters came from, as a person, as the morals, as the values. When you get to create those, you get to put them out.

And the same thing, I think, when he created *Magnum*. There were certain things, that if you noticed, in the first five years of *Magnum*, Tom was much more vulnerable, he made mistakes, and he was kind of clumsy and clunky. And then the last three years when Tom really had more to say about the show, *Magnum* hardly ever made mistakes and he always got the girl. So you get to make those variances the longer you go. And the character changed, not necessarily for the worse. It depends, if you were an avid *Magnum* fan, you liked the way *Magnum* was in the beginning. But I think, like I said before, the character's got to evolve. And you get new ideas and new blood, new people, but a change.

Karen: To take it back to *Quantum Leap*, how much of what we're seeing now was in Don's mind from the start and how much is it making it up as you go along? I mean, to take the really most obvious example, the whole body versus mind leaping theory, the illusion of the physical aura and all that. Did he know that when he was explaining things to Brandon Tartikoff, or is this something that was just sort of worked out over time?

Deborah: No, that was pretty well worked out in the very very beginning. In the premise of the show, I mean very early on, Don sat down and he and I talked, and he said he physically leaps.

I said "No, no, he can't physically leap."

He said, "No he has to physically leap because then he won't be young and he needs to be strong."

And I went, "But how did he...?" and we would get in huge, huge arguments. So he had it very clearly set in his mind how *Quantum Leaping* worked, and then what happened over the years, you know, people like me who came up and said, "Okay, so really Al can see either Sam as the person he's leapt into or Sam as himself."

Karen: That's what I just wrote in here! [*The Observer* #7/8]. But—

Deborah: 'Cause that's the way I just wrote it. That's right. But if you go all the way back to "What Price Gloria," that was a big argument that we got in 'cause I wrote the script and everyone said, "No, no, no, Dean can only see Sam."

I went, "No, Dean can see what Sam sees because he's attached to his mesons and neurons." So Sam sees him, he sees Gloria when he looks in the mirror. Dean can see Gloria when he looks at Sam. That's why he could fall in love with him.

Tracy: So what does Dean see in the waiting room?

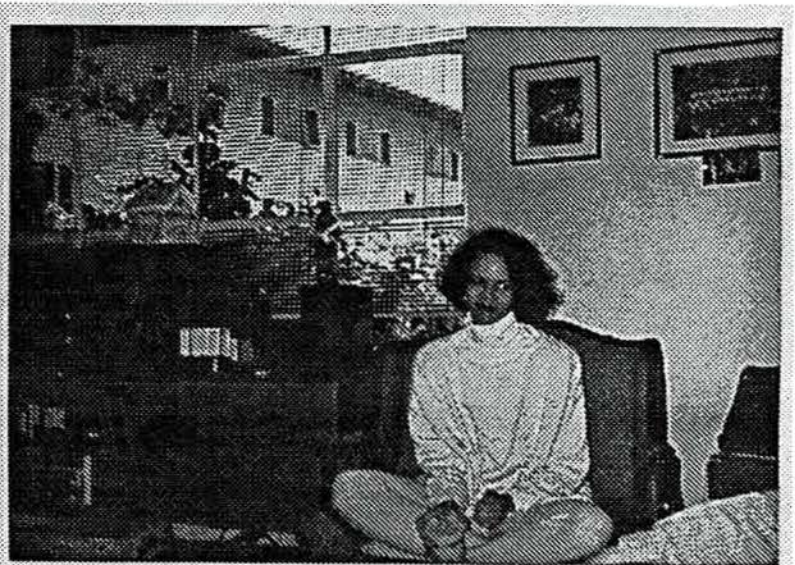
Deborah: It's just the reverse. So what he sees is Dr. Beckett and then when they look down in the mirror it's just absolutely the reverse. We don't try to understand it here. I write it and we make it work for us.

Teresa: Then we don't have to either.

Karen: Yes I do. Yes, I do!

Deborah: Accept the premise and have fun. That's the idea.

[*This ten page interview concludes next issue, with Deborah discussing her plans for Michael Jackson, her not kissing Scott in "Troian," ratings and time slots, and much more.*]



Deborah Pratt in her office, February 1993. Photo by Tracy Ann Murray.



**"Killin' Time" Interview:  
Jim Haynie and Beverley Mitchell  
Quantum Leap Convention, 2/13/93  
Interviewed by: Teresa Murray  
Transcribed by Ruth Calkins**

TERESA MURRAY: Please say your names on there, so I know who it is when I'm transcribing it.

JIM HAYNIE: Sure. This is Jim Haynie, the sheriff in "Killin' Time."

BEVERLEY MITCHELL: And Beverley Mitchell, on "Killin' Time."

JIM H.: That's right.

TERESA: And what was your name?

BEVERLEY M.: Becky.

TERESA: Becky.

BEVERLEY M.: Becky.

TERESA: You were Becky in that, okay. Okay. How did you like it? Was that fun working...?

BEVERLEY M.: Very fun. It was one of my favorite jobs.

TERESA: What other jobs have you had?

BEVERLEY M.: What other jobs have I done?

TERESA: Uh-huh.

BEVERLEY M.: I've done, um, *Sinatra, Baby of the Bride and Mother of the Bride, Children of the Bride...*

[laughter]

JIM H.: Whoa!

BEVERLEY M.: I've done around forty commercials, um,—I just finished two—and I've done *Days of Our Lives*.

TERESA: Really? Who were you on *Days of Our Lives*? I watch that.

BEVERLEY M.: I was...well, it was a long time ago...I was just, like, a little friend of the deaf boy's.

TERESA: Oh, yeah, I remember that.

BEVERLEY M.: And then...[to herself] What else have I done?

TERESA: That's a lot of things for how old you are

JIM H.: How can you remember everything?

BEVERLEY M.: I've done more. I've done more, but...

JIM: *Cul-de-Sac Kids*.

BEVERLEY M.: *Cul-de-Sac Kids*. Yeah, I did that.

TERESA: [laughter] What's that?

BEVERLEY M.: It's a short film. It's about a whole bunch of kids, just in the neighborhood, and they're just...

TERESA: Something like *Little Rascals*, is this?

BEVERLEY M.: Yeah. Yeah, it's like that, because we locked my dad in the trunk. [laughter]

TERESA: I see.

BEVERLEY M.: It was fun.

TERESA: That's great.

JIM H.: Yeah. They thought that he had a heart attack.

BEVERLEY M.: Yeah.

JIM H.: So they hid him in the trunk of the car.

[laughter]

TERESA: I'd like to see that.

JIM H.: It's pretty funny.

TERESA: Where was that released? Was it...?

BEVERLEY M.: It hasn't been released yet. Disney...

TERESA: Oh.

JIM H.: It's just a half-hour show. It's part of a...

BEVERLEY M.: Yeah. Oh, not even that.

JIM H.: It's a Discovery film, maybe even twenty minutes.

BEVERLEY M.: Yeah, it's a very short film.

JIM H.: Maybe not even that long. But, I don't know where those things end up, they end up in film festivals and I don't.. Oh, and they show them on cable tv sometimes. On Showtime.

TERESA: Oh, yeah.

BEVERLEY M.: Yeah.

TERESA: Well, I'll have to get Showtime so I see if I can catch that. Who'd you like working with on the show? Who was the most fun to work with?

BEVERLEY M.: Scott Bakula. [laughter]

JIM H.: Yeah, he's a sweet guy. He's very nice.

BEVERLEY M.: Well, Connie was pretty cool, too. Connie and Scott. [To Jim] And you...

JIM H.: Oh, yeah! [laughter]

BEVERLEY M.: Well, everybody on the show was fun to work with.

JIM H.: Yeah.

BEVERLEY M.: Really. So it was kinda hard to pick.

JIM H.: Lots of nice folks.

DAVID BELLISARIO: Hi.

JIM H.: Hey, how you doin', David?

BEVERLEY M.: Hello.

DAVID: Okay. Go over okay?

JIM H.: Yeah.

BEVERLEY M.: Yeah.

JIM H.: Yeah. We had plenty of sign-ups and we signed lots of autographs.

DAVID: Keep it going...

JIM H.: They ran us out of bios in a big hurry.

DAVID: I figured that.

TERESA: Yeah.

BEVERLEY M.: And we grabbed the program things, the schedule things and we started signing those.

JIM H.: Yeah, they were signing these and signing books.

TERESA: Books...yeah.

JIM H.: So, it went pretty well.

DAVID: Good.

JIM H.: All right. Back to business.

BEVERLEY M.: Back to business.

TERESA: Okay. How were you both cast?

JIM H.: How were we cast?

TERESA: Yeah.

JIM H.: Well, we had to come in and read. [To Beverley] I assume you did, too, huh?

BEVERLEY M.: Yeah. I went back three times.

TERESA: Three times?



JIM H.: Three times? Oh, I only had to go once.

TERESA: They weren't sure right away?

BEVERLEY M.: Well, they're...my first call I went on. And then the second call there was all the big showbiz kids. And then this third one was just between me and another girl, but we were both different looks. She had brown hair and stuff. Then they picked me.

JIM H.: They picked your look. Yeah.

TERESA: In the script I think that I read that the little girl had dark hair, so they must have picked you 'cause they liked you best of all.

JIM H. and TERESA: Yeah.

JIM H.: She's the best actress. There you go.

TERESA: And you just came right in and they said, 'Well, that's him. You've got the job.'

JIM H.: I think they picked me pretty quick, but...I just seemed right to them I think.

TERESA: Had you auditioned for other *Quantum Leap* roles before or was that the first...?

JIM H.: You know, I don't remember. I might have been on one other one one time.

TERESA: 'Cause there's a lot of sheriffs that you could have done.

JIM H.: Yeah. I worked for the same guy, though, Don Bellisario, on a movie-of-the-week a few years ago called *Three On a Match*.

TERESA: I remember that.

JIM H.: Oh, you do?

TERESA: Oh, sure, I do, but what role was yours?

JIM H.: Now what's that guy's name, David...?

TERESA: Hemmings?

JIM H.: No. Well, he was in it and...

TERESA: He was in it.

JIM H.: Who was the kid that used to do rock and roll singing? You know, the younger guy?

