

VOLUME I,
NO. 2
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THE OBSERVER

"ALL THE NEWS
WE CARE
TO PRINT"

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP



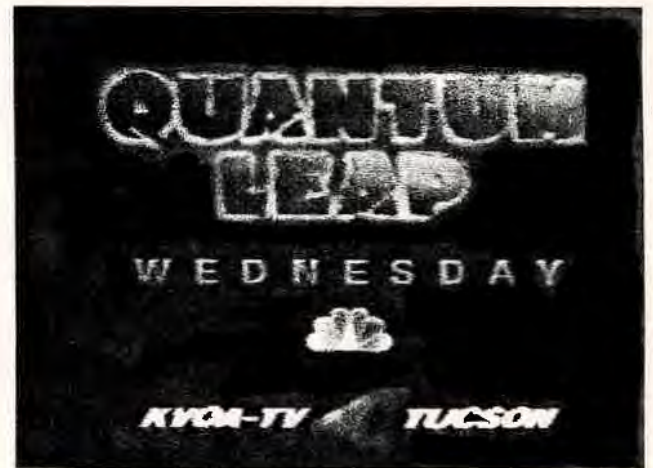
Mr. Little: Recently I have received a few letters from fans of *Quantum Leap*, demanding I move it back to its original Wednesday night time slot.



Mr. Little: Listen, I run this network. Do you know what I have to say to the fans of *Quantum Leap*?



Mr. Little: You win!



Announcer: *Quantum Leap* on NBC Wednesday.

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QUANTUM LEAP RENEWED!

by Tracy Ann Murray

Everyone's favorite time traveling quantum physicist will be leaping about for at least another season. It was announced by executive producer Donald P. Bellisario at the end-of-the-third-season cast party that NBC has renewed *Quantum Leap* for a full 22 new episodes for the '91-'92 television season.

Quantum Leap's renewal is not a big surprise. Since moving back to Wednesdays at ten from the abysmal Friday night slot, the weekly ratings have shot up from the 70's and 80's to the 20's and 30's. To be precise, "8 1/2 Months," the first shown in the Wednesday slot, was #37 in the ratings. After that, "Future Boy" was #40, "Private Dancer" #28, and "Piano Man" #23.

Another thing that contributed to the renewal was the successful letter campaign. Estimates of the number of letters NBC received this season about the show range from 50,000 (*Entertainment Weekly*) to 500,000 (*USA Today*). Such an outpouring of support, much of it spontaneous, unprompted and unrehearsed, convinced NBC that there was a considerable, and vitally interested, audience for *Quantum Leap*. [Of course, it doesn't hurt that Mary Schmidt's "Keep Quantum Leap" flyers, The Imaging Chamber, Quantum Quarterly, *Project Quantum Leap/The Observer*, and Sally Smith's and other fans' postings on various computer nets alerted thousands of fans to the need for letters to NBC. See separate article for details.—Ed.]

It also doesn't hurt that certain NBC executives (or at least their families) seem to be fans of the series. We won't say who. That would be indiscreet. Brandon Tartikoff—whoops, slipped out. And NBC Entertainment President Warren Littlefield did go out of his way to have a cute commercial made for us. Thanks, guys. Now we'd like a fifth season and a sixth and a seventh and an eighth and.... ❀

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THANKS, EVERYBODY!

an editorial by Karen Funk Blocher

Welcome to the second issue of *The Observer*, the official newsletter of the unofficial (U.S.) club for *Quantum Leap* fans, Project Quantum Leap. I mention the U.S. part because we recently heard from Canada's Quantum League. We also have a member who is a founder of the Bakula-Stockwell Fan Club, and of course you all know about *Quantum Quarterly*, don't you? Listings for all of these and more can be found in the "other voices" section elsewhere in this issue.

Okay, so *The Observer* #1 came out in early January, and this is coming out at the very end of April. This is because, as usual, I've been burning the candles on at least three ends, a neat trick if you can do it.

It's been a hectic but happy three months since our first issue. First there was the urgent letter-writing campaign to NBC—all those phone calls to members, lots of outgoing and incoming mail, a few computer postings (thanks, David and Joan!), and phone calls to and from Harriett at Belisarius. Then came the good news: NBC, which had reportedly been "having second thoughts" about the schedule change they'd promised, finally said (in the immortal words of "Mr. Little"), "You win!" Then, of course, we had to tell everyone about the screening for fans, in an unprecedented (for us) \$50 mailing. If you wonder why the membership rate has gone up to \$15, that's part of your answer. The mailing would have gone out sooner, so that more people from outside California could have gone, if only we had we gotten the info from Belisarius sooner. We hurried, honest!

Of course, the entire Arizona contingent of PQL had to go to the screening, and four of us interviewed Paul Brown the next day. Then three of us had to finish work on our companion zine, *TARDIS Time Lore* (for *Doctor Who* fans), and when that was done, it was time to start on *The Observer* #2. In the meantime, our membership had doubled, and there was all that mail to cope with....

As most of you know by now, Teresa Murray, our Executive Director, is handling the outgoing mail these days, since I've discovered that my work (paid and otherwise) suffers when I don't get at least six hours of sleep, at least half the time. Joan Dodson is our Documentations Manager, which means she does the computer postings on Usenet and will be cataloging as many QL-related articles as we can get copies of, and helping people to fill in gaps in their collections. Tracy Ann Murray, our Executive Director in Research, is our glorified file clerk (among other duties), and starting in May, Dimitra Catsaros will be taking over some of the workload as our new Local Project Coordinator. She'll be matching PQL members with their respective local chapters and their organizers, the Local Project Observers (LPO's). It's not too late to get in on the

ground floor (maybe even the basement!) of your local PQL chapter, or even to volunteer as LPO if your area doesn't already have one. Just fill in the form we're enclosing with this issue, and send it to PQL, attention Dimitra.

The many stacks of mail we've received in the past few months have contained a number of submissions to *The Observer*. We couldn't use most of them this time, mostly because the Q&A, the Paul Brown-Tommy Thompson and Richard Herd interviews, and our ongoing Dean Stockwell film guide take up the whole issue. Nevertheless, we'd like to thank the following people for their contributions: Nancy Rapaglia, for the great photos and the story of how she met Scott at a car show(!) in January, 1990, Nola Frame-Gray for her cartoons, Amalthea Celebras and Candyce B. Nathanson-Goldstein for their poems (sorry; we don't publish poetry or fiction), and Karen Hurst for her photos of Scott, Dean, Don, and Deborah. Some of the photos, at least, will be appearing in future issues, subject to the photographers' permission. And we probably will be reprinting some neat old Dean Stockwell magazine articles that Cori Shields sent us, once we figure out whether we can do so legally.

We'd also like to acknowledge Deb Brown, originator of the slogan, "It's 1995 [1997]. Do you know where your quantum physicist is?" We used this on some of our badges (alternating with, "There are no UFO's. There's only the Waiting Room") without her permission, mostly because I couldn't remember where I'd seen it. Our apologies for ripping you off, Deb, and thanks for posting PQL info on Prodigy. Just remember, plagiarism is the sincerest form of flattery (but we're not normally into that kind of flattery!).

Additional thanks go out to Patricia L. Stone, for a sample of the label paper we'll try to track down for future printings of the bumper stickers; to Julie Barrett, Linda Blumel, Connie Fleming, Bing Futch, Leslie Goldberg, Candyce Goldstein, Lyndell Netherton and Melissa Wilson, for their enthusiasm and timely information; to Jim Rondeau, Christina Mavroudis, and Bill Hupe, all for helping us to find a wider audience; to a number of people we mustn't name here (but you know who you are!), for reasons we must not mention; and to everyone who sent in copies of newspaper and magazine clippings, NBC letters, and miscellaneous comments and information. Thanks also to everyone (especially Linda Blumel and Roxanne Koogler) who made phone calls around the Northeast earlier this month to tell people about Dean Stockwell's appearance at a Long Island convention. Everyone's been just great, and we really appreciate it! See what I meant last issue about the value of networking?

Most of all, thanks to *everyone* who wrote to NBC, members and nonmembers alike. We did it! Because of those letters, I fully expect that *Quantum Leap* will be on for several more seasons, which would probably not have been the case otherwise.

And finally, I'd like to thank Harriett Margulies, Don

THANK YOU, CONT:

Bellisario, Deborah Pratt, Scott Bakula, Dean Stockwell, Paul Brown, Tommy Thompson, Chris ("Boogieman") Rnppenthal, Joe Napolitano, and Diamond Farnsworth, all of whom, to various degrees, gave of their time to talk to us

and to other fans. You and your co-workers are the reason there is a *Quantum Leap*, and you're all terrific people besides.

Sorry, I don't have a big finish for this editorial. On with the zine! ❀

QUANTUM LEAP LETTER CAMPAIGN YIELDS RESULTS

by Tracy Ann Murray

Executive Director, Research, PQL

In January, 1991, *Quantum Leap* went on a long hiatus. No new episodes were shown, and even the promised reruns were preempted. Part of this, by a stretch, could be blamed on Gulf War coverage, but many fans began to worry when wrestling and skating were regularly featured instead of our beloved show. Without any prompting except NBC's treatment of the show, I'm sure many fans and even casual viewers sat down to write to NBC in support of *Quantum Leap*. They must have, since NBC received some 50,000 letters about *QL*. (There are higher estimates, but this seems to be the most accurate figure.)

But at least some of those letters were generated by dedicated fan activity. The first letter campaign to support the show was started by Mary Schmidt of Wisconsin, who first distributed "Keep Quantum Leap" flyers in November 1989. *Quantum Leap* was teetering on the brink of extinction then as renewal for the rest of the second season was uncertain. But it was renewed, and in an unprecedented show of support, after the end of that second season NBC had a *Quantum Leap* Week. Of the five episodes show, "Jimmy" received the highest rating, #12 for the week on Thursday night. But inexplicably, the network decided to move the show to the Friday night "death slot." The move was announced at the same time as the Emmy nominations, of which *Quantum Leap* received six.

The ratings plummeted in the new time, down as far as #88. The fourth episode of the season was horribly mangled on the network feed in all time zones, repeats and preemptions dominated December 1990, and after January 11th, even the scheduled repeats were not shown. [Later it was learned that the "hiatus" was not entirely NBC's doing. Executive Producer Donald P. Bellisario told a PQL member in February that he decided not to "waste" the good episodes he knew they had coming up on the Friday night "death slot." Nor did he want to endanger *Quantum Leap*'s ratings further with reruns. Meanwhile, the show was still in production, with cast and crew hard at work on more new episodes. But of course, we didn't know all that, did we?—Ed.]

Although NBC had not declared any actual intention of cancelling the show, fans mobilized, writing letters themselves and then asking other fans to write. Mary



MR. LITTLE (FIELD): "YOU WIN!"

Schmidt's "Keep Quantum Leap" flyer was finding its way around the country. Fan clubs (like Project Quantum Leap) and fanzines (like *Quantum Quarterly*) urged their members and subscribers to write in to NBC and ask them to put the show back on, preferably on Wednesdays. The request was also posted on various computer networks and also flashed from coast to coast by simple word of mouth.

By whatever method and whatever source, those letters worked. NBC put the show back on at its previous Wednesday night time slot. That it was our letters which influenced the decision was made abundantly clear by the humorous commercials produced by NBC, in which a network president is inundated by letters demanding that *Quantum Leap* be moved. The fans' contribution to the show's move was also acknowledged by Belisarius Productions, who arranged a special screening on February 25th, 1991 of "8 1/2 Months," at Universal's Hitchcock Theater. About 300 fans attended, and appreciated the extended "Mr. Little" commercial that kicked it off. (And it was nice to see the show without any other commercials.) The screening was a wonderful "thank you" to the fans for all the letters we had written.

But just because we've got it moved where we want it for another season is no reason to stop writing. Drop NBC and *QL*'s sponsors a line every once in a while to tell them how much you appreciate the show. A little nudging never hurt. ❀

[For a current list of *QL*'s advertisers and their addresses, send a SASE to Keep Quantum Leap, c/o Mary Schmidt, 6713 Schroeder Rd. #2, Madison, WI 53711. The list is updated monthly—Ed.]

BOWLING FOR LEAPERS:

MARCH 29, 1991

by Bing Futch

Universal Studios Hollywood Correspondent

Talk about your hot date! Here I was, sitting in my 1971 Lincoln Continental in the parking lot of Corbin Bowl in Tarzana, California. In my hands were a microcassette recorder, a camera, and a notepad. Just the day before, Donald Bellisario had invited me to the wrap party for *Quantum Leap* cast and crew members, and I was as excited as a child at Disneyland! Motivated by a desire to get as much info as possible, I slammed the door on my rusty behemoth just in time to see two people eyeing me with curiosity. Turned out they had spotted the "Take the Leap" sticker on my tail (the car, not me), and wondered who could have been inside. I introduced myself and we walked and talked for a bit.

The gentleman's name was Ted Varnadoe. He was a set lighting technician for the show. His past credits included features like *The Blues Brothers*, *Coal Miner's Daughter*, and *Jaws 2*. His television credits were impressive: *Columbo*, *Amazing Stories*, *Quincy, M.E.* and *A Year in the Life*. Apparently, the entire crew from the latter series transferred over to *QL*.

As I was lusting after his blue satin crew jacket, he told me how the shots for special effects have to be specially lighted, or is that lit? I wasn't thinking grammar; I was too excited. In time, folks began to turn up. After a brief test proved to me that the recorder would be useless, I grabbed my camera and proceeded to stalk.

My first catch was Hunter Von Leer, who portrayed Keeter in "8 1/2 Months." He admonished me playfully for snapping a picture of him after he had bowled a bad frame. He was the most charismatic of all the guest stars who showed up that night, often pulling me aside and commenting on various facets of life, including his escort's apparent lack of awe at her companion's stature. Hunter was elated to have a feature in the works called *Into the Sun*, with Anthony Michael Hall and Michael Pare. I asked him if the *QL* episode had brought on an influx of scripts and he said it had most certainly done just that.

Dean and Scott arrived at around 9:25 PM, Dean carrying his bowling ball, apparently ready to tear up the lanes. Richard Herd ("Captain Galaxy!") and his lovely wife Pat graciously posed for a picture, with Richard commenting in a true Captain Galaxy voice, "Captain Galaxy and Future Girl! Immortalized for eternity!" I told him that "Future Boy" was an extremely touching episode and he replied with a hearty, "Thank you! It was a lot of fun to do!"

Gregory Millar (Lonnie from "Black On White On Fire") strolled by with his beautiful date and expressed amusement at my "Why Haven't I Leaped?" pin. They also posed for a photo.

At this time, the news became evident. The buzz on everyone's lips was "Congratulations!" "See ya next season!" and "Here's to 22 more!" As of March 28, 1991, NBC had picked up *QL* for 22 more episodes! I approached Donald Bellisario, who recognized me from the screening.

After thanking him for the invite, I congratulated him on the new season and the soaring ratings.

"We got a 26 last week and a 23 this week," he said, "and our demographics are about 18-34 male, which is actually what we want—we got a 31 there." (Being fluent in "industry-speak," I completely understood what he was saying. The 26 and 23 are straight Nielsen ratings, and though it may seem a bit sexist, the 18-34 male "demo" is actually highly desirable.)

I remarked that I had noticed that the third season ends in a cliffhanger. He simply smiled like the cat that put the canary in a Cuisinart.

I moved over to Deborah Pratt, who was talking with Marietta DePrima from "Piano Man," and asked her if NBC was going to play up the season finale. She said "most definitely," and thanked me on behalf of Belisarius Productions for all the good work that the clubs were doing.

Teddy Wilson, the gifted black actor who portrayed Ernie Tyler in "Rebel Without a Clue," waltzed by with his hands full of drinks. Upon noticing me, he said, "Hey, man, how ya doin'? Shake my finger!"—which was about all he had to offer me. Later on, I asked him to give me a candid picture. After mugging wildly for the camera, he said, "How about my impersonation of Sean Penn?" Truly a wild and funny guy!

I struck up a particularly good rapport all night long with Lana Schwab, who portrayed Dottie in "8 1/2 Months." She said that she had a project pending, but really enjoyed the time she spent on *QL*. Her accent was just the same as in the episode, and she and Hunter had some particularly good laughs together. She seemed overwhelmed by the popularity of the show, and expressed a gladness that she had been included in the history of it all.

About this time, Susan Anton, the stunning Helen LeBaron from "One Stroke Over the Line," showed up. I managed to get a great picture of her and Scott embracing. Taking this as my cue, I ambled over to Scott and congratulated him on 22 more and on his new son, Cody. He expressed his gratitude. I told him that tour guides like myself were always promoting the show and he said, "Well, you guys are terrific; we really appreciate that!"

Charlie Rocket, from the tv series *Max Headroom* and also Blake from "A Little Miracle," was excited about his lead role in Don Bellisario's new series, *Tequila and Boner*. He said, "It'll keep me pretty busy." (Side note: "*Tequila and Boner*: the Pilot" is being directed by Donald Bellisario and stars Rick Rossovitch as Boner, Charles Rocket as Captain Midnight and Beasley the dog as Tequila. The first day of shooting was April 17, 1991 in San Pedro, California on Fisherman's Wharf.)

In fact, busy seemed to be the key word tonight. When I spoke with stunt coordinator Diamond Farnsworth, he said, "There'll be no rest for us; we go right into next season!" (Production on *QL* actually resumes in late June or early July.)

Between Deborah bouncing around to Aretha Franklin's "Respect" and Dean's bowling a 126 game, I happened into the bar and saw a fantastic thing. There was Sam, in KISS-like makeup (obviously from the "Glitter Rock" episode), singing a powerful heavy metal ballad that

appeared to be called "Traveller." [Later appeared in the episode under the title "Fate's Wide Wheel."—Ed.] A large bank of concert lights were lowered from above him, casting an eerie blue glow. I was staring at the video screen with my mouth open; it was that powerful. Al appeared on stage next to Sam, playing air guitar, using the hand link as a neck! Sam glanced at Al with a "What the heck are you doing?" look, and continued belting out this terrific ballad. Over this sequence, a montage of Sam's past leaps were blended, giving a terrific music video feel.

All too soon, the video ended. I don't know whether it will air that way on tv or whether it will be a companion video to the upcoming *Quantum Leap* album, but it was certainly powerful! (You don't know about the album? You poor uninformed people! See the Q&A transcript later in this issue.)

Michael Zinberg, who recently won the Director's Guild Award for best directing in a nighttime dramatic series (for "The Leap Home: Part II—Vietnam"), thanked me for all the support and encouragement and invited me down to the set when they resume filming. As I turned around, I saw Dean leaning up against the counter, trading his bowling shoes for normal ones. This is the conversation:

Bing: "Dean! Congratulations on 22 more!"

Dean: "Why, thank you. Thank you very much."

Bing: "You know, I'm a tour guide, and whenever I mention the show on tour, every week the crowd gets more and more crazy. The response is incredible!"

Dean: "It gets better, huh? That's terrific!"

Swap Shop

by Joan Dodson

Hey, *Quantum Leap* collectors! Do you have or want to obtain any commercial or *uncopyrighted* items about *QL* or its stars such as:

- pictures of Scott and/or Dean?
- newspaper or magazine articles?
- books, CD's, etc.?
- items of interest about the show?
- videotapes of interviews, commercials, etc.?

The Phoenix chapter of Project Quantum Leap is offering to start a new service that will be coordinated by Joan Dodson, Local Project Observer, in Phoenix, Arizona. We will act as a clearinghouse for requests of items that you'd like, and offers of things that you want to share with other Project members.

We will not sell these items through the club, but we can help you network with other fans who are willing to trade items or make copies in exchange for other items or the cost of reproduction and mailing or whatever personal arrangements you might work out. For example:

- Nancy Rapaglia has some adorable pictures of Scott that she took at an appearance in Massachusetts a couple of years ago, and she's interested in trading/sharing.

- Joan Dodson has pictures from February's screeniug

Bing: "How's the fundraising going for the Walk of Fame?"

Dean: "I don't know. I just sit around and wait for someone to tell me!"

Bing: "Just for the record, what's your average golf score?"

Dean: "I'm a twenty handicap."

Bing: "Well, on behalf of all of us at Project Quantum Leap, we'd like you to have this." (I presented him with the "Gooshie, center me on Sam" button.)

Dean: (taking off his glasses and looking at it) "Oh, wow, this is bitchin'! Gee, that's great! Thank you very much!"

His response to my greeting was the most warm and unguarded thing I felt all night. It was a truly magical moment and I felt that for a split second, he let his guard down and was truly honored by the words I said to him. Remember, even though they are the nicest cast and crew in the world, when you're used to people praising you, it's easy to go into "auto-pilot," don the "Thank you" hat and shake a complete stranger's hand until he or she goes away. But Dean seemed truly honored by my modest tribute, and for a brief moment, I felt like we were the only ones in the alley.

And with that bit of warmth, Dean being the most grateful person of the entire evening, I took one last look at all the cast and crew, stepped outside to my car...hit the accelerator...and vanished.

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

—Bing Futch. ✂

in LA of Scott, Dean, Don Bellisario, and Deborah Pratt, and she would like to locate a picture of Sam in his shiny silver "Future Boy" outfit.

• Karen Blocher is hot on the trail of *Three Guys Naked From the Waist Down* in cut-outs, and is looking for a copy of her "kissing booth" answer promoting Scott on the cable channel E!

Here's the deal:

If you want a particular item or have something you'd like to share, trade, or give away (feel free!), send your name, address, and request, along with a self-addressed, stamped envelope to:

Project Quantum Leap Swap Shop
c/o Joan Dodson
17235 N. 2nd Place
Phoenix, AZ 85022

Be sure to describe your requests and items clearly so we'll know exactly what you mean. Anytime we get a "match" between requests and available items, we'll forward the appropriate names and addresses to the proper people. If you want to include your phone number, we can let you know by collect call (only!) if/when we hear from anyone about the items you want to obtain or share.

Please keep in mind that this is a volunteer service, and we can't guarantee that we can match your requests and offers, nor can we be responsible to any "dissatisfied customers!" ✂

Stockwell's Soapbox:**SAVING THE OZONE**

by Tracy Ann Murray

[Editor's note: Stockwell's Soapbox, is so-called because it deals with issues with which Dean Stockwell has concerned himself, namely ecological concerns. In titling it thus we do not mean to imply any direct input concerning this column on Mr. Stockwell's part; to date he has not read, approved or even heard of this column, nor suggested its subject matter to the column's writer or editor. However, we do feel that he will approve of its subject matter once it is brought to his attention, and hope that for future columns, Mr. Stockwell will be inclined to suggest a topic, and perhaps even take a hand in writing it.]

Ozone forms a thin layer around the Earth, protecting it from the effect of ultraviolet radiation. For years this layer has been depleted by chlorofluorocarbons (CFC's) and halons we humans release into the air. The result has been large holes and a thinning of the entire ozone layer.

Already the incidence of skin cancer due to excess ultraviolet radiation has risen. It is expected to double within the next twenty years as the ozone layer is depleted at twice the earlier estimates.

The effects on the environment may also prove catastrophic. Ultraviolet radiation may interrupt the life cycle of the ocean's microscopic sea life, such as plankton. This is the basis of the ocean's food chain, which could affect all sea life and eventually life on land.

There are some everyday things that contribute to ozone depletion. Freon, used in home air conditioners, refrigerators and car air conditioners, harms the ozone when released into the air. If your air conditioner is operating inefficiently, it could be releasing freon gas. When repairing car or home air conditioners, use a freon recycling machine. Some garages have these and it is now a law in the L.A. area starting in January that freon must be recycled.

Another common threat is the CFC's used in rigid foam. That means styrofoam cups, plates, packing material, and hamburger holders. Some styrofoam is now made without CFC's. These will say so, but sometimes they still use other chemicals bad for the ozone, and they are still non-biodegradable. A foam cup is a foam cup forever.

McDonalds, in response to customer requests, is no longer using foam in most cases, substituting instead paper and cardboard. A substitute for styrofoam peanuts (packing material) has been invented, or rather re-invented. It's popcorn. Although it is not recommended for human consumption, it can be recycled as animal fodder or bird food.

Although most aerosol cans in this country no longer contain CFC's, there are some exceptions. One of the most

prevalent is party string, that stuff that squirts out of a can like inedible Cheese Whiz, has no discernible use and is often bought by pre-teens. Check any type of aerosol spray you buy to make sure it does not use CFC's.

Though we can't put the ozone that is gone back, we have to do what we can to prevent the loss of even more, and the potentially devastating effects that would follow.

Update: Recycling for a Star

by Karen Funk Blocher

According to a flyer distributed at I-Con in April, the deadline for donations to the Committee for a Dean Stockwell Star has been extended to mid-May. We don't have the details, but it appears that donations from recycling are currently falling drastically short of the \$4800 fee to get Dean Stockwell a star on the Hollywood Walk of Fame.

Okay, so recycling is a pain in the neck, and a far from lucrative proposition outside of California and other recycling-oriented states. But we're talking about a change in lifestyle here, a change that must take place if we're to survive comfortably on this planet. We're also talking about recognition for a wonderful and modest actor.

Come on, Leapers! We generated 50,000 letters to save a tv show. Surely we can manage a few thousand dollars' worth of recycling to help save the planet! If you haven't started yet, how about sending a check against future recycling? That's Committee for a Dean Stockwell Star, c/o Christina Mavroudis, 1260 Ayala #113, Sunnysvale, CA 94086. ✻

LEAPING INTO FASHION

by the Fashion Observer

At the 1990 Emmy Awards, best actor nominee Scott Bakula appeared in a stunning variation on the traditional tux, highlighted by a single blue jewel. And, in case you haven't noticed, Mr. Bakula was featured in the March issue of *Gentleman's Quarterly (GQ)*, in a rather...hmmm...interesting ensemble in brown.