TERESA: Oh, the younger guy in that. Oh.

JIM H.: What the heck was his name? Anyway...

TERESA: Yeah, they made it especially for his vehicle, didn't they?

JIM H.: I played his father. Yeah, right. I played his father and I was out on a golf course in a silly outfit, you know. [laughter]

TERESA: Oh, I remember it. I remember it, yes. [laughter]

JIM H.: I didn't want to help him out of some jam he was in or something, I forget. I was not a very helpful father. I was P.O.'ed at him.

TERESA: Well, he was in prison, I guess, in that show.

JIM H.: Yes, he'd been a bad boy. I didn't have much sympathy for him.

TERESA: Yeah. And so when you've worked once for Mr. Bellisario then it's easy to get another job, is that the deal?

JIM H.: Well, I don't think it had any bearing on it, to tell you the truth, but...

TERESA: 'Cause he tends to...there were a few people from *Three On a Match* who ended up in *Quantum Leap* episodes.

JIM H.: Yeah. Maybe it's just the casting director has a list, you know, that they're working with.

TERESA: Oh, I see. Then they call everybody up from that list.

JIM H.: Possibly so. Or, you know, if they like what somebody does, then they just keep 'em around on their list. I have a casting director girlfriend. I know about this.

TERESA: Is that convenient or...? [laughter]

JIM H.: Only partially. It really hasn't done that much for me.

TERESA: Oh, well...

JIM H.: Yeah.

TERESA: [To Beverley] Are you ready to go? Is that what...?

BEVERLEY M.: No, no. My watch was being weird. [Unintelligible] I'm trying to get rid of it.

JIM H.: What is it? Why is it doing that?

BEVERLEY M.: It's being a pain in the bottom.

JIM H.: It's getting carried away.

BEVERLEY M.: There it goes. I got it. I got it back to where it's supposed to be.

TERESA: That's good. Okay, what do you want to do? When you're older? You want to keep acting?

BEVERLEY M.: I wanna be a singer and actress.

TERESA: You sing real well?

BEVERLEY M.: Uh-huh. [laughter]

TERESA: Would you sing something for me?

JIM H.: She does everything really well.

BEVERLEY M.: I don't have a tape.

TERESA: Oh, you need a tape. Okay.

JIM H.: Oh. You've got to have music, huh?

BEVERLEY M.: I forgot my tape.

TERESA: What, are they locking us out?

JIM H.: Oh, I doubt it. They'll let us back in.

BEVERLEY M.: Yeah, they've gotta let us back in.

TERESA: Is this what you started out as? An actor?

JIM H.: Myself? Yeah, kind of. When I went to college I was going to be a veterinarian. I changed to acting and then I came down here in the early sixties, but things didn't work out and I left. I got off into rock and roll for ten years, then I started acting again in San Francisco, in theater, and then worked my way down here. I got down here in '82 and I've been in many, many, many films: *Right Stuff*, *Silverado*, *Escape From Alcatraz*... Did you get one of my bios or...?

TERESA: No, they were gone by the time I got there. [laughter]

JIM H.: Ah. So, I can't. They may have one in the office, but if you want I can send you a resume or something.

TERESA: Oh, sure. Great. The address is right there [in the Observer].

JIM H.: What's your name?

TERESA: Oh, you can write it in there.

JIM H.: Are you in here?

TERESA: Yeah, I'm...look at this...usually. [laughter]

TERESA: That's me. Teresa Murray.



JIM H.: Oh, Teresa Murray.  
 TERESA: Editorial Assistant. Yeah.  
 JIM H.: Yeah. And I should send it here?  
 TERESA: Oh, no, that's Warren Littlefield at NBC.  
 JIM H.: Oh, that's Warren. Where should I send you one?  
 TERESA: It's the address on the back here.  
 BEVERLEY M.: Do you want us to...?  
 JIM H.: Oh, you're in Tucson.  
 TERESA: Right. Yeah.  
 JIM H.: Oh.  
 TERESA: You've been to Tucson?  
 JIM H.: Sure, I did a *Young Riders* over there.  
 TERESA: Oh, yeah. I guess they're shut down now. We're all kind of disappointed.  
 JIM H.: I played an Irish priest. Yeah.  
 TERESA: An Irish priest?  
 JIM H.: Yeah. Sure.  
 BEVERLEY M.: Do you want me to send one, too?  
 TERESA: Yes, I sure would like you to.  
 JIM H.: *[unintelligible comment]*  
 TERESA: That zine I gave you has that address on it.  
 BEVERLEY M.: Nice.  
 JIM H.: I do a lot of sheriffing *[sic]* these days.  
 TERESA: Yeah. *[laughter]*  
 JIM H.: I seem to strike people as the sheriff.  
 TERESA: Have most of your earlier roles been authority figures or...?  
 JIM H.: Yeah, there've been a lot of cops and lawyers and what have you. A couple of priests I've done and I do a doctor next month. Yeah, when you're an actor you get to play anybody and everybody.  
 TERESA: Kind of strange for a rock and roller. They never cast you that way, isn't it?  
 JIM H.: No, they never have. They never have.  
 TERESA: What kind of rock and roll did you...?  
 JIM H.: Well, I was involved with all the sixties stuff, you know. That was my time period basically. In San Francisco, see, I was working with The Grateful Dead and Jefferson Airplane...all those bands. I know you're not familiar with them. And I worked with Bill Graham at the Fillmore. And I was the manager of the place and stuff like that.  
 TERESA: Wow.  
 JIM H.: And did lighting design and recording engineering and what have you.  
 TERESA: A fun time for you, though? The sixties?  
 JIM H.: Well, it was fun, sure. Yeah. Last year...my last movie was *Sleepwalkers*, a Stephen King movie last year.  
 TERESA: Wow. Madchen Amick in there, right?  
 JIM H.: Huh?  
 TERESA: Madchen Amick in that movie?  
 JIM H.: Oh, Madchen *[pronouncing it differently]*. Yeah, Madchen.  
 TERESA: Madchen *[repeating his way]*. I see.  
 JIM H.: Madchen Amick. That's how she pronounces it.

TERESA: Well, that's not the German way, but if she...  
 JIM H.: Yeah. But that's what she says.  
 TERESA: Yeah. *[laughter]*  
 JIM H.: Yeah, I guess it would be Madchen *[pronouncing it as Teresa had originally]* Amick.  
 TERESA: She's great. She's wonderful.  
 JIM H.: She comes from *[unintelligible, sounds like 'Greenham']*, of all places and yeah, I was saving her ass from the monster and then the monster got me.  
 TERESA: Yeah. That's how it always is. And the girl lives and everybody who tries to help her gets killed.  
 JIM H.: Yeah, right. Right.  
 TERESA: So, you guys say you have birthdays close together?  
 JIM H.: Yes we do.  
 BEVERLEY M.: Yeah, mine's the twenty-second.  
 TERESA: Of...?  
 JIM H.: Of January.  
 TERESA: Of January?  
 BEVERLEY M.: Yeah.  
 JIM H.: And I'm February the sixth.  
 TERESA: We've passed it now already.  
 BEVERLEY M.: Yeah.  
 JIM H.: We're both Aquarius.  
 BEVERLEY M.: And my mom's is on the fifteenth.  
 JIM H.: Yeah, another Aquarius.  
 BEVERLEY M.: And my grandma's is on the twentieth.  
 JIM H.: Really?  
 BEVERLEY M.: Yeah, we have a lot of birthdays...and my best friend's is on the twenty-fourth.  
 TERESA and JIM H.: Wow.  
 BEVERLEY M.: I mean...  
 TERESA: You can just have one big party.  
 JIM H.: *[unintelligible comment]*  
 TERESA: Okay, I think that's about it.  
 JIM H.: Well, it's a pleasure.  
 TERESA: Thank you so much.



Jim Haynie & Beverley Mitchell. Photo by Teresa Murray



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

**THE EPISODES (CONTINUED):**

EPISODE 56: "Justice"

SAM'S CHRONOLOGY: 57

SAGA CELL: VERSION 6

FIRST SHOWN: 10/09/91    RESHOWN: 7/1/92

HAPPENED: 5/11/65, Alabama

WRITER: Toni Graphia

DIRECTOR: Rob Bowman

GUEST STARS: Lisa Waltz (Lilly), Michael Beach (Nathaniel Simpson), Fran Bennett (Ada Simpson), Dirk Blocker (Tom), Glenn Morshower (Grady), Lee Weaver (Mr. Thompson), Jacob Gelman (Cody), and Noble Willingham (as Gene)

GUEST CAST: co-starring: Charlie Holliday (as Sheriff Otis), Steve Blackwood (as Leon); with: Michael Craig Patterson (Jim), Glenn Edden (Clyde), Jullian Roy Doster (Child #1), Ashley Woolfolk (Child #2), Jesshaye Callier (Child #3)

PLOT: Sam leaps in to a man named Clyde who is being inducted into the Ku Klux Klan in a night ceremony in the Alabama woods. Although Sam feels utter revulsion at all the KKK stands for, the farmers beneath the white robes seem like surprisingly decent people in other ways, much like the farmers of his native Indiana. In any case, Al tells Sam to play along, not giving away his true feelings. Presumably it is only from inside the KKK that Sam can discover what he's there to do and do it.

But behaving like a Klansman is nearly impossible for Sam. Even at home with Clyde's wife Lilly and son Cody, Sam quickly gets into an argument over racial equality, making Cody apologize to their servant Ada Simpson for using the word "nigger." Lilly's father, Gene, is the Grand Dragon in the KKK, and Lilly doesn't understand or agree with Sam's objections to the bigotry with which she grew up.

It gets worse when Sam gets to work at the courthouse, and Ada's son Nathaniel brings another black man, Mr. Simpson, to register to vote. Urged by Al to go along with Clyde's boss Tom, another Klansman, Sam reluctantly allows Simpson to be turned away after a series of illegal "tests." Only then does Sam learn that Clyde had promised Nathaniel that he would help Simpson to register. But Al has learned that Nathaniel will be hanged by the Klan unless Sam can learn their plans and stop them.