But in some nationally televised appearances he hasn't shown the same fashion sense. For *The Tonight Show* and various other talk shows on which he has been a guest this year and last, Scott has worn the *same* suit. You know the one I mean: the greenish-brown one Scott likes to wear with white socks. We here at PQL must regretfully announce the formation of The Committee to Get Scott Bakula a New Suit (CGSBS). We're not talking about anything fancy here. Maybe something in a basic blue. Dean and Jean-Pierre can help him pick out a tie. All we're looking for here is a little variety.

Send comments and suggestions to the Fashion Observer, c/o PQL.

Next Time: The Bolo—Is It Really a Tie? ✻

The Observer Interview:
Paul Brown
and Tommy Thompson
Tuesday, February 26, 1991
Universal Studios, CA

interview by Teresa Murray
 and Karen Funk Blocher
 transcribed by Joan Dodson
 and Karen Funk Blocher



Paul Brown in his office. Photo by Tracy Ann Murray

[This interview took place in the Belisarius offices at Universal on the day after the Hitchcock Theatre screening of "8 1/2 Months." In attendance were Teresa Murray, Karen Funk Blocher, Dimitra Catsaros, and Tracy Ann Murray, all from PQL Tucson, plus Paul Brown and Tommy Thompson. Tommy happened to be watching CNN in the screening room (conference room? lounge?) when Paul ushered us in there, Paul's office being too small for four interviewers plus one interviewee! Tommy was on crutches (car accident), and disinclined to move, so Paul made him turn off CNN and join in being interviewed.]

Tommy proceeded to tell us about his latest episode, which was about to start filming the next day. The title, according to eagle-eyed Dimitra Catsaros, who saw it lying on a desk, is "Heart of a Champion." As Tommy began to explain (before we got the tape recorder turned on), it's about Sam becoming one of two brothers who are tag team wrestlers...]

[In medias res...]

TOMMY: ...in 1955. Kind of a—he's a Russian, but he's not really a Russian. So it's kind of goofy.

TERESA: Does he speak Russian?

TOMMY: No, in fact, he doesn't ever speak Russian. Bnt [he and] his brother...they preteud to be Russians. They're bad guys. And his brother's going to die. From a heart...the fact that he doesn't keep from wrestling.

It's a lot of fun. We're still casting it, though. Today we were trying to find the right people. We're having trouble casting the show. So we'd better figure it out because we start shooting tomorrow morning. [laughter]
 TERESA: You'll just have to pull somebody off the street.
 TOMMY: Well, yeah. I mean it got so bad yesterday they were thinking about putting me in it. So it was—[Paul laughs]

TERESA: Oh, good idea.

TOMMY: Well, none of the actors could read these parts,

and when they left, I started doing it, and everybody was laughing, and they said "well, we'll just put you at the bar; you could do it." So I immediately called all my friends that I knew who could do the part [laughter] to come in tomorrow and do this. So we've got another session this afternoon.

It'll be on, next to the last—no.

PAUL: The second to last.

TOMMY: Second-to-last episode. Right before Paul's next one.

PAUL: Is that a segué?

KAREN: Which is...? [Paul laughs, loudly]

TERESA: Which is...?

TOMMY: Let's deflect this interview back over towards... "Mr. Television;" that's what we call him.

KAREN: "Mr. Television."

PAUL: What?! [Paul laughs loudly again.] Leave me alone, "Mr. Television!"

TERESA: That's Milton Berle.

KAREN: I would have thought that Mr. Television would be the person who wrote "Future Boy."

TOMMY: Could be. Whoever that is.

KAREN: Whoever that is.

TOMMY: [referring to the previous night's screening] Did you see the...how did the leap-in look...

KAREN: Looked real good.

TOMMY: ...into "Future Boy?" It looked okay?

ALL: Oh, yeah. Yeah.

TOMMY: Looked okay?

ALL: Yeah. Definitely.

TOMMY: Okay. I was just...

KAREN: Yeah. And I was on the set for three takes of a ten-second scene of "Future Boy," so I had seen the silver lamé, so...

TOMMY: Oh, yeah. There's—

TERESA: It was more of a shock for the rest of the audience, though.

TOMMY: One of the funnier shots I've seen is in that show. It's when his head pops out. You'll see it right at the beginning of the episode. His head comes out of the capsule, and it's just, visually it's very funny.

PAUL: Very funny.

TOMMY: Very funny. And then some of the funnier moments, I think, got cut.

TERESA: Aw. That's what I like, is the comedy.

TOMMY: Yeah, so, I don't know. We'll see. I think it's going to be a good show. I mean, I've seen rough cuts of it...

PAUL: It's very funny.

TOMMY: But, you never know.

TERESA: I think he's avoiding his question over here. [laughter]

PAUL: Was there a question?

KAREN: Yeah, yeah, your...

TERESA: What's your...

KAREN: What's your episode that's coming up?

PAUL: Sam leaps in as an atom bomb shelter salesman during the Cuban missile crisis.

ALL: Whoa!

PAUL: It's sort of a dark comedy, in that he's the younger brother of a man who sells these bomb shelters. And I just did the research. People, I mean, were building bomb shelters. Kennedy was behind the civil defence program, building fallout shelters. And the original history was that this guy who had a bomb shelter in his back yard, we find out he's going to kill his neighbor the next night, during the height of the Cuban missile crisis. There's a blackout in the neighborhood, and they assume that [it's] the atom bomb. It's set in Florida, near Homestead Air Force Base, and they're roughly, you know, a hundred and twenty miles away from Cuba, so they're a prime target.

And part of the story is really about the fear that the father instills in his children. He's got a ten-year-old and an eight-year-old. And they're terrified, because they really believe they're going to be killed by nuclear bombs.

It's kind of almost like a *Twilight Zone*. It's sort of a morality play. It's not a big extravaganza with costumes [laughter] and violent action; it's more—

TOMMY: They make fun of mine, because all of my episodes have goofy costumes! [laughter] But I find...

PAUL: We call him "Mr. Comedy."

TOMMY: But I find that if you have a lot of goofy costumes, you don't need so much story! [laughter—mostly Paul]

TERESA: Saves work?

TOMMY: Wow them with the costumes! "Oh, look, Sam's in a new costume!...oops, show's over! Another costume! It's great! Paul does all the tough issues!

PAUL: [sarcastic] Oh, yeah. Right.

TOMMY: You do. You're our issue-oriented writer. Yeah, you do.

TERESA: You all have categories, I guess.

TOMMY: We do, kind of.

PAUL: Yeah, we do have different [categories]. He does the really funny comedies.

TOMMY: I mean, I do the goofy ones, and Paul does, kind of the social commentary things, like, I mean, 'cause I think the one that he just wrote is so relevant to what's happening now. [Tommy has just been watching war coverage on CNN.] You know, with the gas masks, bombs...

PAUL: Kids wearing gas masks, and living in terror about the bombs...

TERESA: Yeah, it's very timely.

TOMMY: I mean, it's pretty scary.

PAUL: Also, there's a twist in the story at the end, but that's the whole point about it, is that we teach fear to children, you know. We don't give them any clear understanding about what's going on. And during that crisis. And Sam is someone from 1995 who is a quantum physicist, who's traveled back to 1962, and it's October 26, and he knows that the Cuban missile crisis will end in two days, but, you know, how can he tell that? Not even Kennedy or Khrushchev know that. And you're dealing with somebody who is basically...the brother's from Oklahoma. The family is from Oklahoma. They were devastated during the dust bowl. And this man has created a very successful business, but what he's selling is fear.

And, in fact, they don't know whether those shelters would work or not. And some of the goofy things they had were radiation-proof suits, and people had shotguns in their bomb shelters, and normal, sane people said they would use shotguns to defend their bomb shelters against neighbors and friends to survive. The whole point being, though, what kind of world would you come back to? If in fact, you know, if the bombs did fall, and you could survive, what kind of world would there be?

And there's also the argument that I have, and Don Bellisario didn't agree with me, and that's part of the whole creative process, here. My argument was that bomb shelters, in fact, make things more dangerous, because they make you think you could survive nuclear war. If you think you could survive one, then you might be more inclined to engage in one. But if you really believe you couldn't survive it, then you're just pushing the button killing yourself. And so maybe you wouldn't be inclined; your leaders might not want to start a nuclear war.

KAREN: Like Saddam Hussein sending his troops into battle knowing he's got a bunker.

PAUL: Right. He can survive. They can't. So anyway, it'll be interesting.

TOMMY: I was actually just sitting here thinking about all the research, 'cause Paul did extensive research on this episode. And then my research, I had—

PAUL: He had a photograph of a wrestler. [laughter]

TOMMY: I bought a wrestling magazine [laughter], right? And I had one picture that I kept on my desk of a wrestler, and whenever I would get lost, I'd look at it, and I'd go, "Oh,

okay.”

KAREN?: Inspiration. [laughter]

PAUL: This is research.

TOMMY: All the research I'd do. Paul would come to my office, like daily, and just start laughing, 'cause he had all these films he was watching, and these newspaper reports, and television reports. And I had a picture of a wrestler. [Paul is still laughing.]

KAREN: Tommy the Turtle, *Duck and Cover*, and all that stuff?

TOMMY: Yeah, he was doing all that.

PAUL: *Duck and Cover*; that's in my show. Kids were watching that. In *Duck and Cover*, you see people hiding under a picnic blanket; you know, "Boom! It's a blast! Duck and cover!" And people would all dive under a picnic blanket. And little kids are watching this and that's what they're learning; they're being taught, yes, we could survive a nuclear war.

KAREN: We went under our desks. First and second grade. And my next door neighbors had...it was just their basement, there was nothing armored about it, but they had canned goods down there.

PAUL: Right. Kids in New York City were wearing dog tags that evidently could withstand intense heat. The whole idea being that if their—

TOMMY: Name that dead guy.

PAUL: —singed remains were found, they'd be identified.

KAREN: Oh, jeez. Amazing.

PAUL: So, anyway, it's interesting.

TOMMY: Yeah, it's a very interesting script.

PAUL: Won't get good ratings, but it will be interesting.

TOMMY: Well, it ought to. But it also uses...

PAUL: It'll be our PBS show.

KAREN: I don't know. With everything going on now, people may be especially interested.

PAUL: Yeah, we'll see.

TOMMY: It also uses the *Quantum* situation to its fullest. I mean, where the show can go back and duplicate that. You know, go back to that time. So we can do that, so it really uses the format very well.

PAUL: Do you have a copy of your magazine?

TERESA: Yes, we brought you one. [To Tommy:] We didn't bring you one. We didn't know you'd be here.

TOMMY: That's all right. Paul will read it to me later.

PAUL: Oh, great. Oh, we got it. We got a copy of this.

TERESA: It's the first issue.

KAREN: Anyway, that's us.

TERESA: Yeah, you may have it. We sent a few here, so...

PAUL: That's right.

KAREN: We sent five along. I we don't know where they ended up, but...

PAUL: Where's Tommy's picture?

KAREN: And on the top copy we said, "Safe for producers' eyes: contains no fiction!"

TRACY: You wouldn't happen to know the fellow who

played that part in the picture there?

PAUL: Which one?

KAREN: Blaster, from the "Vietnam" episode.

PAUL: Oh...this guy here?

TERESA: Yeah.

KAREN: We've got a picture of him, and we don't know who the hell he is.

PAUL: Ellen Lubin would know. If you'd call casting, they'd know.

TOMMY: Hunk of the Week!

PAUL: Hunk of the Week?

TRACY [to Teresa and Karen]: You guys have some questions?

TERESA: Yes, we do actually have questions we need to ask. We want to concentrate actually on the "Catch a Falling Star" episode.

TRACY?: That's the *La Mancha*.

PAUL: Tommy hasn't [indistinct] ...[laughs]

TERESA: What's that?

TOMMY: What? Why? Which one was that?

TRACY?: That was the *La Mancha*.

PAUL [disbelieving]: Oh, which one was that. You know which one that was!

TOMMY: Oh, okay.

PAUL: He doesn't like that episode.

TERESA: Why ever not?

TOMMY: Which episode?

TRACY: The musical.

TOMMY: Was that the *Man of La Mancha* episode?

ALL: Yeah.

TOMMY: I like that.

PAUL: You never told me. [laughter]

TOMMY: Well, I...

KAREN: You're fishing for compliments here!

TOMMY: I really...I loved it.

PAUL: You just—he just pretended like he got ill over there when he heard "Catch a Falling Star."

TOMMY: No, I didn't.

TRACY: Well, I think maybe the pun...[laughter]

TOMMY: No, I thought it was great. Hey, I worked in theater for years. I love that script.

PAUL: Okay. We just have to rag each other all day long. Only way we can stand it! Anyway, go ahead.

KAREN: Well, anyway, that one has a—

PAUL: This is not going to be on the tape, is it? This little banter?

TOMMY: Yeah.

KAREN: That's got sort of a special meaning for me, because I left Syracuse forever two days before that takes place.

PAUL: Oh, really?

KAREN: Actually the day before I left. Because I got married on the 19th, and that takes place on that 21st.

PAUL: That's peculiar.

KAREN: So if I'd hung around an extra day...

KAREN AND TERESA [unison]: ...in another reality...

KAREN: ...I could have been there! [laughter]

One of the things I want to know, sort of at the trivial end of things, is who has done summer stock in Syracuse, or who has been to Syracuse, to know all that about that sort of experience? 'Cause...