That night, Gene and the others take Sam to a surprise party, which is soon broken up by word that Nathaniel intends to lead a march on the courthouse. The Klansmen rush off to confront the demonstrators

with rifles and other weapons. Sam slips away on the pretext of going home for his gun, and warns Nathaniel, who reluctantly cancels the demonstration. But Sam is found out and tied up while the Klansmen go off to do something even more drastic. They intend to blow up a church where Ada is rehearsing gospel songs with a choir of little children. Al pops in and gets the children to run out of the church, and Cody frees Sam. The Klan then tries to hang Nathaniel, but Sam insists on being hanged alongside him. His impassioned speech, combined with Gene's feelings toward his son-in-law, lead to both Nathaniel and Sam going free, and Cody and Lilly finally begin to understand what Sam and the real Clyde have been trying to tell them.

KISS WITH HISTORY: This episode takes place about six months before the Civil Rights Voting Act of 1965. Nathaniel refers to Selma and to Dr. King in talking to the other would-be demonstrators.

MUSIC NOTES: No singing by Scott or Dean, but the children sing two Gospel songs, apparently titled "Jesus the Light of the World" and "Glorious Day."

INSIDE JOKE: Scott Bakula's son is also named Cody.

BIO/SAM: Sam says that "This [*the Klan robe*] stands for everything my parents taught me to fight against."

THE BODY QUESTION: Okay. If Sam had been hanged, who would end up dying? Unless he leaped out first, he would. (Who knows what the feedback might do to Clyde in the Waiting Room.) But part of what Sam does is risk his own life for what he believes and for the sake of others, never more so than in this episode.

SAM BREAKS COVER: Sam says he "can't" play along with Tom in the confrontation at the courthouse, but ultimately Al convinces him to do so.

NOTES: The leap-out from "Hurricane" is significantly different from the leap-in at the beginning of "Justice." In the first version, Sam leaps in to hear Gene reciting a Klan oath about "the preservation of the purity of the white race," to which the Klansmen salute. Sam starts to half-rise but is gently pushed down again. In the second version, the oath is omitted, leaving Sam to stare at the Klansmen without any dialogue to indicate whether Sam is their friend or foe. Finally Gene's speech picks up with his dubbing Clyde a "fellow Klansman." Even then, however, it is slightly different, with Gene referring to himself as "the Grand Dragon" instead of the earlier version, "a Royal Dragon" of the KKK.

Parts of this episode are rather difficult to watch, as Sam is forced to behave in a way that both he as a believer in tolerance and we as similarly-minded viewers hate. However, the episode makes the important point that bigots are not necessarily completely terrible people without any redeeming qualities. The horror of it—and a basis for hope as well—lies in the idea that otherwise good, loving people may have been raised with fear and hatred which they must learn to let go.



EPISODE 57: "Permanent Wave"

SAM'S CHRONOLOGY: 58

SAGA CELL: VERSION 6

FIRST SHOWN: 10/16/91    RESHOWN: 5/31/92

HAPPENED: 6/2/83, Beverly Hills to Lake Arrowhead, CA

WRITER: Beverly Bridges

DIRECTOR: Scott Bakula

GUEST STARS: Donna Clark (Laura), Lela Ivey (Chloe), Joseph Gordon Levitt (Kyle), Harry Groener (Detective Ward)

GUEST CAST: Co-Starring: Christine Cattell (Mimi), Stephen Kay (Ralph), Candi Brough (Elsa Van Berg), Randi Brough (Lisel Van Berg), Robert Jacobs (*Frank Bianca, aka Maurice Lipschitz*)

PLOT: Sam leaps into hairdresser Frank Bianca just Frank's girlfriend's son, Kyle, asks for permission to go to the pharmacy next door for candy. Sam agrees. Seconds later, shots are heard. Sam rushes to the pharmacy. The pharmacist, Phil Hartman, has been shot—and Kyle is the only real witness. Soon the investigating officer, Detective Ward, is badgering Sam to let him question Kyle. But Kyle's mother, Laura, is adamantly against this. Years before, Kyle's father Sal witnessed a murder and was killed to keep him from testifying. Laura is determined to protect Kyle, who wears a leg brace, from a similar fate. Al reveals, however, that Laura's protectiveness isn't enough. Unless Sam can prevent it, both mother and son will be killed in two days, apparently en route to hiding out in Frank's cabin at Lake Arrowhead.

Using stories of Future Boy and his invisible friend Al, Sam draws from Kyle a partial description of the killer, a man in a suit. Phil was telling the man he didn't need his "junkie money" any more. That's as far as they get before Laura discovers what Sam is doing and angrily terminates the gentle interrogation. Ziggy turns up a connection between Phil and a mysterious corporation called Eloch, presumably a front for drug dealers selling prescription drugs, which got Phil out of debt. Sam gives this information to Detective Ward, but cannot substantiate the allegation.

Sam's employee and Laura's friend Chloe turns up at Frank's place to ask Kyle to help her solve a Rubik's Cube. Seconds later she and Kyle are both shot at from outside. Sam and Al rush out but find no one. Laura is now more determined than ever to run away, threatening to do so if Sam tries to dial 911. Nevertheless, Sam finally convinces Laura to let him ask Kyle more about what he witnessed, but all the boy can add to his previous description was that the killer was a white man with money in his shoes. Sam and Al investigate the scene of the murder, but the only evidence they find is a penny on the floor, the significance of which escapes them.

Sam returns from the pharmacy to discover that Laura and Kyle are gone. Chloe reveals that they are headed for the lake. Sam calls Detective Ward, only to

learn that he has already left for Lake Arrowhead as well, presumably at Laura's request. Sam borrows Chloe's car to follow them. Chloe insists on coming along.

En route, Laura has an accident that disables the car but leaves her and Kyle unhurt. Al checks on Ward's whereabouts, but notices that Ward is wearing penny loafers, with pennies in the slots. He is the killer! Laura and Kyle hitch a ride to the cabin. Ward is already there, Sam some minutes behind. Laura is hit on the head, and Ward is about to kill Kyle when Sam intervenes. Sam almost gets shot as well, but Chloe shoots Ward. Then she aims the gun at Sam. She was the drug dealer, Eloch being an anagram of Chloe. But Laura turns up alive, providing Sam with the distraction he needs to get Ward's gun and shoot Chloe. Mother and son are all right (Laura has a slight concussion). Sam promises to get Kyle swimming lessons from a professional instructor, and proposes to Laura on Frank's behalf. Kyle and Laura agree, and Sam leaps.

KISS WITH HISTORY: Chloe asks Kyle to help her solve a Rubik's Cube, a popular puzzle at that time.

MUSIC NOTES: Generic 80's music plays in the background at the hair salon.

BIO/SAM: Sam remembers enough about Captain Galaxy to make up stories of Captain Galaxy and Future Boy for Kyle. Sam also remembers in this episode that he simo-leaped with Al, since he shows no confusion when Al refers to it.

BIO/AL: As of this episode, Al remembers that he simo-leaped with Sam, although in a later episode ("Lee Harvey Oswald") he states that he doesn't really remember the experience. Here he at least remembers that it happened, making it possible for him to ask Sam whether he still has part of Al in him. Al claims to love bedtime stories, "Especially the way this one Swedish stewardess named Ooala used to tell 'em. She used to act them out..."

Al "used to hide money in my shoes when I was on liberty, in case I got three sheets to the wind."

AL'S WOMEN: See above. Al's third (Ruthie) or fourth (Sharon) wife was the daughter of the owner of a funeral parlor. At the time of Phil's murder, Al was "with this girl that works in the car wash, and the water was...."

Al claims he's never had his own set of twins (as in girlfriends), echoing a similar comment in "Play Ball." However, in "A Leap for Lisa" we learn that he once got lucky with a set of triplets.

BODY AND SOUL: When Al asks whether part of himself is still in Sam, Sam replies with an infuriating "Maybe!" (In the script the reply is "Suffer!") Since Sam is deliberately torturing Al at the time this should not be taken too seriously. However, it has been speculated that a little bit of Al's libido has indeed lingered in Sam since "The Leap Back," causing him to be less sexually repressed than previously. It's hard to say whether this is true. Sam is certainly sexually active in



"Trilogy," for example, but is as repressed as ever in "Dr. Ruth." Most likely Sam has a touch of AI still in him, but not significantly more than he has of various people he previously leaped into.

**SAM BREAKS COVER:** Sam incorporates a reference to the "time accelerator" of the real Project and the words, "Get ready to leap!" into his Captain Galaxy and Future Boy game with Kyle. Sam also uses medical terms in examining Chloe after she is grazed by a bullet, and later starts to admit being a doctor to Laura before catching himself.

**SCRIPT TO SCREEN:** A close reading of the script reveals that quite a bit of dialogue was added during the shooting of the episode, probably by first-time director Scott Bakula and in at least one case by his co-star Dean Stockwell. In particular, the Captain Galaxy bedtime sequence with Kyle is much longer on screen than in the script. Scott reportedly came up with the foil helmets and masks and other details, even incorporating Richard Herd's Captain Galaxy salute. The cheery quip "Second shift!" is an addition, as is AI's reference to the woman in the car wash. AI's presence and advice in the scene where Sam pronounces a woman finished after a few snips with the scissors is also an addition, as is Chloe's scream when she learns of the suit being on sale. Last but not least, the name Eloch was changed from a different anagram of Chloe used in the script: Hel Co.

**NOTES:** Scott Bakula's directorial debut is a highly impressive job, particularly the eerily-lit scenes at the cabin toward the end. The presence of Kyle and Sam in the lake itself during the final confrontations with Ward and Chloe was probably Scott's idea; it works very well in heightening the tension of the scene.

Lela Ivey, who plays Chloe here, previously played Air Force wife Lucy in the pilot episode.

As of this episode, Ziggy is still referred to as "he": "Well, he says you've got to get Kyle to talk to the police."

The leap-out from "Justice" is slightly shorter than the leap-in to "Permanent Wave." It is only in the second version that we see Kyle's leg brace, and hear Sam's little amused laugh as he tells Chloe that the boy went out for candy.

**EPISODE 58: "Raped"**

**SAM'S CHRONOLOGY:** 59

**SAGA CELL:** VERSION 6

**FIRST SHOWN:** 10/30/91 **RESHOWN:** 3/25/92

**HAPPENED:** 6/20/80, Mill Valley, Marin County CA

**WRITER:** Beverly Bridges

**DIRECTOR:** Michael Zinberg

**GUEST STARS:** Penny Peyser (Libby McBain), Nancy Leneham (Colleen McBain), Arthur Rosenburg (Jim McBain), Matthew Sheehan (Kevin Wentworth), Amy Ryan (Nancy Hudson), and Cheryl Pollak (as *Katie McBain*)

**GUEST CAST:** Co-starring: Aaron Lustig (as Judge Bowers), Eugene Lee (as Officer Neil Shumway), Liz

Vassey (as Paula Fletcher), Eric Bruskotter (as Glen), John Petlock (as Brian Chadwick), Michael Griswold (as Dr. Samuel Markoff), Pat O'Neal (as Randy); with Nora Masterson (Nurse), Mark Conley (Bailiff)

**PLOT:** Sam leaps in to find himself on an examining table in a hospital. The doctor has just finished his examination. Sam is shocked to learn that the woman he has leaped into, Katie McBain, has just been raped by her date, Kevin Wentworth. One glance in the mirror tells Sam it's true. However, other people Sam encounters prove difficult to convince. The policeman, Officer Shumway, is supportive, but Katie's family expresses shock and more than a little disbelief. The local newspaper is hostile, and the townspeople believe Kevin, largely because he's a popular young man with prominent parents.

Despite the pressure to back down, Sam sticks to his decision to press charges, hoping that if Kevin is charged that Katie will leap back in time to testify. The assistant D.A., Nancy Hudson, needs to be convinced that the case is not only true but winnable. Sam and Shumway eventually convince her to take the case. But even as the trial begins, Sam hasn't leaped, and when he's called to the stand he pulls a faint to avoid testifying to something he didn't personally experience. Urged on by Sam, AI and Ziggy work all night to make it possible for Sam to hear Katie as she holds AI's hand in the Imaging Chamber. Presumably she can hear and see Sam's surroundings as well, because she is able to respond to the D.A.'s questions, with Sam repeating Katie's answers.

Even after all that, however, the verdict comes back "not guilty," and Sam still doesn't leap. Then Kevin turns up at Katie's house, with plans to beat and rape Katie for subjecting him to the trial. Sam beats up Kevin instead. Katie's dad calls the police, and Sam leaps.

**STOCKWELL'S SOAPBOX:** There is a change between the script and the aired episode by which Dean Stockwell keeps AI's sexual ethics firmly intact. Instead of AI saying, "Sometimes a girl says no and she really means yes," he labels such an attitude as "crapola."

**WHY HAVEN'T I LEAPED?** Sam and AI expect Sam to leap when Kevin is charged; "Looks like I'm through here," Sam says. Later, Sam says, "Besides, I'm still here, so it must not be over yet." But he wonders, "If I didn't leap in her to convict Kevin, then what am I doing here?"

**DEAN SINGS:** AI sings "Volaré" until Sam stops him. **AL'S WOMEN:** One of AI's wives (possibly his third wife Ruthie although AI seems unsure about this) charged him with abuse in the divorce on the grounds that he sang "Volaré" in his sleep.

**BODY AND SOUL:** At this stage of the game, Sam is not so deeply tuned in to the person he leaps into that he can remember anything that happened to the person before his arrival. This is to change a few episodes later,



in "Dreams," although by and large Sam picks up very little by way of actual memories except in a few extreme cases. Even so, Sam is instinctively sure that Katie told the truth before his arrival in saying that Kevin raped her. This certainty probably goes beyond Sam's natural sympathy for people in trouble, and certainly beyond his reasoning that he probably would not be there were it not true.

**SAM BREAKS COVER:** When he learns he is a woman in a hospital (probably an abrupt reminder of his "pregnancy" in "8 1/2 Months"), Sam says, "Not again!" leading Shumway to momentarily think Katie has been raped before. After that, Sam manages to avoid betraying his identity until his final confrontation with Kevin, in which he refers to Katie as "her" while describing and avenging what Kevin did to Katie the night of the rape.

**NOTES:** This is a highly controversial and problematic episode, not so much because it deals with date rape as because of the nature of the resolution. The fact that convictions in date rape cases are hard to get is reflected in the depressingly realistic "not guilty" verdict Kevin gets here. In order to fulfill the viewer's need to see justice done and Kevin punished, and in order to give Sam a trigger for finally leaping out, Sam ultimately takes direct action, savagely beating the heck out of the rapist. This is not a completely satisfactory resolution for a number of reasons. One, it implies that the legal system fails to punish the guilty and protect the innocent. This may be true enough in many cases, but in fiction such a negative result is dramatically unsatisfying. Two, it implies that if the legal system fails, one should take personal vengeance instead, which is contrary to the legal and ethical standards to which many people subscribe. It could be argued that in attacking Katie/Sam again, Kevin gives Sam grounds for self-defense, which is true as far as it goes but does not in itself justify Sam's actions, which go far beyond mere self-defense. Three, it seems to imply that no legal action a woman can take is sufficient to solve the problem, and it takes a man's brute strength to save the day. Part of this problem, however, is inherent in the fact that Sam is the hero of the show and happens to be male. As such he's always going to be necessary to solving the problem, whether the victim is male or female. Four, in terms of the premise of the series it makes it hard to make sense of what Sam is there to do. He is apparently not there to press charges or get Kevin convicted. In fact, it actually takes Katie, who isn't even there, to testify about what happened, something she could have done more easily had Sam leaped out by then. That being the case, it seems that Sam really is there to beat up Kevin. Why? It seems unlikely that having been beaten by Katie at her house Kevin will be convicted of attacking her the second time. So what has Sam accomplished? The visceral release of physical violence? Has Kevin learned anything? Has Katie or her family learned anything? It's hard to say. The best

solution I can offer is that by beating up Kevin, Sam finishes changing Katie's history so that she is no longer afraid and ashamed, and can face her family and the town. But damned if I know how taking physical vengeance on Kevin accomplishes that!

EPISODE 59: "The Wrong Stuff"

SAM'S CHRONOLOGY: 60

SAGA CELL: VERSION 6

FIRST SHOWN: 11/6/91      RESHOWN: no

HAPPENED: 1/24/61, Cape Canaveral, FL

WRITER: Paul Brown

DIRECTOR: Joe Napolitano

GUEST STARS: Caroline Goodall (Dr. Leslie Ashton, DVM, PhD), Gary Swanson (Dr. Frank Winger, MD), Albert Stratton (Dr. Tucker), Kim Robillard (Kenny Stern), Peter Murnik (Roland)

**PLOT:** Sam leaps into what appears to be the cockpit of a Mercury capsule, just seconds before takeoff. Just as Sam is totally panicked, the hatch is opened from outside. It's only a simulator. The bad news is that Sam has leaped into a chimpanzee named Bobo, in the final stages of training and testing as a possible "astrochimp" in the Mercury program. Sam tries to talk to Bobo's trainer, veterinarian Dr. Leslie Ashton, but she only hears chimpanzee grunts and barks. And the chimp in the next cage, Cory, has a crush on Sam. But even that's not the worst part. Al says that in less than two days, Bobo will be cut from the Mercury program and "disappear" unless Sam can make the grade as an astrochimp.

Unfortunately, Al's astronaut training is not the same as the system of lights and switches, rewards and punishments that Bobo trains with, and Sam washes out of the Mercury program, along with Cory. Ziggy finally gets into the still-classified records and learns that Bobo and Cory both died of head trauma, injuries sustained, as Sam and Al learn, in a crash helmet testing program supervised by newly-arrived neurologist Dr. Frank Winger, who shares a mutual attraction with Leslie. When two sadistic Air Force grunts deliberately choose Cory and Sam over the designated chimps for Winger's experiment, Sam manages to convey to Leslie via charades where Cory has gone and where Sam is about to be taken. Sam fights—with Leslie's furious assistance—but they shoot Sam with a tranquilizer dart and take him to Winger.

Even with Al shouting at Sam to wake up, Sam recovers consciousness barely in time to remove the restraints and avoid the killing blow from the piston. Sam then grabs a tranquilizer gun, frees Cory, and takes it on the lam.

As Sam and Cory flee, Leslie and Frank argue about the validity and ethics of Frank's experiment. Leslie says that chimps with their thicker skulls are too different from humans to give accurate results, even aside from the cruelty of killing the chimps. Frank is unconvinced by Leslie's arguments. His only concern



is saving the lives of the test pilots with better crash helmets, and he believes this is the best way to do it.

With Al's help, Sam and Cory make it as far as a pipe over a small culvert or pond at the edge of the base before Frank catches up with them. But Frank falls off the pipe and, like chimpanzees, Frank can't swim. But Sam, being human, dives in and saves Frank's life. Frank changes his mind about the chimps and finds a better way to conduct his experiments. Cory shoots the sadistic lackey with a dart, Al reveals that Bobo and Cory become mates in the revised history, and Sam leaps.

**KISS WITH HISTORY:** A lot of context of the times stuff here, as well as a divergence between *Quantum Leap* reality and ours. Chimpanzees did indeed precede Alan Shepard and the other human Americans into space, and the episode is filled with actual footage of failed launches from the era when it seemed that "all of ours blow up," as Tom Wolfe reported in *The Right Stuff*. I'm sure that not all of those rockets went up—or failed to do so—during the two day period shown here, but they are certainly real launches from the general era.

It is in placing Al in orbit around the moon that the show necessarily leaves our reality in a big way. Al reveals that he was on the Apollo spacecraft whose crew circled the moon ten times and read from "Genesis" on Christmas Eve. In our reality that was Apollo 8, crewed by Anders, Borman and Lovell.

**BIO/SAM:** Finding himself in the cramped Mercury capsule, Sam shows some of the same anxieties he experienced in the pilot episode. Referring to a ride on a simulator, he tells Al, "You know I hate goin' around and around like this." The claustrophobia, disorientation and possibly other fears Sam experiences when he leaps in and believes himself to be blasting off from Earth lead to such a high pulse (150+) and blood pressure (200/98) that both he and Leslie believe he's in danger of a heart attack.

At the time of this leap, Sam doesn't remember who John Glenn is.