TERESA: Why are you picking on Syracuse? [laughter]

KAREN: That, "way, way, way off Broadway!" My dad says, "It's not *that* far off Broadway. Really."

PAUL: Yeah, I was just goofing around. I'm not against Syracuse. I like the whole idea that she went to Juilliard in New York and left the city and just wound up in Syracuse.

We do that all the time, you know. We can actually write an entire show set in one specific city, and then we get a call from Research saying, "You can't use that city." For whatever reason. There's a person that lives in that city, and [if] you want to keep that name, you've got to move it to another city. So at the last minute, the day before production, we change that city. So sometimes we don't have a design. It's just, at the last minute you've gotta change somebody's name.

TERESA: So you didn't know that it's always raining in Syracuse [laughter], and you had a scene where it's raining.

PAUL: No, no.

TERESA: But it fit in well.

KAREN: Yeah, there's 87 sunny days a year in Syracuse, so...

PAUL: I think a friend of mine went to college up there. And I just, for some reason, I thought Syracuse.

KAREN: We do have a copy of the script. I don't know how far off it was from the final script, but it's quite a ways off the aired episode. And I wonder if you could talk about how it evolved from your original concept to what appeared on the screen.

PAUL: You say that this is a lot different from the...?

KAREN: Yeah, from what was on the screen.

TRACY: Not all that different, but a lot different for people who know it line-by-line like we do, but... [laughter]

PAUL: You know it line-by-line?

TERESA: Almost.

KAREN: We could probably recite it from beginning to end, yeah, just about.

TOMMY: This is frightening! [laughter]

PAUL: I don't even know it [indistinct, probably "like that"]. The thing about this show, I guess... how did it evolve? I had seen *Man of La Mancha* when I was in high school. I always loved the show. And my family used to play musicals and all on the stereo at home, and for some reason that was one of my favorite musicals.

And my mom had seen Scott Bakula do *Romance, Romance* on Broadway, and she had given me the CD. And I finally got around to playing it and I was really impressed by his voice. So I approached Don Bellisario, and I said, "You know, Scott got a Tony nomination on Broadway," and Don said, "He did?"

I said, "Yeah, he's got a great voice."

And he goes, "I didn't know that."

So I gave Don the CD to *Romance, Romance*, and he was going up to Santa Barbara with Deborah, and they played it on the way up there. And he came back going, "The guy's got a beautiful voice. We should do something with that."

And that was the first season, and we didn't get a chance to do it, but I kept that in mind about doing a musical. And then I spoke to Scott and I said, "I have different ideas about doing a musical. What do you think about *Man of La Mancha*? And he loved it. I guess he had done it when he was 20 years old.

TERESA: That's what he said at the screening yesterday.

PAUL: Yeah. So he knew the show; it was one of his favorite musicals as well. So I talked to Don, I said, "Why don't we do it?" and he said, "Yeah, go ahead and write the script." So while I was writing the script, a woman named Cheryl Birch, who is an executive in Business Affairs, went about negotiating the contract with the writer, the lyricist, and the composer.

TERESA: That must have been quite a feat!

PAUL: It really was a feat. I mean, she did the impossible. 'Cause they said it was never done on network television, as far as taking an actual Broadway show and then putting your characters in that. It cost like \$60,000 to get the rights to it, paying everyone out, and then getting everyone to agree.

Anyway, she was able to make that happen, while I was writing it. And there was a possibility that I could have finished the script, and then, she could have called me up and said, "It didn't happen; the deal died," and then I wouldn't be here talking to you right now. I'd be out of a job. I would have been completely screwed!

Anyway, so I worked on the script. And in the earlier draft, Nicole ended up sleeping with the older man. And Don didn't like that idea. He felt that it didn't make her character sympathetic. But I liked it; I liked the situation of Sam not sleeping with her, but the other person had slept with her, and he felt that...

TOMMY: Sam doesn't sleep with anybody.

TERESA: He slept with her! [laughter]

PAUL: Well, I liked the idea that Sam had romanticized this woman since he was fifteen years old, and it's the romance and the reality, in that she ended up through circumstances, through believing that Sam was with that other girl. And almost out of, not spite, but just feeling like the person that she had loved for many years had betrayed her. In that moment, she had gone off with that other guy. And at the end of Act 3, Sam realized that this woman, because of his actions, went off and slept with someone else; he felt devastated by it.

Now, the way we have it is that he thinks that's happened, but it didn't really happen. So that's sometimes what happens in television, or just in the process. You don't

want to completely sacrifice your female lead like that. I kind of like the idea. I like the idea of...but it didn't fly here. So he asked me to rewrite it, so that she didn't sleep with, gee, I can't remember the guy's name. John O'Malley. So, the whole thing—

TERESA: How did Don come to direct it?

PAUL: I guess he liked the project, you know? He said he wanted to direct it, so... He did a great job, too. The thing that's neat about having Don direct it is that people are jumping on the set. Everyone, including [indistinct]. We got a lot more money....

TOMMY: Spend as much money as you want.

PAUL: Yeah. Spend as much money as you want.

TERESA: You ought to have him direct more often, then.

PAUL: Yeah. It was wonderful! And, you know, in that final version of the script, the way it works around here, is that you finish the script and then it goes over to them, and they do their polish on it. And because he was directing it, he was more involved in the polish of the script. So there are certain things in the script that are, you know, not the way I wanted it to go, but what he did. But ultimately, I was really happy with the way it turned out.

TOMMY: He wanted to rewrite "The Impossible Dream," didn't he? [laughter]

PAUL: What else?

KAREN: Do you ever have particular actors in mind as you're writing the script?

PAUL: Yeah. I had seen "Les Miz" [*Les Miserables*]. I saw it on Broadway and also here in L.A. And there was a woman named Michelle Nicastro, who has an exquisite voice, and I'd written the part for her. She was not available by the time we got around to casting it. And so we interviewed a number of people, people that were performing "Phantom of the Opera," and a number of people from Broadway. We interviewed people in New York, too. We had a casting director in New York bring people off Broadway, and have them audition for it on tape and send the tapes back here. And we cast Michele Pawk, who was wonderful. Beautiful voice and a really good actress. So that worked out great. And I guess he knew her. Scott Bakula knew Michele.

KAREN: Oh!

DIMITRA: Worked with her?

PAUL: Yeah.

KAREN: Well, they both have the same publicist.

PAUL: Yeah. So that worked out great.

[There are a few seconds of silence as we go over questions.]

Tommy, feel free to joke, any moment. I gotta get this—

TOMMY: I'm waiting for the circus show question. [laughter. Paul thinks this is hysterical.]

PAUL: [to Karen, about the "Catch a Falling Star" script] May I see that for a second? May I see this?

KAREN: Oh, sure, sure.

TOMMY: I can tell these ladies are into sap.

TERESA: You guys look so young. How old are you? [hesitation]

TERESA: Come on. [laughter]

PAUL: I can't tell my age!

TOMMY: I'm going to be 34 in September.

PAUL: I'm 22.

TRACY: You lie!

PAUL: I'm 32.

KAREN: About right.

TERESA: About right for...?

KAREN: I don't know. I don't know; it's a good age. It's a good age. Okay, let's see. We've got that [question], we've got that....

TOMMY: And I'm the only one married on the staff.

TERESA: That's really interesting. That's something our readers *will* want to know!

PAUL: The thing also about "Man of La Mancha" is that, the whole idea of Sam and Al being like Sancho and Don Quixote, traveling around in time, righting all wrongs, I mean it really parallels...

TERESA: It works so well.

KAREN: Oh, there were incredible parallels, as it ended up, being, right down the line, line-for-line, during "What Does He Want of Me,"...

PAUL: Right.

KAREN: ...Versus their conversation, and "Dulcinea," in the beginning, when he sees her.

PAUL: "I have sought thee, sung thee, dreamed thee, Dulcinea." Right. Well, see, that's the thing, is, I knew the musical, so I took the songs I loved the most from the musical, and then that helped shape and design the cast, and then design the drama. So I could take the song and go, "That works perfectly for this." About Sam's dreaming about this girl all his life. About her saying, "What do you want of me?" looking at Sam, then looking at John, and then also, the director. She's saying that to everybody.

And then, the idea is that Dulcinea is a shtet. You know, that Sam feels like he's been betrayed by Nicole (this was my old girlfriend in college). He feels that she betrayed him, so that's the way he feels about her. And at the end, she's saying, "See me for what I am." See, the whole point being that he's the only one that could see behind the illusion of Aldonza. He sees beyond the illusion of Aldonza and sees Dulcinea. Which is pure beauty and spirit behind the mask of a kitchen whore. And that's what's happening in that story, is that he's asking her, she says to him, "What you thought happened, didn't happen. See beyond that."

And that's like Sam's character. You see beyond the illusion. And the whole thing about "Impossible Dream," that's *Quantum Leap*: "To dream the impossible dream." So I owe a lot to the guys who wrote *Man Of La Mancha*.— composer, the lyricist and Dale Wassermann, who wrote the show, did a great job.

KAREN: How did it change from "What Do You Want of

Me" to "What Does *He* Want of Me?"

PAUL: There are two versions.

KAREN: Oh, are there?

PAUL: In *Man of La Mancha*; on Broadway, there were two versions.

TERESA: With Joan Diener.

KAREN: And she did much better than Joan Diener on Broadway.

PAUL: Yeah, she did, didn't she?

TERESA: Yeah, she was better. I think she sang the role much more in keeping with.... Joan Diener has a more operatic voice than is necessary.

PAUL: Yeah. Well, also, you know, for something like this, they have to lip-sync to their own voices. I think one of the really fun things about working on this show was going into the studio with the orchestra, and then later bringing in all the singers, all the stars. And to actually record it before you're on stage. And we did it a number of times, because they are not with the other actors, *per se*, in the scene, so they have to create what they're later going to act to. And have to be in that place emotionally that they're going to have to match visually. So that was a lot of fun, too.

TERESA: So how much of that did they actually record?

KAREN: Stage?

TERESA: Sing?

PAUL: All of it.

TERESA: The entire musical...

PAUL: Yeah.

TERESA: ...is somewhere on tape?

PAUL: Yeah.

TERESA: There probably wouldn't be any way to get that legally released?

[incredulous laughter]

PAUL: I don't know. If you guys write me a letter, I can find out. Something like an official letter that I can give to somebody, to find out.

KAREN: Because we noticed that there were people credited, in terms of like Muleteers and so on, that basically weren't on the screen.

PAUL: Right. A lot of those voices are actually the stars in the recording studio that are doubling and tripling voices.

TERESA: Did John Cullum sing his part?

PAUL: Oh, yeah. They all sang their roles. I mean, that's them. But for the purposes of production and syncing things, you have to do it. A lot of times they don't want to do it. They want to sing live, but you have to say, "No, we can't do it that way." You know, Scott really wanted to do his stuff live, but just sometimes you can't. But that's his voice. Nothing's been done to it.

KAREN: What else do we have?

TERESA: That's it, I think, about "Catch a Falling Star;" I think we've done that.

KAREN: Well, we've covered "Catch a Falling Star," here. How about...well, having concentrated on this one so long, do you have a favorite episode, in fact?

PAUL: I think Tommy's body of work...! [laughter]

TERESA: Which of Tommy's episodes in particular?

TOMMY: He doesn't mean it.

PAUL: I think, for me, "Catch a Falling Star" is. Of the ones I've done?

KAREN: Mm-hmm.

PAUL: Yeah.

TERESA: How about the ones he's done?

PAUL: I think the pageant show, was the best one.

DIMITRA: Oh, yes, that's really good.

PAUL: That was hilarious. I laughed harder watching that in dailies, than I actually....

TOMMY: We laughed harder at the circus show.

PAUL: Well, yeah. But not for the right reasons.

TOMMY: But not for the right reasons! [laughter]

TERESA: What happened in that show?

TOMMY: That's a foreign film. [Paul laughs] And it's another language. Oh, it just—that show was the first episode I ever wrote for the show. The actor they had that played the father, we couldn't understand what he said.

He had a tongue that was, like, too big for his mouth, or something. [more giggles from Paul] We watch it now, and we still don't know what he says. It should have been subtitled.

And it got taken away from me, too, and rewritten. And I think it was...hurt in the rewrite! [Paul laughs] But, you know, you can live with that.

TRACY: What didn't you like about it? Besides the actor?

TOMMY: I just didn't like some of the sappy "father talking to the poster on the wall" and all that stuff. See, I just don't—

TERESA: Don't like the mushy stuff?

TOMMY: Yeah. I don't have much connection for that. I come out of a basically comedy, sitcom background. So when it gets to that kind of stuff, I start looking for the joke. And I think, you know, like, the poster talks back, or something like that. [laughter] I would have put some little lips on the poster [laughter] and it would have talked back. But it was okay. After I saw it, it moved, and it accomplished its purpose. Got me a job! But, you know, I think "Future Boy" is going to be a very good episode.

TERESA: It's the most talked-about right now.

TOMMY: Yeah. The pageant was fun. The pageant came out very—I mean, Scott will never forgive me for putting him in those outfits! [laughter]

TERESA: He seems to like it!

KAREN: He practically *bragged* about the little poodle on the skirt.

TOMMY: Oh, yeah; he was very funny. I mean, I kept thinking, "I can't put him in a bathing suit. I can't put him in a bathing suit..." And then, I thought, "Well, I can't *not* put him in a bathing suit!" So I did it, and what a guy! I mean, he's the best! You know, he makes the show work, because he'll do anything!

PAUL: Yeah.

TOMMY: I mean, he really will. He'll do anything. He's a sport, you know. [quietly] And he gets paid a lot of money for that! [laughter] I'd put on a bathing suit too!

PAUL: I don't know if they'd pay you so much, though.

TOMMY: But I don't know if they'd pay. They'd probably take money out of my check every week.

But, yeah. That, and then Chris Ruppenthal just directed one that I wrote. I haven't seen it yet, so I can't tell you that it's going to be great or it's gonna be.... I'm hoping it'll come out pretty good, but—

PAUL: Yeah, I think he did a really good job.

TOMMY: Yeah, I think it will.

TERESA: Is this the wrestling one, or a different one?

TOMMY: No, this is, Sam leaps in as the owner of a whorehouse in New Orleans.

TERESA: I heard about that.

TOMMY: So, I go for the BIG arenas, you know; so it's fun. The ones that I write, I try to have a comedy bent to them. And that's what Don likes; that's what he wants from me. You know, every time he comes to me, he says, "I need something light, something funny." So that's what I do.

TERESA [to Paul]: He comes you you and says...?

PAUL: Well, he never comes to me. [laughter] You go to *him* a lot! [laughter] Ah, naw...

TOMMY: Paul just got nominated for an award.

TERESA: Did you? For...?

PAUL: It's called ...

TOMMY: The Edgar Award...

PAUL: ..Edgar Allan Poe Award.

TOMMY: Edgar Allan Poe. Which is pretty prestigious. I mean, Don won one years ago, and a lot of pretty big name writers have won it.

TERESA: For which script?

PAUL: It's called, "Good Night, Dear Heart."

ALL: Oh, yeah.

PAUL: You've seen "Maybe Baby?"

DIMITRA: Oh, yeah!

PAUL: I wrote that with my sister. She's the star of it. [*Paul's sister, Julie Brown, is best known for her comedy/music series on MTV, Just Say Julie! She was also in the film Earth Girls Are Easy, and has recorded a number of "quirky" rock songs, including, "The Homecoming Queen's Got a Gun!"—Ed.*]

TERESA: That's Question Number Eleven. [laughter] How did that happen? [several voices at once, trying to get the question out, none of it decipherable] I mean, this is my sister [refers to her twin, Tracy] and I could never write with her!

PAUL: You know, nepotism works sometimes.

KAREN: Was it her idea, or yours?

PAUL: We were just looking for a funny vehicle for her. And she had recently been divorced. And just trying to give her some fuel for a part. And the idea of the ex-husband wanting something. She said to me that the worst thing...you try to look at, like, what is, like, where you find the core

emotions, right? The worst thing that could have happened in the divorce would have been for her to have a child, and for her to have to share that child with somebody. To see that child going down....

TOMMY: Paul, you've used everybody in your family.

PAUL: Yeah, I do.

TOMMY: Every story from childhood ends up in Paul's scripts.

PAUL: Yeah. I always try and do that.

TOMMY: Which is great! You've seen "Runaway," right? That's one that Paul just did, that's like this family vacation in Hell.

PAUL: Yeah. That's accurate!

TOMMY: Yeah. Your mother was telling you all about this stuff for that, wasn't she?

PAUL: Yeah, my mother read *The Feminine Mystique* and decided to go back to college and talked to my dad about it, and my dad said, "No." And my mother said, "Well, I'm going to go anyway," and that was her first moment of defiance with my father. And she went back, and got her degree in Art History, and then, they got divorced after that. But anyway, "Runaway," I think, was almost like, I tried looking at—

TOMMY: But you got a script out of it, so it worked out.

PAUL: What do a lot of people, what would they like to do? Children of a divorced couple would like to see their parents sometimes get back together, and so I tried tapping into that sort of childhood fantasy to film it. You know that, and Sam leaps in as that character, and he has the opportunity to bring these people together, and the father is unconscious. The whole point being is, you slap someone into consciousness. And he is a guy of his era. He doesn't know better. He doesn't know that she wants more.

And things are changing in the world. Women are looking at civil rights. The whole point is that, that was in '64; the Civil Rights Bill was signed two days earlier, and the world is beginning to change. And for someone like Emma, who was valedictorian of her high school class, she wants more out of her life. She's raised her kids—she's got a thirteen and a fifteen year-old— and she's grown up smart.

She sees this guy that she liked when she was in high school, who is now a Ph.D., and she could have gone to Northwestern; she got a scholarship. But she wants more. So the whole point is that you slap someone into consciousness, and Sam's the one who initiates all that. And I think some people didn't like the show. A lot of people didn't like the show because the father was too real.

TERESA: Well, he was nnsympathetic. I'm going, "Leave him, leave him."

KAREN: My husband found it difficult to believe that there ever was a man like that.

PAUL: Right.

KAREN: Because he grew up in, you know, a different era from that.

PAUL: Right. But you see, the thing is, a lot of dads are like that. People don't want to acknowledge that—

[Joe Napolitano appears in the doorway. The interviewers have no idea who he is. He has a voice like Harold Ramis as Egon Spengler.]

JOE NAPOLITANO: Excuse me.

PAUL: Hi.

JOE: Hey. Sorry to interrupt. Are you going to be long?

TOMMY: If you've got work to do, I am. [laughter]

Did you see the new scene?

JOE: No.

TOMMY: Okay, Deborah's got it; I finished it a little while ago. No. I'll be out in just a minute.

JOE: I don't want to step on your parade.

PAUL: Whose parade?

TOMMY: I know, I'm just digging this whole kind of interview scene, here. I'll be right out.

PAUL: He's been monopolizing it for an hour! [laughter]

TOMMY: Paul's got a good one that's gonna follow "Future Boy," too. Chippendales!

KAREN: Oh, that's yours.

PAUL: "Private Dancer."

TOMMY: Yeah, it's very funny.

KAREN: Okay. Oh, that's right. We did know about that. Did you see the "E" bit on it?

PAUL: No.

KAREN: Yeah. "E," Entertainment Television cable channel.

TRACY: It doesn't have the deaf dancer in it, does it?

PAUL: Yeah.

KAREN AND TERESA: Yeah, that's the one.

DIMITRA: What's that?

TERESA: "Private Dancer"—

PAUL: "Private Dancer."

TERESA: —is the deaf dancer.

PAUL *[to Tommy, who is getting up onto his crutches]*: Where are you goin'?

TOMMY: Gotta get to work. That's the director. You've met Joe, haven't you?

KAREN: No.

TOMMY: Joe Napolitano?

KAREN: That was who that was? I'm impressed!

PAUL: "Mr. Personality."

TOMMY: Joe directed the Halloween story.

TERESA: He's my favorite director of all.

TOMMY: And the first one of the season, where Sam went home.

KAREN: We're just floored by the kitchen scene in "The Leap Home." It was about the fifth time before I even realized that he was—

TOMMY: You mean, the dinner scene?

KAREN: Yeah. *[I meant the breakfast scene, with Scott interacting with everyone twice over. But "dinner scene" is close enough!—Ed.]*

TOMMY: It's great.

[knock on the door]

CHRIS: Chris Ruppenthal!

KAREN: Before I realized that anybody could even—

[Chris enters, Joe Napolitano behind him. Tommy(?) starts laughing.]

KAREN: Aha! It's the Boogieman!

PAUL: Chris Ruppenthal Guy!

CHRIS *[grins]*: Yeah. I've got some notes for you from Rick Meder at NBC. The network is calling and threatening.

[Paul and Tommy act mock-intimidated]

PAUL: Ooohhh!

TOMMY: Scary.

CHRIS: Yeah, it's very very small-change stuff. No, come back! Go back! Do the interview! Hey!

[A woman pokes her head in the door.]

WOMAN: Harker wanted me to ask if one of these scripts had been sent to the director.

PAUL: Uhhhh, I don't believe so. I think Don has to approve that.

JOE: Yeah, it should be, first.

TOMMY: Quick, send it to a director, so that I can pick out a part.

JOE: Oh, yeah, let's overturn it completely. Sorry to interrupt you. Thank you.

TERESA: That's all right.

[Tommy leaves (the woman's already gone). The door is closed. Inexplicably, Chris and Joe are still present.]

DIMITRA: No problem.

PAUL *[referring to Chris]*: He's better at doing this than I am.

TERESA: What's that?

PAUL: I've never done this *[been interviewed]* before.

KAREN: Yes, we noticed. That's why we're interviewing you.

CHRIS: This guy directed "Boogieman" too, by the way. That's Joe Napolitano.

KAREN: Yeah, we know. We're impressed! *[laughter]* *[indistinct]*

[Joe and Chris leave.]

KAREN: Now where were we?

TERESA: Is there any problem with censorship? Do they send your scripts back and say, "Oh no, you can't say this on the air," or "You can't do that?"

PAUL: A little bit; not too much. And sometimes they'll say we can't do this, and we say, "Well, we're doing it anyway."

In "Goodnight, Dear Heart," the main character, the girl, was never bisexual in my script. And the network came back the day we were shooting the script and said, "You can't have a homosexual character kill a heterosexual character. You have to make the girl who was killed bisexual."

TERESA: You have to implicate her *[indistinct]*.

PAUL: Yeah. The whole point being, is you don't want to

perpetuate the myth that homosexuals will punish heterosexuals if they don't reciprocate sexually for them. Okay. So they made us change that. In my version the girl, Hilla, was never a bisexual or a homosexual. But it's okay, because what we did was just changed it and just explored the humanity of a woman who was in a DP camp, who was molested and maybe raped by a man, who turned to women for some solace. And then later, when she's nineteen years old, decides that she's met a man she's in love with, and that's what she wants.

And the thing is, we got some very angry letters from Gay Rights activists. No matter which way you go, you're going to be dealing with that situation. But what we were trying to do was just say, here was a woman who needed, who wanted love; her whole family was killed. She found some with this other woman and we don't know what, exactly, it was. And then she found this boy that she fell in love with, and that's their relationship.

TRACY: Well, even the gay murderer was sympathetic...

TERESA: Yeah, I thought it worked well.

TRACY: ...to the script as it is now. Sam was sympathetic with her.

PAUL: Right. Sam didn't judge her. It wasn't about homosexuality, it was about someone who felt, again, betrayed by a lover, and in a moment of passion...

TERESA: This is a reoccurring theme. Was there a problem? [laughter]

PAUL: What's that? Betrayal? I guess it might be, yeah. But I think, what I'm always trying to do, I go a lot back to my family when I write things. Almost every story has a kernel of an idea of it. "Maybe Baby" was with my sister, and finding what what's the hottest thing you can do in a scene; what choice you can make as an actor.

Or if you're writing a script, in an arena, what is the hottest choice you can make. And I thought you dealt with the woman who was running from this man who wanted the baby. But it wasn't like the baby was something he loved; it was just a possession. He had stolen the baby from its mother, its rightful mother. He had lost custody. He just took the baby and I think that, the whole idea, of the unconscious male dominance over someone else, is certainly a theme in a lot of the scripts that I work on.

See, we all do; you know, Chris writes really clever, great stuff. Tommy writes funny stuff. I mean, we all do different types of scripts. And we all have a different attack.

TRACY: Do you work on each other's scripts?

TERESA: Yeah, do they bring them to you?

PAUL: Yeah. We talk; we help each other. We do help each other, absolutely. But we all have different approaches to what we want to write about and different agendas. Mine tend to be more personal, from my own experience. Tommy's would tend to be more humorous arenas that are really wild and funny. Chris does both, I think. He writes genre things like "Boogieman" that are really clever and fun, and scary, and then "Glitter Rock,"

which is really fun, and it's got the heart with the boy. And then something like "Freedom," which is dramatic, and then "Good Morning, Peoria," which is an issue thing. So, I mean, they're all different.

TRACY: I noticed that he has the WOF sign in his office. Glad to see that it didn't burn!

PAUL: Right. Yeah, it survived. But getting back to the "Private Dancer" episode, though. The reason I'm proud of that one—and that may be my favorite coming up, I don't know—[is] because I worked with a deaf actress named Terlene, who helped me work on the script and provide the deaf perspective. And then we come to something—for example, the whole notion that we have, that a deaf person, if they could get their hearing back, they would. Well someone like Terlene, whom I worked with, has told me that if he could hear, she wouldn't want to because she's grown up deaf, her entire life.

DIMITRA: It's true. I work with deaf people.

TRACY AND TERESA AND KAREN: She's an interpreter.

PAUL: She's proud of being deaf. Well, I told this to a few people in here, and they didn't believe me.

DIMITRA: Oh, it's absolutely true.

PAUL: Oh, I know. But I'm saying, that's the thing that...I went to Gallaudet University for my research...

DIMITRA: Oh, good place.