Sam confirms that he has a Nobel Prize for physics, "and I'm fighting to keep my diaper on."

**BIO/AL:** Al smokes Chivello cigars, whose wrappers are made in the Cameroons (West Africa).

Confirming Sam's memory that Al was an astronaut, Al says, "Yeah, I was on Apollo. We circled the moon ten times. Recited "Genesis" on Christmas Eve." Unfortunately, Apollo 8, which in our reality is the flight in which those events happened, took place in 1968 while Al was MIA and held by the Viet Cong. Considering that he was in Vietnam one way or another for most of the 1960's, the most likely period for Al to have been an astronaut was after his return from Vietnam. Unfortunately, placing Al's lunar mission after his repatriation, circa 1973-4, is also at variance with "our" reality. The last flight to the moon was Apollo 17 in Dec, 1972. Either way, we are forced to concede that Sam and Al's version of history and reality

isn't quite the same as our own. This is a necessary conclusion anyway if you think about it. At the very least, Sam and Al don't live in a reality where Sam's adventures appeared on NBC for four and a half seasons. This concession also explains away at one stroke such seeming contradictions in other episodes as Bill Murray and Chevy Chase being on *Saturday Night Live* during the same season, Sam making *Earthquake* two years after its release in our reality, Buddy Holly still hanging around a Lubbock veterinarian very shortly before his first recording contract, and the future Woody Allen (in "Play It Again Seymour") being a bit younger than he should be that year.

Putting Al on a longer-lived Apollo moon program than we actually had is not such a big stretch under the circumstances, since I'm pretty sure it was intended to run longer than it did, but cut back because of the Apollo fire and later by Nixon-era budget cuts. That's why they still had an Apollo spacecraft sitting around that they could use for the Apollo-Soyuz mission.

**BODY AND SOUL:** Despite Sam's imprecise speech in this episode, ("I'm in the body of a chimp. That's too close."), there are several clear indications that Sam is in his own body here. Most obviously, Sam successfully swims to rescue Frank from drowning. A chimp's body simply could not do that, even with Sam's mind at the helm. Also, Sam is capable of standing upright and even using karate, and has the full use of his own intelligence, not the intellectual capacity of a chimpanzee's brain.

That said, there are two other aspects of the relationship between Sam and the leapee which must be considered here. First off, there's the function of the infamous "illusion of the physical aura" first mentioned in "8 1/2 Months." In this episode as in every other, the aura enables Sam to look and sound like the entity he leaped into. This time the effect is more extreme, but not different in concept. Instead of sounding like a woman or whatever, he sounds like a chimp, complete with a chimp's non-human language. As always, Al can see and hear beyond this to the real Sam. In fact, this episode has evidence that Al can see and hear both Sam and the illusion. On one hand, Al can understand Sam's words; on the other, Al can see and be amused by Sam's appearance as Bobo.

More problematically, the aura also seems to give the illusion that Sam weighs what Bobo weighs, since Leslie boosts Sam onto a table without noticing any difference. If necessary the aura might be able to compensate so that it would seem like Sam weighed what Bobo weighed, but since Sam is physically there beneath the aura, he would actually have an adult human's weight. Perhaps one of its properties would be to compensate for Sam's actual mass so that the combination of Sam and aura would tip the scales at Bobo's weight after all, and yet still allow Sam to use his own strength. On the other hand, maybe Sam just pushed off a little bit with his feet, thereby reducing the effort Leslie would have



to make.

The third aspect of the relationship between Sam and Bobo is the influence Bobo has on Sam. Even as Sam protests that he is a human being, he is shaking his head, making faces and using various other gestures that are extremely chimp-like behaviors. In its way, this isn't so different from Sam smoking and drinking in "Play It Again, Seymour" or any of numerous other traits he's picked up from various leapees over the years. But it sure is fun to watch.

**SAM BREAKS COVER:** Sam sure tries to break cover, but to little effect. He tries to talk to Leslie but she doesn't hear his words, and even writes a note, "My name is Sam." It's passed off as a joke. Other than showing human intelligence in finding a way to tell Leslie about where Cory was taken, he pretty much gives up trying to establish what species he is after the first few minutes.

**SCRIPT TO SCREEN:** The primary changes between the script version of the episode and the aired version are several name changes and the use of footage of various NASA launches. In the script, the establishing shot stock footage tends to be a rocket standing motionless on a launch pad. In the episode it's of rockets being launched, usually unsuccessfully.

As for name changes, there are alterations among both species of characters. The script's Dr. Leslie Mills becomes Dr. Leslie Ashton on screen, Dr. Frank Gould becomes Dr. Frank Winger, and Vanessa becomes Cory.

**NOTES:** This is another one of those episodes where Scott Bakula's acting talents are very much in evidence. Paul Brown's otherwise excellent script gives no indication that Sam behaves at all like a chimpanzee; doing so was probably Scott's idea. He carries it off brilliantly, overlaying the chimp-like playfulness over Sam's outraged dignity in a way that is at once believable and amusing. So finely judged is this portrayal that one can well believe that Sam doesn't even realize that he's behaving a little strangely for a human being!

The leap-out from "Raped" differs from the leap-in to "The Wrong Stuff" primarily in that the "Raped" version doesn't cutaway to Leslie's reactions to Sam's medical indicators and behavior.

EPISODE 60: "Dreams"

SAM'S CHRONOLOGY: 61

SAGA CELL: VERSION 6

FIRST SHOWN: 11/13/91    RESHOWN: 4/15/92

HAPPENED: 2/28/79, Malibu, CA

WRITER: Deborah Pratt

DIRECTOR: Anita Addison

GUEST STARS: Jocelyn O'Brien (Pam Roselli), Alan Scarfe (Dr. Mason Crane), Bill Marcus (Captain Vincent)

GUEST CAST: Co-starring: Tim Ahern (Peter DeCaro), Noley Thompson (Lea DeCaro), Michael Patrick Carter (P. J. DeCaro); with: Anthony Pena

(Officer Talbot), Wycliffe Young (Coroner), David Gene Garrison (*Lt. Jack Stone*),

**PLOT:** Sam finds himself in an opulent but silent house, a police revolver in his hand. In the upstairs hallway he slips on a pool of blood as another cop, Pam Roselli, quietly calls out to him. Sam is Lt. Jack Stone. Opening the bathroom door, Sam finds the source of the blood, a murdered, partially eviscerated woman named Janie DeCaro. Also in the bathroom are the woman's two young children, who are very much alive. Lea DeCaro is just scared and horrified, but the boy, P.J., is in shock. Sam gets the two kids out, and then goes to face the presumed killer, Peter DeCaro. DeCaro behaves as if he is hypnotized. He doesn't seem to know his wife is dead, and calmly announces, "I have to kill myself." Sam disarms him, and DeCaro seems to come to his senses as a squad of arriving policemen arrests him.

Sam is now behaving more than a little oddly himself. As Al arrives, announcing that "Ziggy says that your brain is scrambled," Sam is standing motionless outside the bathroom door, having tried and failed to reach out and turn the knob. Sam does not respond to Al at all at first, and finally asks, "Why am I here, Al?" The proffered explanation, that he is there to stop DeCaro from killing himself, does not help. Sam has already done that. Now DeCaro is slated to die anyway—executed for the murder of Jack Stone, or, as Sam believes, of Sam himself. Sam is having visions of a hallway with a door, and beyond the door in some of these visions is Sam's own murdered body.

Sam later tells Al that he feels like he is possessed, that it seems like part of Jack Stone is in there with Sam in Sam's brain. Al is skeptical. Awakened by dreams of that awful door, Sam goes back to the DeCaro house, where Al finds him once again staring at the real bathroom door behind which the body was found.

The next day, Sam and Roselli go through DeCaro's office and learn that he canceled his afternoon appointments after seeing his psychiatrist, Dr. Mason Crane. Roselli also reveals that the autopsy showed that Janice DeCaro's heart had been removed. At Al's insistence, Sam agrees to have dinner with Roselli. In the meantime, they go to see P.J. DeCaro, the only witness to the crime because he pushed his sister out of the way. But P.J. is uncommunicative despite Sam's gentle attempts to bring him out of his near-catatonic state.

In the afternoon, Sam goes to talk to Crane, asking to see him about the dreams which won't let him rest. Crane, who met Sam briefly at the crime scene, knows that Sam is a cop and lying about being recommended to Crane by Peter DeCaro. But Crane also senses that Sam is genuinely terrified over the dreams he is having since the murder, and agrees to see him. As Crane leaves, he sees Sam breaking into his office but does not interfere.

Inside Crane's office, Sam and Al learn that Crane was treating both Peter and Janice DeCaro, but fail to



turn up any other evidence. In the evening, Sam keeps his dinner date with Roselli, but can't think about anything but the murder and his visions of his own death beyond the door. Al has meanwhile come up with some information on Jack Stone at Sam's request. Stone has a pretty normal past, aside from his mother dying when he was a kid—and the fact that Stone once had an affair with Janice DeCaro. Jack was in the house the night of the murder because Janie called him.

The next day, Crane reveals that he knows who Jack Stone is, and they swap information. Crane claims that he didn't know DeCaro would murder his wife. He does, however, say that stealing Janice's heart is a psychotic act of poetic justice, appropriate because Janice was not good at giving her heart away. The treatment session then begins, with Crane leading Sam through his vision of the hallway with the door.

Sam goes to see P.J. again. P.J. still doesn't speak, but gives Sam a crumpled drawing of a pair of hands—or gloves, as Sam soon realizes. Crane wears gloves. Sam calls Crane and makes another appointment. Sam is going to confront the bathroom door in the DeCaro home once more. This time he wants Crane there beside him.

As the house, Crane leads Sam through the vision once more. This time Sam, in his hypnotic state, tells Crane that he is nine years old and that he is in the basement of a hospital, looking for his mommy. Crane opens the door, and Sam's memory of Jack Stone's childhood trauma reaches its climax. Beyond the door of the pathology lab, nine-year-old Jack Stone saw his mother being cut up in autopsy. Sam relives this memory, and still in his hypnotized state he reveals that he knows Crane killed Janice. Crane says that Janice would not give him her heart. He then tries to get Sam to shoot himself, just as he tried to make Peter DeCaro shoot himself. He tells Sam that only by doing this can Sam stop the pain. But as Al tries desperately to get Sam to snap out of hypnosis, Sam pulls himself together enough to shoot Crane instead. Sam sinks to the floor—then leaps.

**WHY HAVEN'T I LEAPED?** When Al tells Sam he's there to stop Peter DeCaro from killing himself, Sam says, "I did that. So why haven't I leaped?" "Uh, well, we're still workin' on that," Al admits.

**INSIDE JOKE:** Is it just me, or does that body look suspiciously like Beverly Bridges? It wouldn't be the first time one of *Quantum Leap*'s staff writers played a corpse. Paul Brown did it in "Her Charm."

**BIO/SAM:** Sam doesn't want to die, and in this leap he's terrified that he will. This is a departure from Sam's usual willingness to risk his life to help others.

**BIO/AL:** Al is skeptical of Sam's claim that part of the leapee has remained behind to affect Sam's mind. This is consistent with similar attitudes when Sam is "pregnant" and when Sam psycho-synergizes with Oswald.

**BODY AND SOUL:** This leap is a logical extension of

what we saw in "Shock Theater," "8 1/2 Months" and in dozens of episodes when Sam is influenced by the leapee in minor ways. This time, a very specific part of Jack Stone's mind 'psycho-synergizes' with Sam, causing Sam to suffer Stone's trauma. Presumably when Sam leaps out, he leaves the trauma behind, already somewhat resolved so that the real Jack Stone can cope with it.

**SAM BREAKS COVER:** Obsessed and upset by his dreams and visions of the door, Sam's facade as Jack Stone falters enough that he starts to introduce himself as "Sam" to Dr. Crane.

**SCRIPT TO SCREEN:** The chief difference between the script and aired versions of this episode lies in the greatly reduced role of other police in the story. A prominent character in the script, Captain Vincent, is all but removed from the final version of the episode, his lines and actions either cut completely or performed by Sam instead. It is also made clear that DeCaro has the "pull" to be released from custody after only a day or two, making it possible for him to murder Jack Stone. This point was unfortunately lost in the aired episode, probably due to lack of time.

**NOTES:** This is another of those intense, highly suspenseful episodes which Deborah Pratt writes so very well. As in "Shock Theater," Sam is terrified and out of control in this one due to a trauma which lets another personality impinge on his own. And as in "Last Dance Before an Execution," Sam is in personal mortal danger. Even so, there is nothing derivative about this script, despite the obvious comparisons with *Silence of the Lambs*.

The leap-out from "The Wrong Stuff" should be watched along with "Dreams" in order to get the full episode. At 1:58 it is a minute and fifteen seconds longer than the truncated leap-in to the episode itself. In the leap-out version, Sam starts out at the front door of the house, crosses the room, hears a noise, climbs the stairs, goes down a hall, steps on the bloodstain, is startled by Roselli, slips on the blood and falls. The leap-in version begins with Sam already having fallen, cutting out the aforementioned buildup to Roselli's arrival and the discovery of the body. This is a problem if a viewer doesn't remember the longer version of events, since Sam later refers to having slipped on the blood.

Deborah Pratt announced at QuantumCon '94 that the April 1994 video release of this episode would have extra footage on it. Unfortunately, this didn't happen, so we can only speculate on how much of the extra material in the script was actually filmed. The video release is identical to the first NBC airing as described above.

This was the episode which Scott Bakula submitted for Emmy consideration for the 1991-2 season. It is a truly outstanding performance, and he really should have won. But then, he should have won every year he was nominated. Why should this year be any different?

**NEXT ISSUE:** SEASON FOUR, PART THREE



## 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 Quantum Leap merchandise. Please notice that a number of fan entities are either gone or have slowed the frequency or their activities. Also please note that we urgently need to hear from any and all QL fan entities who still ARE around (or at least selling back issues) to verify what is and is not available to fans. Thanks!)*

### FAN CLUBS:

**Quantum League International** used to have an address of 22 Chalk Farm Drive., Toronto, Ontario, Canada M3L 1L2. PQL hasn't heard anything from QLI in years, literally; anyone have an update for us?

**The Quantum Leap Appreciation Association N.I.** is a U.K.-based fan club founded by Mark Cairns, Regional Project Observer for PQL. The Airwolf Fan Club (U.K.), a club for Don Bellisario's earlier series, is also based at this address. (We presume the latter club still exists.) British residents send SASE for info to The *Quantum Leap* Fan Club UK, c/o Mark Cairns, Glenfield House, 246 Comber Rd., Lisburn, Co. Antrim, Northern Ireland U.K. BT27 6X2.

**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. Sometimes slow to arrive but well worth the wait. Make check or money order payable to **Scott Bakula-Dean Stockwell Fan Club** and send with name, address, phone number and date of birth (!) to **Terry Spencer**, 3250 Alkire Ct., Golden, CO 80401.

**Viewers for Quality Television** is not a *Quantum Leap* club *per se*, but many of its members are Leapers, *Northern Exposure* fans and so on. VQT works to keep good shows on tv through surveys and write-in campaigns and by rewarding excellence with the VQT Quality Awards (which Scott won four years in a row for he work on *Quantum Leap*). This is not a boycott or censorship group, but has a positive approach that gets respect from both network executives and tv producers. Membership rates vary, but a year of membership (including newsletters, member surveys etc.) starts at the suggested rate of \$15 senior or student, \$18 regular bulk mail and \$25 regular first class mail. VQT has also recently instituted a "pay what you can afford" policy for people who want to participate but who are short of cash. Send check or m. o. to VQT, P O Box 195, Fairfax Station, VA 22039

### FANZINES / NEWSLETTERS:

**The Hologram** is a review of *Quantum Leap* fanzines, published irregularly as material warrants. Karen Funk Blocher has resigned the editorship of *The Hologram*, but Julie Barrett takes over editorship with #5, which means it will probably start coming out more often. Current rates: \$3.00 for four issues to Project members; \$4.00 to non-members. Make check payable to Threadneedle Press, 2624 E Park Blvd, Plano, TX 75074-4818.

**Leapin' In:** This monthly *Quantum Leap* news update was published by erstwhile Indiana LPO (and Whoosier Network person) Linda Cooksey. Unfortunately it has now ceased publication, which is part of why Margaret founded PQL's *Coming Attractions*. If you need back issue info for *Leapin' In* send a SASE to **Linda Cooksey**, 304 Bluff St., Crawfordsville, IN 47933-1232. We don't know offhand whether she is offering back issues or not.

**The Imaging Chamber**, the groundbreaking *Quantum Leap* letterzine, has ceased publication, and the last we heard the old address didn't work for people ordering back issues. The address was **Kitty Woldow**, 6436 Simms St. #105, Arvada CO 80004.

**Quantum Quarterly:** Probably the most widely-read *Quantum Leap* newsletter/zine. Q2's editors, Elizabeth Ford and Kathy Dunn, have proved to be successors to founding editor Christina Mavroudis. As of February 1994 publisher Jim Rondeau said they were still publishing, but if so they are uncharacteristically behind schedule right now. Send SASE for current info to **Quantum Quarterly**, c/o **Jim Rondeau**, 1853 Fallbrook Ave., San Jose CA 95130.

**Quantum Quest** is a British letterzine in the tradition of *The Imaging Chamber*. This modest (26-30 pages) but nicely-laid out little zine has fan art (by kids and adults), letters, fan cartoons, and news on UK and American developments in the world of *QL*. Editorship is by a "creative committee" of Hillary Broadribb, Wendy Clark, and Cheryl Crawford, plus a technical consultant or two and some cats. UK price £3.00 for four issues, Europe £4.00, Australia/USA £5.00; make cheque payable to **Ms. H. C. Broadribb** and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW.



*Quantum What?* used to come out every six weeks, and was filled with fan comments on current and old episodes, continuity commentary, some news and photos, and a large helping of humor and good fun. Unfortunately for the rest of us, editors Constance Avino and Darlene Lewis, the Siskel and Ebert of *Quantum Leap* fandom, decided to close shop last fall due to the lack of new episodes to discuss. For back issue info send SASE to *Quantum What?*, c/o Constance Avino, 1021 S. Elgin, Forest Park, IL 60130.

#### FAN VIDEO:

Chris Mulcahy videotaped the *Second Annual Quantum Leap Convention*, and is offering to share his video with fans at his cost of \$30. Price includes a 3 pack of TDK HS tape dubbed in SP, Priority Mail postage, packing materials etc. Included are all of the major panels from this year. Chris also has a similar tape set (also three tapes) from the first convention for \$25. Send check or money order to Chris Mulcahy, 1622 3rd St., Bakersfield, CA 93304. Please allow at least two weeks for delivery.

Julie Barrett is still available to dub copies of the original *On the Front Line: The Quantum Leap Weekend* tape directed by Bing Futch, as previously reported in these pages. If at any time you ordered and paid for this tape and did not receive it, please contact Julie directly rather than PQL, as it saves a step and insures that your ordering information gets to the one person who can help. New orders (\$22.90 including Priority Mail postage) should also be directed to Julie. New orders should be payable to Threadneedle Press, 2624 E Park Blvd, Plano, TX 75074-4818. Proceeds go to make up the massive loss Bing and Project Quantum Leap took on the original production of this tape. (And Bing, if you're out there, buddy, please get in touch with us.)

#### MISCELLANEOUS INFO:

The *Quantum Leap Swap Shop*: To be honest, we're not sure whether this is still operating, since founders Joan McAdams (formerly Dodson) and Kris Arnold no longer live in the same state. Update, anyone?

## THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE

New Reruns By Margaret Colchin Old Reruns by Karen Funk Blocher

*[With the expansion of the "Other Voices" column and the huge increase in QL-related merchandise over the past year or two, we find it necessary (and, we hope, helpful!) to add this column of books and other items available to leapers. Most of these items are professionally produced, licensed items, but we also have included some items which are not strictly Quantum Leap products but which nevertheless may be of interest to fans. All opinions expressed are those of Margaret Colchin or Karen Funk Blocher unless otherwise stated. As with the news column, Leaper's Digest, Karen is indebted to Margaret for nine months of new information, swiped and edited down from the PQL newsletter Coming Attractions.]*

#### QUANTUM LEAP HOME VIDEOS AND LASER DISCS

Ten episodes of *Quantum Leap* have been released to date, appearing on nine tapes:

The first five *Quantum Leap* home videos were released September 22, the laserdiscs on September 29. The cost of the videos is \$14.98, laserdiscs \$34.98. The five releases on video were "The Pilot Episode" (Genesis), #80902, "Camikazi Kid," #81618, "What Price, Gloria?," #81619, "Catch A Falling Star," #81620, and "The Color of Truth," #81621. Laserdisc releases were "The Pilot Episode," #40902, "Catch A Falling Star" / "What Price, Gloria?," #41734, and "The Color of Truth" / "Camikazi Kid," #41735.

These were, as promised, full-length, uncut versions. Don Bellisario, at the Learning Tree seminar, thought all of the episodes might eventually be available. The videos are crystal clear, and are sold as originally aired.

The first five *Quantum Leap* home videos were said to be selling "on target and as expected", according to MCA's publicity department. The sales numbers are based on pre-orders, which are those orders that originally go out to distributors and vendors. "The Pilot" has done extremely well, and the other episodes are selling fairly well. If the quantities originally ordered sell out and more are ordered, this adds, after a reporting time lag, to the numbers of copies sold. Leapers reported early on that most of the videos, except "The Pilot," were hard to find in stores. Most likely merchants: Tower Records and Videos.

April was a good month to add to your collection of *Quantum Leap* items. Available on April 20 were the four new home video tapes: "The Leap Home" (catalog #81005, parts 1 and 2 on one tape), "Jimmy" (#81908), "Shock Theater" (#81931), and "Dreams" (#81932). That's five episodes on four tapes, available at \$14.98 per tape. Except for "The Leap Home," these are three of the episodes submitted by Scott Bakula for Emmy consideration. They are excellent - crystal-clear quality, and uncut as originally aired on NBC-TV. "The Leap Home," Parts 1 and 2, is presented as one



episode on one tape, with no break between the first part and the second part, "Vietnam." "Jimmy," "Shock Theater," and "Dreams" are each on a single tape.

The archival footage for "Dreams," which was mentioned by Deborah Pratt at QuantumCon '94, did not materialize. Acts 1, 2, and 4 are identical on the USA and NBC airings and on the Home Video, and the NBC and video tapes have about forty seconds in the third act that aren't present on the USA footage. When I asked several people at MCA/Universal Home Video about the promised extra footage, no one seemed to know about it. As mentioned, however, the quality is first-rate, and the tapes are well worth the price.

Sadly, the first set of laser disks didn't sell well enough to warrant putting out laser disks for this set of episodes, so MCA has no plans to do so at this time. One interesting note: more stores, like Wal-Mart, K-Mart, and Camelot Music now seem to be stocking the first set of videos. The new *Quantum Leap* videos are now in some of the major chains, including Tower Records, Suncoast Video, and Blockbuster Video.

The second set of *Quantum Leap* videos ("The Leap Home," "Jimmy," "Shock Theater" and "Dreams") doesn't seem to be readily available, in some places, but you can ask your video store to order them, or ask them to order from WaxWorks, 1-800-825-8565. These may be the only videos we'll have for a while, since the folks at MCA/Universal are busy with such things as *Schindler's List*, *Jurassic Park* and the release of videos of some other tv series. If there are more QL videos, look for them the end of 1994 or beginning of 1995.

There's some interesting information about the first set of videos. "The Pilot" sold very well—about 25,000 copies, which is pretty good for something of this type. The other titles didn't do as well, possibly because they weren't stocked as extensively. However, from my own experience and from feedback around the country, it seems that wherever the videos were offered, they sold out—and quickly. MCA/Universal is currently considering several ideas for publicizing the videos, including perhaps offering a gift pack of two or three videos with one of them being "The Pilot," and advertising the videos on tv with an 800 number to order the episodes.

#### QUANTUM LEAP ALBUM

The long-awaited *Quantum Leap* album, which had been delayed by legal details about the album cover art work, finally came out toward the end of 1993, and almost immediately went to a second pressing. The album, subtitled Music From the Television Series, continues to sell well nationally and has gone through multiple pressings, according to Mark Banning and Linnea Fairbanks at Crescendo. Leapers around the country have found the album in various stores such as Tower Records, Record Warehouse, Camelot Music, Sam Goody, and perhaps Turtle Records.

The album features the song "Somewhere In the Night," written by Scott Bakula and Velton Ray Bunch. Also included are Dean Stockwell's "ABC Rap" from "Shock Theater," a *Man of La Mancha* medley, "Imagine," parts of the Emmy-nominated score from "Lee Harvey Oswald," and more. Cost is \$8.98 for cassette and \$12.98 for compact disc. If your local record store doesn't have the album, you can order it from the producer, Crescendo Records, 1-800-654-7029. At one point Crescendo reported getting 30-40 calls daily from people ordering the album.

Crescendo also had a dealers' table at QuantumCon '94. Ray Bunch, who wrote much of the music for the series (a lot of it featured on the album), was available to sign autographs at their table. According to Mark and Linnea, Scott was originally scheduled at the Virgin Megastore in LA on Dec. 4 for an in-store signing session, but it fell through because of other commitments. Crescendo still hopes Scott Bakula's appearance at an in store signing can be worked out, but it won't happen for a while.

#### "SOMEWHERE IN THE NIGHT" SINGLE

Also, "Somewhere In the Night" has been released as a single. You can have the single on CD, yourself, by calling Crescendo. It's \$6.98 plus shipping and includes an extended version of the QL theme. Linnea Fairbanks at Crescendo sent copies of the CD single to about 250 radio stations Adult Contemporary radio stations around the country. Almost all the radio stations listed below now have a copy. Unfortunately, the single met some resistance from adult contemporary stations because of the perception of *Quantum Leap* as a science fiction series. For this reason, Crescendo has been hard at work re-formatting the single in a new cover featuring a picture of Scott. Plans called for issuing the CD as an EP, with perhaps two more songs on the disc. Linnie Fairbanks of Crescendo reports that they have a really nice new picture of Scott for the cover art. However, there's a slight hold-up on the release of the reformat of the single. The folks at Crescendo are waiting for the French orders before printing the new cover art. If you'd like to encourage them to get the single out as soon as possible, write to Neil Norman, Crescendo Records, 8400 Sunset Blvd., Los Angeles, CA 90069

Once the single is available (soon), please find the Adult Contemporary station(s) in your area, call them, and request that they play "Somewhere in the Night." Any calls you can make will help. I think the album and single are important to Scott, so if we all work together we can help make the single and the CD a success.

Send a SASE to the Kentucky address for a list of radio stations to call and encourage to play the single, "Somewhere In the Night," along with the names of people who do the reporting to the industry paper.



## BOOKS

Ace Publishing Co., publisher of the *Quantum Leap* books, plans to put out approximately one book per quarter. The new releases since *The Observer* #9 are as follows:

Ashley McConnell's *QL* novel *The Wall* hit bookstores around the country at Christmas. Reports indicate it's a good one that readers can't put down once they get started. The book takes place in Germany, and has two separate leaps within the one story. As with all the *QL* books, copies have been found at both Waldenbooks and B. Dalton, but if your book store doesn't have any copies, they can order it. ISBN number is 0-441 00015-0, and it's listed either as *The Wall* or *Quantum Leap: The Wall*.

Also available as of the end of April is Ashley McConnell's fourth *Quantum Leap* novel, *Prelude*. I (Margaret) bought one at my local Waldenbooks, and, when I went back a week later to get a copy for a friend, found that they'd already sold out their first order and were working on their second. This book deals with Project *Quantum Leap* before Sam starts leaping, and, according to lucky Leapers who won galley proofs at QuantumCon '94, it's Ashley's best so far. The title may be listed as either *Prelude* or *Quantum Leap: Prelude*, and ISBN no. is 0-441-00076-2.

There's a new *Quantum Leap* book due out the very end of July (or maybe the first of August), titled *Knight of the Morning Star*, by Melanie Rawn. This is the first non-Ashley McConnell book in the series. A brief description says Sam leaps in in a full suit of armor. Certainly sounds intriguing. The ISBN no. is 0-441-00092-4 and price is \$4.95.

Upcoming this year after *Knight of the Morning Star* will be *Search and Rescue* by Melissa Crandall (end of October), and the final book by Ashley McConnell titled *Random Measures* available near the end of the year. As the dates for release of each novel approach, we'll try to have complete information for you in *Coming Attractions*.

Here are all the other *Quantum Leap*-related books to date—

*Quantum Leap: The Beginning* by Julie Robitaille. Novelization of the pilot. (London: Corgi Books, 1990.) Never released in the US, and was out of print in the U.K.. However, a new UK reissue began to turn up at U.S. science fiction conventions this past winter. The author has little understanding of Sam's character, and the prose style is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode. Corgi reportedly was looking for a U.S. publisher for this novel and the next one on this listing, but apparently without success.

*Quantum Leap: The Ghost and the Gumshoe* by Julie Robitaille (London: Corgi Books, 1990).. Novelization of "Play it Again, Seymour" and "A Portrait for Troian." This one's also been out of print and then reissued, has similar problems and advantages to the other Corgi novel, and also turns up at cons from time to time.

*Time Tripping: A Guide to Quantum Leap* by Bill Planer. (New York: Image Publishing 1992). . Unauthorized non-fiction book, taken out of print almost immediately due to a cease and desist letter from Universal. Largely cobbled from the fan publications, and what isn't is subject to misspellings and other errors. Occasionally turns up at conventions.

*Quantum Leap: The Novel* by Ashley McConnell (New York: Ace Books, 1992). US novel not based on an existing episode. Much of its *QL* lore is badly wrong, but it's not bad otherwise. Sam leaps into a jack-of-all-trades at an amusement park headed for disaster. Very dark in tone, but good prose. Readily available in most bookstores.