PAUL: And I met with people that run the Performing Arts program there. And that kind of research helped with the whole idea that we look at deaf people and we go, "Oh, those poor deaf people! Well, the fact is, they don't want you to feel sorry for them. They're a culture, just like you look at a black person or an Asian person, and you don't say, "Oh, that poor Asian person; they're Asian!" You say, "They're Asian." You know. And deaf people say, "Yeah, I'm deaf. That's who I am."

DIMITRA: They're proud of their culture. In fact, if you ask deaf people, there's quite a few who want to have deaf children.

PAUL: Exactly. You know, what Terlene told me is that deaf or hearing doesn't matter. She just wants her child to be what her child is going to be. And that's a very foreign concept for a hearing person. So, in this particular episode, it was critical. And I respect Don Bellisario and Deborah Pratt and Michael Zinberg for fighting for having a deaf person play the role.

DIMITRA: A deaf person will play the role?

PAUL: Oh, it was already shot.

DIMITRA: Oh, good.

TRACY: You remember...

TERESA: Yeah, you've seen the clip.

TRACY: It was on the E! program.

PAUL: A deaf dancer played the role.

DIMITRA: Wonderful.

PAUL: And we went all over the country to find this girl.

DIMITRA: Because that's very important to the deaf com-

munity.

PAUL: Yeah. You know, that's the whole thing, is that we came to the realization that you either do it with a deaf girl or you don't do it. You just scrap the script.

DIMITRA: There was another tv program that had a portrayal of a deaf person, and they hired a hearing person.

PAUL: Yeah, so this is, I don't know; you can't do it. Anyway, so we hired this girl, Debbie Allen directed it and choreographed it, and I'm really proud of it. And the whole thing about it is that Sam learns something, too, about deafness. He comes to it with a hearing perspective. And there's a scene where he and the girl are walking through Central Park, and he's asking her what it's like to be deaf, and how she can dance. Okay, "How can you dance when you're deaf?"

And she says, "Well, I feel the vibration, the beat."

And what was neat was to work with deaf dancers when I was writing it, and to talk to them about what it was like to be a deaf dancer. And Sam, for me, it was easy, because Sam has my perspective. The questions that he asks her, I asked the women that I worked with.

I said once, "I just can't imagine what life would be like without music."

And the response that I got was, "But I know music in a way that you'll never know it! I see music. When I look around me, I see music in the stars, or wind."

And so, music is a visual thing to deaf people, whereas to us it's auditory. So, anyway, I think that was a neat thing for Sam. I mean, he's [Scott's] a really giving actor, and he had a wonderful time. He got a chance to dance with this girl, and with Debbie Allen.

And hopefully, the whole message being that (I hate to use the word "message"), but, the whole point is that, deafness is a challenge, just like anything else. But the whole thing is, the choreographer did not give this girl an opportunity. She [said], "You're deaf. I'm sorry; I have a professional company. I'd love to give you a chance, but I can't. And at the end, Sam is able to persuade this woman to give her a chance. And it's not about a hearing person helping a deaf person. It's about a hearing person giving a deaf person a chance and letting the deaf person fail or succeed on their own."

DIMITRA: I can't wait to see this one.

PAUL: Yeah. And that's what Sam says, and that was a fine balance, because you want to make Sam as a hero of your story; Sam has to activate... whether you're hearing or you're deaf, Sam helps people, I think usually brings them to a higher level of consciousness. And in this case, he enlightens this woman and says, "Just give her a chance. That's all she wants, is a fair chance."

And the Debbie Allen character says, "Why, I can't. I have a professional company, and I'm black. It was not easy for me to get here."

He goes, "But someone gave you a chance, right?"

"Yeah."

"Just give her one. That's all we're asking for. Five minutes."

And Debbie Allen goes, "Okay. We'll see what she's got."

And then you get the last scene, as the girl dances, and it blows her away. It's just beautiful to watch. And while she's dancing, she's doing sign language to the dance, you know? And it just breaks her heart, and she says, "You're in my company."

And so, Al says to Sam, "You did it, Sam." And Sam goes, "No. She did it."

So just taking it off a hearing person saying, "It's not about me being a hearing person helping a deaf person. It's about the deaf helping themselves. It's about hearing people giving deaf people the opportunity to help themselves." So it's like a balance.

TRACY: How did we get so lucky to have all these wonderful writers writing this show for us? [laughter]

KAREN: How did you get on staff and so on?

PAUL: I came in and pitched "Camikazi Kid," which was about my sister, about when I drove her to her wedding. My mom said, "Pick Julie up and take her to the wedding."

And I told her [later] that when I was driving her, I thought about turning the car around, and driving her to the airport, and just putting her on a plane, and getting her out of there.

And she said, "You know, if you'd done that, you would have changed my life." Because the marriage didn't work out.

So that became the kernel of the idea. And I think that, again, tapping into sort of universal fear and desire. What are people afraid of, and what do they love? And the fear is you're going to marry the wrong person. That you're going to be trapped. And I had an opportunity that would have been insane if I'd actualized it, but the fantasy was helping my sister out. So I took that kernel of an idea, and put it into a story. Sam knows that this girl is going to marry this guy, Bob, and he's like the perfect guy. But behind the mask, is somebody who's ugly. A wife beater and a future alcoholic, actually an alcoholic. But no one can see that. But Sam comes from a level of higher consciousness; he's the future. He has more awareness.

The challenge is the limitation of the body he's inhabited. But also, he taps into his own memory, and he goes, "My sister married an alcoholic." And it's like his own pain; his psychic wound is, "I didn't know."

And Al says, "But it's not your fault."

He goes, "Yeah, but if I don't stop Bob from, you know, or Cheryl from marrying Bob, it will be."

So now, it becomes a personal quest. That if he can solve this problem, he will heal his own psychic wound.

"Disco Inferno" was the idea of parental conditional love. Tapping into that. That our parents create a world

where they won't love us unless...

[The tape runs out. Paul completes the sentence with something about doing what the parents want, and goes on to talk about Chris Stone being based on his brother. As the tape picks up again, Paul is saying something like, "My brother's..."]

PAUL: ...a guitarist, right? Played guitar eight hours a day for many years, and he's uot doing that now. Now he's a cameraman, but it became really challenging.

And the thing is, in that story, I tried tapping into that whole concept, of here's somebody who has a gift for music. And yet their parent says, "I will not love you unless you become this other thing," which just happened to be a stuntman. So again, it is like, the masculine, domineering figure crushing, maybe the feminine side of this person. And this boy is gifted, and the fact is that we know from the original history, that this boy was willing to die for his father's love.

Which, I think, happens to a lot of people. I think they crush their own identity to fulfill the expectations of someone else. So that's what that show became about.

TERESA: So how many brothers and sisters do you have?

PAUL: Just two.

TERESA: Is there an endless supply of story lines?

PAUL: No, but you just figure it out; you know, they're all different. Again, I used my sister for, when she and I wrote that one episode, it was just the idea of here's somebody who wants to take this child, but it's completely a pawn in this emotional, twisted game. That he stole the baby from its real mother. And this girl, who is a stripper, we come to learn can't have children. So if she can return the baby to its real mother, in her own way, she's sort of healing that psychic wound.

I think oftentimes of the book *Catcher in the Rye*. Holden Caulfield [the book's fictional narrator—Ed.] talks about a Robert Browning poem, about being a catcher in the rye. And all day long, what he'd do is he would catch kids. They would be playing in this field of rye, not knowing that they're on the edge of a cliff. Right? And he would catch them before they would go over the cliff. And I think that's the whole point of the book, is that he's saying in *Catcher in the Rye*, that there are other kids like me that are fifteen years old, that are lost. You know. And if I could write this book, then maybe they wouldn't feel so alone. And maybe they wouldn't go into alcoholism or drugs. They wouldn't destroy their lives. So that's the point of [the character] Holden Caulfield writing that book, *Catcher in the Rye*, is so he can give it to other kids, and that they can read it and feel that they're not alone. They're not the only ones that aren't understood.

I think Sam is, in the same regard, like a catcher in the rye, in that people are living their lives unconsciously. They don't know the future. They're afraid of certain things, and they desire certain things. But they're lost in their own illusion about what things are. Like, for example,

the girl in "Camikazi Kid." She doesn't know who Bob really is. She's taught by society that he's got a nice car, he's got a good family, he's handsome, he's charming. You know. But intuitively, the way she plays that episode—do you guys know the show?

ALL: Mm-hmm.

PAUL: Intuitively, the way she plays it, she knows in her heart there's something wrong with this guy. But the wedding's so close, she can't stop it. Which I think happens with a lot of people. The wedding gets so near, you can't stop it.

And you know, I think in her heart of hearts, she doesn't want to marry this guy.

TRACY: [indistinct, approximated:] Oh, she wasn't interested in listening to Sam. And he says, "Well, I just want to help you."

And she says, "Well, it's a little too late for that."

PAUL: Right. Exactly. Exactly. So those little things are laid in there, but Sam's intuitive; he picks up on that. But getting back to the "Catcher in the Rye" analogy, is that there's this precipice that people are living their lives on, and the original history was, they fell over that precipice. And Sam is there to catch them before they go over, and let them look into the abyss of what their life could have been, and pull them back.

And that, for instance...for example, in "Camikazi Kid," is that she sees what could have happened, that when Bob almost kills Sam, almost kills her little brother, she sees the monster. And Sam essentially pulls her back, and now they reach a little higher level of consciousness and they're on a new course in life.

TRACY: Like the literal one in "Runaway."

PAUL: Absolutely. In fact, I took it literally, and put it in "Runaway," the cliff. And the father, who is like a real father. I mean, these people, we know them; they're our fathers, or our friends' fathers.

And hopefully, something happens to them where they are slapped into a higher level of consciousness. And they go, "Holy s—! Look at my wife, who almost dies." And he's not sympathetic.

And, you know, in some ways, he played it beyond the way I had written it. I'd hoped there might be a little more sympathy in it, but it's okay, because I think he's really accurate. Maybe that's why people weren't comfortable with it, because he wasn't a tv father. He was kind of an ass..., as our fathers are sometimes. And we don't want to acknowledge that. We don't want to accept that, that a person is complex, and they can be horrible one minute and very kind the next. And I think there's that childhood desire that we want people to change. We want something to, like, [sound of slapping] make them go, "God, I gotta stop being that way."

KAREN: Like Sam's scene in "Disco Inferno," with the father, "Why are you doing this?"

"Well, I guess because my dad did it to me."

PAUL: Right. And at the end, you know, the kid comes out, it's like, "What did I almost do? What did I almost force my son to become?"

And in that moment he realizes, and the kid looking up at his dad going, "How did I do?"

"How did you do? You almost died!"

So, I think that plays a large part in all the shows, coming up with a kernel of fear or fantasy fulfillment.

KAREN: How did you come to be the one who introduced the idea of Sam's brother, Tom? Was he originally your character, or did Don come up with it and say, "Work this in?"

PAUL: Don had created Tom, having died in Vietnam. Wait, wait; hold on. No, no.

TRACY: It's the first mention of him, in—

PAUL: "Disco Inferno." We were working on the story, and... [pauses to remember] I honestly.... When we were working on it, I think that, for some reason the story wasn't working for him. And I had used the sister that he had created. And I think he suggested, "Why don't we do something that's similar, with him having a brother?"

TERESA: Well, it worked so well into that show, though, too.

PAUL: Yeah, it worked in that show, and it was, "Why don't we..." and I think, it all comes in, 'cause you talk in this meeting, and I don't want to take credit for an idea that isn't mine. I mean, I'd have to give him credit on that. An idea is thrown out and then you refine it, so it becomes sort of a joint idea, but I believe it was his idea to give him a brother, who died in Vietnam. Yeah. So, it's interesting, I mean, it's *his* show. I've always felt, though, that we all co-create it beyond a certain point, and it's his approval.

And you come in and you keep getting ideas, and some get rejected and some get accepted. And I guess that's why he trusts us, because he knows that he'll give us an idea and we'll go to work on it and make it our own, or we'll come up with an idea together, or we'll bring in an idea which he'll like and he'll say, "Run with it." But it's a team.

TERESA: So he's very much here all the time.

PAUL: Oh, yeah, really involved in it. And we fight about ideas (heh!) verbally, but it's something we really care about, and he'll respect that. And then sometimes he'll go, "Ah, I just don't want to do this." He'll say, "It's a great idea; I don't want to do it."

And you go, "Okay, fair enough."

But the opportunity is given to us, and it's incredible. I don't see that...I don't know any other show in television that will let you have that...opportunity to make a movie, you know, or have my show be different from Chris's, be different from Tommy's, be different from Deborah's, and in some ways also it all works, because you've got Al and Sam, moving together in a continuum.

TERESA: So are you working on a film?

PAUL: A feature film?

KAREN: Yeah, do you have any aspirations in that

direction?

PAUL: I actually wrote some feature films prior to coming here.

TERESA: Oh, what did you work on? Would we know it?

PAUL: I don't want to tell you! [laughter]

TERESA: It's not that great?