*Making a Quantum Leap* by Scott Nance. Pioneer Books. Another unauthorized non-fiction book. This one had not been shut down by Universal the last I heard, but from past experience and Harriet's comments I strongly suspect that Universal will do so if it has not already. Has background on the show, its stars, an episode guide, and transcribed Q&A sessions with the "big three" (Don, Scott, and Dean) plus some of the other staff. Much of the interview material previously appeared in another form in *The Observer* and other fan publications.

*The Quantum Leap Book* by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Available in most book stores, or can be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior) counterpart to *Time Tripping* and *Making a Quantum Leap*. Lots of photos, episode guide, etc. The episode guide is organized by leap date rather than episode order. Still not entirely accurate, but better than the two unauthorized books. At one time Teresa Murray and I were on the verge of being hired to write a similar book, but it didn't happen. Maybe another time....

*Quantum Leap: Too Close for Comfort* by Ashley McConnell. (New York: Ace Books, 1993). The second U.S. novel and a much better effort IMO. Sam leaps into the assistant of a men's consciousness-raising guru, and meets Al at a critical moment in Al's life. Still some bad *QL* lore but a very good story.

## COMICS

Innovation (an independent comic book company) put out thirteen issues of the *Quantum Leap* comic book before folding, plus a reprint of #1 containing an article by *Quantum Quarterly's* Christina Mavroudis on the first *Quantum Leap* Convention. Continuity freak that I (Karen) am, I personally have reservations about some of the earlier stories and the art, but they're still a lot of fun, and more recent issues are especially worthwhile. Most comic book specialty shops carried this while it lasted and may have them in their back issue boxes. Although the company is out of business, you may still be able to order back issues directly for \$3.00 an issue from Innovation, 3266 Jacob St., Wheeling WV 26003.

## LICENSED QL MERCHANDISE:

Creation produces *Quantum Leap* T-shirts, sweatshirts, jackets and carrying bags, some nicer than others and in a wide



range of prices. (I personally hardly ever leave the house without my QL tote bag.) They also carry some QL stuff produced by others. For a catalog of available merchandise, be sure to specify *Quantum Leap* and write to: Creation Entertainment, 530 Rivendale Drive, Glendale, CA 91204.

Can't get enough of *Quantum Leap* or related "stuff"? Design House International, Inc. of Pennsylvania has made a commitment to keep *Quantum Leap* merchandise in stock as long as they can. DHI is the licensed producer of such *Quantum Leap* merchandise as full color mugs (Sam, Al, or Accelerator with the logo on the other side, \$12.00 each), key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam alone and Sam & Al, \$2.00 each or both for \$3.00). (Personal aside from Karen—I think the mugs are especially nice and strongly recommend buying one or more of them.) If you're interested, write to DHI-QL, P. O. Box 13131, Reading, PA 19612 3131. Also, Megan Herring of Alabama may still have some *Quantum Leap* merchandise available, some of which we haven't seen elsewhere. Her address is P. O. Box 551, Ashland, AL 36251.

#### QL CALENDARS AND MISC.

Antioch Press published a 1993 *Quantum Leap* Calendar (the 1994 one was canceled), a bookmark (Sam in a tuxedo), and a pocket notebook. The pocket notebook is 6 x 3 1/2 inches, with the *Quantum Leap* logo and Sam in the accelerator on the front and a publicity shot of Scott & Dean on the back and 36 ruled pages inside for your notes. Stapled together (not a spiral bound notebook).

These have turned up across the country in some K-Mart, Waldenbooks, Little Professor and other local book, stationery and sf specialty shops. Antioch does NOT do mail order. If you can find a store willing to order these, they might be able to find it easier with the ISBN #. They are as follows: Calendar ISBN 0-7824-4707-4, Bookmark ISBN 0-7824-0846-X, Notebook ISBN 0-89954-756-7. Please note that these are NOT in the main microfiche Waldenbooks uses in ordering, and so many Waldenbooks erroneously claim that they don't exist or cannot be ordered.

Project *Quantum Leap* purchased the last 24 calendars found at the Tucson Waldenbooks after Christmas and is offering them for \$10 including shipping to the first two dozen people who order them. Yes, we still have almost all of these! Checks should be made payable to Project *Quantum Leap* and sent to the Tucson address.

If you cannot get the bookmark or notebook in your area, check with Lindy at the *Leapin' In* address to see whether she still has extras of the ones she purchased retail to help out other fans. The cost from Lindy is \$1.75 for the bookmark and \$2.25 for the notebook, which includes her cost and the cost of the envelope and postage. Write to Linda Cooksey, 304 Bluff St, Crawfordsville, IN 47933-1232.

#### RELATED MERCHANDISE

##### BROADWAY CARES CD

Want to get a jump on Christmas 1994? The double CD *Cabaret Noel—A Broadway Cares Christmas*, may still be available from the producer for a few more weeks. There are 55 very nice Christmas carols on the double CD, including a charming rendition of "It's Beginning To Look A Lot Like Christmas" by Scott Bakula. Other celebrities on the album are Leslie Uggams, Melba Moore, Robert Morse, Amanda McBroom (who wrote and sang the theme for *Eisenhower & Lutz*), and many more. The album will be available (only on CD) until about July or August from Lockett-Palmer Recordings (so hurry!). The proceeds benefit Broadway Cares. If you'd like to hear Scott sing and help his favorite charity as well, you can order the album (\$27.95 outside California and \$30.01 in California) from the producer, Lockett-Palmer Recordings, P.O. Box 85557, Hollywood, CA 90072. You can also call 1-800-323 5937 to order by using your credit card. After July, the album may not be available, may be available in a different form, or may be available only from Broadway Cares.

##### MORE SCOTT ON CD

*Romance/Romance* is currently only available as an import from England, so it costs more than a regular CD. Scott Bakula's other cast album, from past stage performances, *3 Guys Naked From the Waist Down*, was out of print entirely, but has now also been reissued as a British import. Stores known to either stock one or both of these albums, or have the capability of ordering them, include the following:

Tower Records (chain). There may be one near you!

Smith's Record Center (*Romance/Romance* only), 2019 St. Charles Ave., New Orleans, LA 70130

Footlight Records, 113 E. 12th St. NYC 10003, phone is: 212-533-1572.

##### MAGAZINES WITH QL OR SCOTT

There have been several magazines recently with *Quantum Leap*-related items or a feature about Scott. *Starlog* #199 had a lengthy article about author Ashley McConnell and a nice feature about John d'Aquino ("Jimmy", Deliver Us From Evil & Mirror Image). Platinum Issue #2 of *Starlog* had a feature about Scott - not much new information but some good pictures. *Starlog* #202 has a cartoon of Sam leaping into the Easter Bunny! (*Editor's note: Starlog sells*



back issues directly. Check the current issue for availability and prices.)

Issue #51 (the February issue) of *TV Zone*, one of the premier science fiction magazines in the U.K., has a feature called Fantasy Flashback about "The Leap Home" and Vietnam. Interesting article and nice pix. Also mentioned in *TV Zone* is the fact that the "Lee Harvey Oswald" episode (shown on November 22 in the UK) attracted 4.6 million viewers. Apparently this is approximately the audience *QL* amasses in the UK, compared to 4 million viewers for the original *Star Trek*, .5m for *ST:DSN* and .4-.5m for *ST:TNG*. *TV Zone* has also published episode guides for seasons 4 and 5 in issues #53 and #54, respectively. The guides have nice capsulizations of each episode by writer and Leaper David Bassom, with some good pictures and a bonus of a list of Leap dates and air dates accompanying the season 4 guide in issue #53. *TV Zone* may be found here and there in the US, with Tower Records being your best bet. If you can't find any of these magazines at your local book store (or sf convention—Ed.), you can order them from Star Tech, a company based in Tennessee. Send \$2 for their catalog to Star Tech, P.O. Box 456, Dunlap, TN 37327.

**Epi-log:** This is a semi-pro magazine devoted entirely to episode guides. Their *Summer 1992 Special* has a guide to *Quantum Leap* up through the fourth season, along with a variety of other programs including *Star Trek: The Next Generation*. The price is \$6.95 including postage. Other issues cover popular, genre or cult shows ranging from *MacGyver* to *Superboy* to *Black Sheep Squadron*, from *Doctor Who* to *Get Smart*. Epi-Log is available from Star Tech at the above address.

#### MISCELLANEOUS

**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 *Quantum Leap* 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 Gooshie during *QL*'s first season is available at some specialty shops around the country. Watch for it in any store which carries neon art.

**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.

**Autographed Environmental Art Print:** "Paradise" by Heather Cooper is a 30" x 16" limited edition of 2500, each autographed by "an internationally recognized celebrity," created under the auspices of Earth Day International. One of these celebrities is Scott Bakula. Here's the description: "From the endangered rain forest to the ocean floor, this spectacular painting, 'Paradise,' is a harmonious gathering of vegetation, crustaceans, fish, reptiles, insects, birds and mammals — all creatures great and small — beautifully exemplifying the life that Earth Day International works so hard to help thrive and flourish." Canadian leaper Lynn Fletcher will act as a go-between to enable you to order one of these prints which is indeed signed by Scott Bakula specifically. As with any serious fine art print, it is not inexpensive, but Lynn's price is the list price: \$325 U.S., plus \$48.75 U.S. in U.S. and Canadian taxes and \$11.95 for shipping and handling (insured). The print will be mailed in a tube, and the recipient will be required to sign for it. If no further prints are available, the check will be returned uncashed. To order, or for more information on the print and its artist, write to Lynn M. Fletcher, 25 Agnes St., Suite 707, Mississauga, Ontario L5B 3X7 Canada.

#### Coming up in future issues of *The Observer*:

- More of our interview with Deborah Pratt
  - Interviews with John Cullum, Rich Whiteside, Willie Garson, Carolyn Seymour and many others
- More of our ongoing episode guide (someday we'll even get to Season Five!)
- Our long-delayed guide to Dean on tv
- And, well, more of the same, for as long as you want us. See you in the future!

#### Answers to James / Dean photo quiz (p. 19):

Clockwise from upper right: James Walters (publicity photo), Dean Stockwell in *Sons and Lovers* (1960); James Walters (photo by Karen Funk Blocher); Dean Stockwell in *The Careless Years* (1957); (center): another publicity still of Dean Stockwell in *The Careless Years* (1957).