PAUL: I wrote low budget feature films. Two for Vestron and one for.... But, you know, those were really bastard projects, because when you're a freelance writer and you're just starting out, someone will come to you and say, "I'll pay you x amount of dollars to rewrite this script over the weekend. You know, three days to write a script! And then your name will go on it, and it'll be their title, and their story and their character, and all their stuff, and your name is on it, and the director may have made all these changes on the set. And it's like you want to have nothing to do with it. People go, "I saw your movie on television last night. It was horrible!"

Like *Thrashin'* was one of the movies, a skateboard movie. But ironically enough, *Thrashin'* has done phenomenally well overseas, and with all the skaters. It's a skateboard movie. But now it's funny to me, it's charming that I did that, and it's goofy. And at the time, it paid my bills for a year. So....

KAREN: How did you get from that to this sort of thing? Was it just one pitch that got you in? Or was there something in between?

PAUL: Yeah, I had worked on *The New Twilight Zone*. I was reading scripts for them. And then, I'd sold one story to them. And it was between my script and Harlan Ellison's, and they chose his, because they had promoted his during an entire year. They kept saying, "We're going to do a Harlan Ellison story, a Harlan Ellison story, and it was the end of the season, and they'd done 29 shows and it was for the 30th show, and it was, like, his or mine. Obviously they were going to go with Harlan Ellison.

KAREN: Was this the— [Note: I never got to ask this question, but from what Paul said I believe he worked on the last season of *The New Twilight Zone*, the one made specifically to make enough shows to syndicate the series. That would mean Paul worked with J. Michael Straczynski (original story editor for *The Real Ghostbusters*), long after Harlan left the series. Harlan agreed to write one episode for that final year if they promised not to censor or interfere with it. The Ellison episode that was made instead of Paul's was called "Crazy As a Soup Sandwich." If I'm right, that is. As I say, I never got to finish asking the question.—Ed.]

PAUL: But that led to writing a pilot for some producer, and that had sort of a time travel element in it. And then I came to *Quantum Leap*, like a week later, and pitched "Camikazi Kid." Actually, I came to one meeting, pitched three ideas. One was Sam on a ski adventure, and they went, "Nah, nah, nah, nah. This is network television; we can't shoot skiing." And we talked for about an hour, and

they spent a lot of time with me, which was great, and just told me about the show. 'Cause the show hadn't been on the air yet, and they educated me to what they wanted. And I came back a week later with "Camikazi Kid," and I pitched Sam as a Chippendale's dancer. Not with the deaf dancer element to it...and so they went with "Camikazi Kid," and then, what, two years later, I sold the Chippendale story.

Am I boring you gnys?

ALL: No!

TRACY: We're all amateur writers, so we find this all very fascinating! [laughter and agreement]

PAUL: Okay. But, yeah, I think, well, the whole point for me is, what do people really want, and what do they desire in life, and what are they afraid of? Like, for example, the atom bomb shelter story. It's called, "Nuclear Family." What was the thing that we were terrified most of when kids? The Russians were going to be—well, not all of us, but it was a real terror for us, is, not all, but most of us. What is, you know, this immense, evil force out there that we were taught, we're *taught!* wants to destroy us. We're taught!

DIMITRA: And it's still relevant again today. Because people are starting that up again, making shelters and stocking ammo and, you know, survivalists.

PAUL: Survivalists and all that.

DIMITRA: They're out there.

PAUL: But yeah, well, that was looking at that era, and trying to figure out what...you know, we really believed we were at the brink of World War III! It got pretty close there. We had spy planes, U-2's flying over Cuba. We had the bombers sitting on the runways just waiting to take off to bomb Cuba. The blockade. Russia threatening to bury us. I mean, that was all very real, and it was so enormous, we were given these drop drills and watching *Duck and Cover*, and we were terrified.

But again, that was, Don came to me and said, "You know, we have a couple of shows left to do." I'd written three outlines for three separate stories. And I'll probably do one of those for next season. But he said, "I need to do a containable show. What could we do, you know, in a limited location?"

And we started pitching ideas, and one was a bank robbery story, and one was a bomb shelter, and one was an elevator. He'd done an elevator story for *Magnum, P.I.*, with Carol Burnett and Tom Selleck.

TERESA: Oh, yes, I remember that one.

PAUL: Yeah. And, you know, the challenge in that, is it's more like writing a play. So, that was again, sort of a discussion we had, and it was like, "Go come back with a story about a bomb shelter." So you have a little meeting and you come back with a full, finished story. You get your notes and you go write the script.

TERESA: How long does it take you, to write one script, from idea to actually having it ready to go?

PAUL: I...well, okay, writing the outline takes anywhere

from a couple of days to a week. Get the outline approved, and then once you get the outline approved, it takes you eleven days to two weeks. Sometimes faster, sometimes longer, depending on the...

TERESA: Is there a lot of pressure? There's always—

PAUL: Yeah. Yeah, I mean, it's funny, because I feel like every every script, it's like the end of your career. [laughter]

TRACY: If it doesn't work?

PAUL: It doesn't work, you're on the street. So it *feels* that way.

TRACY: [indistinct] [laughter]

PAUL: Yeah, but I also think that's why I don't do interviews. I mean, not that a lot of people are banging down my door, but, you know, a couple times...because I think it's bad luck. I'd rather not talk about it. No, I'm sure it's not [bad luck], but I'm saying, [*Paul knocks on wood*] [laughter] people that give seminars on writing, when they go to classes, and talk to classes, and all that? It almost, well, you get into a situation, you start talking about it, then you're not doing it. So I try and just say, okay, write, and that's all you do. But that's my own feeling about it. Because I just know too many people in this particular city who would rather talk with a bunch of writers, and go to those seminars, and do all that stuff. But when the two weeks is over, if they don't have a finished script... [*sound of slapping, probably The Observer being slammed on the table as if it were a finished script*].

This one guy called me up, and said, "I'm new to town, I have a masters in this, I got this and this."

And I said, "You know what? That doesn't mean s—to me!" So, I don't know. He wanted to know what he should do to get in the business and I said, "Write." I said, "Because someone went to Harvard or whatever, if they can't deliver a script in two weeks, then they're worthless." No, I mean, they're not worthless, but they're not of value. There are a lot of people that have fancy degrees and all that, but what we need people to do...

DIMITRA: Is to write!

PAUL: ...Is to write! I mean, that's the lesson that Don has taught. You know, "I need you guys to write, write, write!" That's the key.

TRACY: [indistinct, something about pushing someone to write a script in three days.]

PAUL: Well, in the beginning you can take longer. Once they...

KAREN: I went to a writer's workshop back in 1977. And I hardly wrote a word for about ten years after that.

PAUL: Really?

KAREN: Yeah, and then all of a sudden it kicked in, and I could write again. But we call ourselves "the failed Clarion." So... [Paul laughs.]

TERESA: You got some good out of it.

KAREN: Oh, yeah, I got married out of it [Paul laughs], so it was worthwhile. It was worth meeting John, and worth

exorcising a few demons vis-à-vis Harlan Ellison. [Paul laughs again.] Because I used to try to, I don't know, get accepted by him, and by the end of the time that he was there, I sort of got accepted by him. It's not important to me any more. [Paul laughs.]

But anyway, let's see, there was something—

TERESA: [indistinct]

KAREN: Something important....

PAUL: I talked your ears off here.

KAREN: Yeah, well...

TERESA: Well, see, and you've covered questions without us even having to ask them, too. [Teresa and Karen look over the list of questions.] Julie...favorite episode...we asked that...We can tell that it's a good working atmosphere in here.

PAUL: Why, because we make fun of each other the whole time?

KAREN: Well, it...

DIMITRA: Yeah.

KAREN: Yeah.

PAUL: You guys want some...I didn't even offer you guys something to drink. I assumed they did that. You want something to drink?

[The recording ends as we adjourn to the refrigerator and the restroom. Afterward, in his office, we took a picture of Paul at his desk, and he showed us souvenir props from various episodes he's written: Don Quixote's curlicue sword from "Catch a Falling Star," the toyskunk P.U. from "Maybe Baby," the sign "Mario's" from "Private Dancer," a director's chair from "Disco Inferno," and the portrait of Hilla from "Good Night, Dear Heart," with the heart-shaped locket hanging from it. The locket really has the inscription and the picture.

He also pointed out his great-grandfather, surnamed O'Connor, in a group shot taken from Citizen Kane. His great-grandfather started out as an actor, became a director, and returned to acting, including the Citizen Kane role, toward the end of his life. Teresa pointed out that he was from a show business family. Paul started to deny it, but then admitted, "guess so."

Less obvious was a movie poster, little more than half-visible on the floor next to his desk. It read: "Chuck should have known better. You don't make a pass on Dangerous Curves." We assume this is another of the films he's written. If you don't want us to know about these things, Paul, you should hide the evidence better!

Someone spotted some Jack Kerouac recordings on his shelf. Wondering if we remembered correctly that he'd written "Rebel Without a Clue," we told him about Bing's friend, Paul Brown the Universal tour guide, who joked that he wished his name hadn't been on a particular episode he didn't like. Paul asked which episode that was, and Karen said it was either "Runaway" or "Rebel Without a Clue." It turned out that Paul did an extensive rewrite on "Rebel Without a Clue," but he didn't much care for it,

since the core premise he couldn't get rid of was, "Sam saves the pretty blond girl in trouble." Originally, the girl was a writer and an L. Frank Baum fan from Kansas. Paul had come up with the idea of changing the writer she admired to Kerouac.

We showed him a Starlog article Teresa and Karen had written, gave him a button that said, "I'm not talking to myself. I'm talking to a hologram," and asked him to distribute PQL membership cards to the rest of the writing staff. He agreed, and we thanked him and left. Later, Dimitra went back in to ask him something, and they were exchanging American Sign Language names when we came in after her. Then he was off, back to a meeting with the other writers, and we left for the Black Tower and the parking lot.

On the way, we went to the back lot Corner Store, looking for QL merchandise. We bought a shirt, and the girl at the counter said, "I'm in love with someone on that show." Pressured to say who (as if we couldn't guess!), she burst out angrily, "Okay, it's Scott, all right? But he's married!"

The customer ahead of us at the counter was a big guy in overalls, a biker or wrestler type. At the Black Tower, the headquarters of MCA/Universal, he checked out at the security desk while we waited our turn. The contact name he used in signing out was "Ellen Lubin." There was makeup on his face.

Once outside, we asked him whether he had just auditioned for Quantum Leap. He said he had. We asked whether he had gotten the part, but he didn't know yet. We asked what his name was, in case he was cast on the show.

"Jay York, the Alaskan," he said.

We wished him luck, parted company, and went to the car, bound for our traditional celebratory meal at Denny's.—KFB.] ❀

Scott admired Bing's "Oh, Boy!" button at the screening, so Bing gave it to him. Bing loses more buttons that way! Photo by Joan Dodson.

"Oh,
Boy!"



THE PROJECT QUANTUM LEAP SURVEY

by Tracy Ann Murray, Executive Director, Research

We here at Project Quantum Leap Headquarters are an insatiably curious bunch, so we'd like all of our members to answer a lot of nosy questions. Would you believe it? The Project Chairman threatened to cut off funding to the research section if we didn't start doing some research. It's enough to make a person want to step into an accelerator, but since my access pass did not allow me that drastic action, I had to buckle down to work and write this survey. Now all you have to do is answer it. *[Please photocopy the form, okay?—Ed.]*

BASIC DATA:Name _____ (Optional. You may remain anonymous.
In fact, all questions are optional, but it kind of ruins the point of a survey if you send this in blank.)

Address _____

Age _____ Birthdate _____ Height _____ Weight _____ Eye Color _____

Male or female _____ (Pick one)

Ethnic and/or racial group _____ Religion _____

Did you graduate from high school? _____ Did you attend a University, college, or trade school?
_____ If so, which one(s)? _____

At what occupation are you presently employed? _____

At what occupation would you like to be employed? _____

Political affiliation (if any)? _____

Are you married? _____ Children? _____ Their ages? _____

Do you recycle your household waste (aluminum cans, newspaper, plastic, etc.)? _____

PERSONAL TASTES (A. K. A. The Favorites Section)

Favorite television show _____

(This is not a trick question. It's entirely possible you may be even more devoted to some other show besides *Quantum Leap*.)List three other tv show favorites _____

Favorite movie _____

Favorite book _____

Favorite type of music _____ Favorite song _____

Favorite musical group or performer _____

Favorite actor/actress _____ (also not a trick)

Favorite food _____ Favorite drink _____

FANDOM

Is *The Observer* the first fanzine you've subscribed to? _____ What other fanzines do you subscribe to? _____

Are you presently involved with the following fandoms? (Involvement is defined as associating in person or by correspondence with other fans.)

1. *Star Trek* _____ 2. *Doctor Who* _____ 3. *Beauty & The Beast* _____
4. *Twin Peaks* _____ 5. *Alien Nation* _____ 6. Other(s) (please specify): _____

Have you previously been involved with any of the above fandoms? _____ (List by number) _____

Have you written for or done art for a fanzine? _____ If so list details _____

Have you written or done art professionally? _____ List credits _____

What other fans clubs do you belong to? _____

Have you acted professionally? _____ In amateur productions? _____
List credits _____

Have you attended a convention (sf or other genre)? _____

Have you edited a fanzine? _____ Organized a convention? _____
Details _____

What was the first *Quantum Leap* episode you saw in its entirety? _____

Which is your favorite *Quantum Leap* episode? _____

Who is your favorite *Quantum Leap* director? _____

Who is your favorite *Quantum Leap* writer? _____

Who is your favorite *Quantum Leap* actor? _____

ESSAY QUESTION: How did you become involved with *Quantum Leap* fandom? (Please keep answers under one page. Excerpts from or entire essay answers may be included in an upcoming article. If you do not wish your words to appear in print begin your answer with "Do not print." ✂)

"CAPTAIN GALAXY" PLAYS TENNIS WITH STARS

The Richard Herd Interview:

April 13, 1991

by Teresa Murray

[Editor's note: The following interview was conducted at the 1991 Michael Landon Tennis Classic in Tucson, Arizona. Players this year included Robert Hays [Airplane, Starman], Micky Dolenz (The Monkees) and many others stars from tv and film—but they weren't the ones Arizona's PQL contingent came to see that weekend.

Teresa knew that Richard Herd (Moe Stein/Captain Galaxy in "Future Boy" and the alien leader John in the two V miniseries) had attended the event last year, so this year she tracked him down before his first match on Saturday. Herd graciously—even enthusiastically—agreed to be interviewed for The Observer.

The brief interview below was conducted solo by Teresa on Saturday, with non-PQL member Karol Oberlitter looking on. On Sunday, Teresa returned with Dimitra Catsaros, Joan Dodson, Kris Arnold, and Karen Blocher, not to mention a page of questions Karen had written the night before. Our Sunday interview with Richard Herd will appear next issue.]

TERESA MURRAY: Tell us about "Future Boy." How did you like doing that?

RICHARD HERD: How did I like doing "Future Boy?" Well, like I said, I wanted to have it done as a series!

I mean it was terrific, to have those costumes hand made. (I'll see you in a bit, Andy. Be kind to me.) *[This was to Andrew Prine, who was about to play a match against Herd. Prine appeared with Herd in the two V miniseries.—Ed.]* I tried to get the wardrobe, you know, because it was hand made for us. And there was no way I could get it. As a matter of fact, when I called Jean-Pierre, the wardrobe guy, he said that they had already rented it out to somebody else.

I said, "How can they possibly rent it out? It was made almost skin tight for us." And the stitching is so tiny that, you know, it would tear. So there was no way they could let it out. The thing about those things, though, they were very hot, very hot.

But doing the episode was so much fun. And he's [Scott] so much fun to play with, and we had a great cast. And I really enjoyed working with Dean Stockwell. As a matter of fact, every time I'm out on the lot there when they're working, I always go by and say, "Welcome to the Future!" [laughter]

And then Scott, he... *[Herd does the time cadet salute].* I made that up, you know. That was mine. I created that. *[He does it once more.]* Future Boy!

TM: And you did it so well.

RH: Yeah, we did it so well, together. But I didn't know how well he [Scott] was doing it until I saw it, because he was behind me, doing... *[salutes again]*. [laughter]

Yeah, and as I said, I wish they'd make it into a series, or I wish I could. He's got another [series], Don Bellisario, wonderful man who created it; he has a new show coming up called *Tequila and Boner*. And it's about a detective and a dog, I think.

TM: Yeah, yeah. Charlie Rocket will be in it.

RH: Charlie Rocket! I worked with Charlie Rocket. I did a *Hardcastle and McCormick*. Big, tall guy, isn't he?

TM: Yeah, real tall.

RH: Yeah, I liked working with him. I really enjoyed working with him.

TM: You were on a *Hardcastle and McCormick*?

RH: I did three of them, three *Hardcastle and McCormicks*; and then I did my own show, *T. J. Hooker*. Then I did *V*. I had the *V* thing... *Trancers*, which has become a cult thing—I didn't realize how many kind of "spacey" things I've done. I didn't do *Trancers II*. Then I also did another weird thing in that genre. They called it *Terror Out of the Sky*. It was the revenge of the savage bees. And we actually worked with 20,000 bees. and we were very fortunate; none of them ever bit us.

But that [*Quantum Leap* episode], I did get a triangle hat. They gave me the triangle hat.

TM: Oh, the pyramid.

RH: Yeah, yeah. They had two triangle hats. So they did give me the triangle hat.

TM: I can't... [imagine]; what could they use that suit for?

RH: Futuristic shows.

TM: I guess.

RH: And there were only...well, they must have had a back-up. So they must have made four of them. Well, it's the same thing. You see, Andy—who you saw—Andy and I did *V* together, and people go crazy to get that stuff. The glasses...I didn't bother getting anything from that show, but people, you know, they have clubs, and those glasses sell for a hundred bucks! And we get all kinds of mail still about *V*.

But I can tell you now, *Quantum Leap*, I got so many telephone calls from friends. We always watched it, but I was not aware of how many people watched *Quantum Leap* and how many people saw me in that show. And you know we got the numbers back and we scored very high, because that went back to the original time slot at 10:00.

TM: That was only the second [show in that slot].

RH: And so, the numbers went way up. And Debbie Allen got nice big numbers. I think we got a 22 and she got a 24. But they're very happy, and going back [to Wednesdays] with those shows is what really made it happen, because NBC was on the edge about picking it up. So I think they got, what?—picked up for twenty-three episodes. Yeah, super, real super. Any questions?

TM: How'd you get along with Scott? Do you have any stories in particular?

RH: Oh, he was wonderful. I mean, he is such an easygoing, supportive person. He's just an incredible person. I mean, he's a real person. He's a guy, a regular guy...and his wife, and I think they have a little baby.

TM: Yeah, they just had a little boy.

RH: Yeah, yeah, sweet people. And Dean! It was...you see, it worked. The shows I've enjoyed the most, that were just so wonderful to work on over the years, were *Rockford Files*, *M*A*S*H*, *Quantum Leap*...I can count 'em on one hand. All the shows I've done have been fun, but there are some shows, Teresa, that it's not even like you're doing a job. You know, it's like family.

TM: Well, what makes *Quantum Leap* different? Just an easier atmosphere?

RH: It's the sense of the whole atmosphere: the people in the crew, the people on the staff, the writers, the producers, the director...and that all comes from Scott and Dean. You see, it comes from their personalities, that feeling on the set, which is a very warm, family feeling. There's no sense of tension.

A lot of sets there's tension, for one reason or another; Lord knows why. It's a difficult business, you know, but...like working with Jimmy Garner, you see. Jimmy, when you look at James Garner, and you look at Scott, they're both wonderful actors, but there's that nice quality of humanness that they have. And Alda had the same thing, you see. That's what it is. There's a similarity there of the personality. They don't think of themselves as movie stars.

They're people, and that comes across, and that's why those shows are so good. That's all I have to say.

TM: Any difficulty working—or not working—with Dean Stockwell?

RH: Ah, no, no. He was just wonderful. I adored him. I just adored him. I've always been a big fan of his. Every time I go back to the show, he gives me a big hug. I like him so much.

TM: Was that the first time you worked with him?

RH: Yeah, the first time I worked with both of them, as a matter of fact. I had never worked with either one of them. As a matter of fact, everyone I worked with on that show, I had never worked with before... [except] a couple of the crew, a couple of the crew.

I'm going to have to find my court, but any time during the day or tomorrow please feel free to hunt me down, and anybody that you have along with you. I'll be happy to meet them and sign anything, and thank you so much. And I hope to get a picture, because I had a lot of requests.

TM: Oh, yeah, and we will be doing pictures later.

RH: Yeah, get some pictures. But I mean, of Future Boy and Captain Galaxy. I'll send you one, if I can have a color shot made, or of a black and white.

TM: Okay.

RH: Take care.

TM: Thank you. ❀

Below: Scott in Boston, January 7th, 1990. Photo by Nancy Rapaglia.



**QUESTIONS AND ANSWERS:
HITCHCOCK THEATRE
SCREENING FOR FANS
UNIVERSAL STUDIOS, 2/25/91**

(transcribed by a cast of thousands:

mostly Kris Arnold, aided by
Karen Blocher and Joan Dodson; with a few errors
caught by Teresa Murray
and a few lines swiped from a separate transcript by
Kathy Dunn and Sally Smith)

[The following question and answer session took place before and after the February screening for Quantum Leap fans. The episode shown was "8 1/2 Months."

Before the screening, executive producer Donald P. Bellisario (called Don hereafter) came down to the stage and fiddled with the microphone. He couldn't make it reach far enough, so he sat on the table (or was it the stage?) to get the microphone closer ...]

DON: Let me see if I can put it [mike] together, right? There it goes. I have to— [applause] I'm not sitting here to be cool; it's just I can't get the microphone up any higher. [laughter] I could go like this, but...we won't. [laughter] Hi!

AUDIENCE: Hi!

DON: Welcome!

AUDIENCE: Thank you! [applause, cheers]

DON: No, no, no, no. Thank you. Because of all of you, all of our fans, you're the ones who got *Quantum Leap* moved from the "death slot" [laughter] Friday night at eight, back to where it belongs, Wednesday at ten. [cheers, applause] I guess you've all seen some of the promos on NBC— [laughter, agreement]

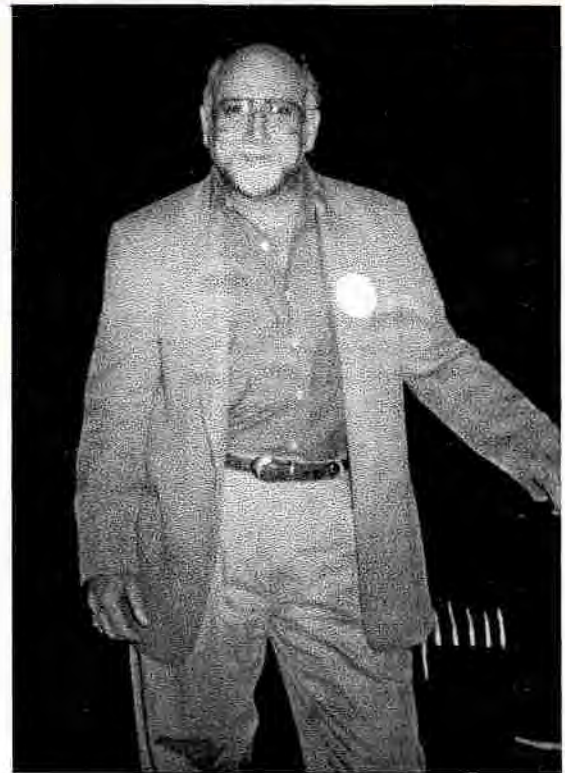
FAN: Are you Mr. Bellisario?

DON: —Showing, well, Warren Littlefield in disguise [laughter] as President Little. I thought that was cute, and I thought it was nice of Warren to go along with it. [laughter] He didn't have to do it.

FAN: Are you Mr. Bellisario?

DON: Oh, I'm sorry, yes. [laughter] My name is Don Bellisario. [cheers, applause] We're gonna talk to you after this for a little bit, so I'll keep this real brief right now. We're gonna show you the first show that'll be on March 6th, "8 1/2 Months," written by Deborah Pratt... [applause] who is appropriate to write a show called "8 1/2 Months," since she's now a month and a half or two months along! [cheers, congratulations and applause]

DON: She's due the same time the new season is. [laughter] The show, "8 1/2 Months," is a great show. What you're gonna see is a print which is not a finished print. There'll be, you know, here and there, there'll be some color adjustments and things that are off a little bit, and some track must be off. I mean, it's a very watchable show, and a watchable print, but it's not technically correct, but



Don Bellisario at the screening. Photo by Tracy Ann Murray.

you have to bear with us. Usually we don't get a show ready to go until the day before it airs, it seems sometimes. [laughter] It goes out wet, what we call wet, right out of the soup. And we make it to the air.

So, we were kind of delaying and stalling because Scott wanted to see the opening of this. He had not seen it yet. And I don't know, is Scott here yet, or is he still working? [murmurs, etc. from audience]

VARIOUS FANS (SOME FROM *QUANTUM QUARTERLY*): Yes. He was here. He was in the lobby. Upstairs. He's up there talking to reporters.

DON: He's what? People are pointing up there. I don't see him.

VARIOUS FANS (AS ABOVE): Lobby! Being interviewed!

DON: He's in the lobby being interviewed?! [laughter] No, no, no, no, no, we're not gonna hold the show up for an interview. We're gonna hold the show up for work! I thought he was working! [laughter] Okay. Somebody's going to check; as soon as we get him in here, we'll start this, and then afterwards, Scott and Dean and Deborah and myself will be up here to answer your questions, and hopefully, we'll be able to do it standing up or something. So... enjoy! [applause]

["8 1/2 Months" is shown to the audience. Then Don

reappears, along with stage hands to fiddle with the seating arrangements.]

DON: Oh, now I can stand up. Okay. Hope you enjoyed that?

FANS: Yes! [applause]

DON: Okay, let me start with introducing the co-executive producer who wrote it, Deborah Pratt. [applause] *[Don gives her a hand up onto the stage, to which they have now moved the table and chairs.]*

DEBORAH: I won't be able to do that in a little while [jumping up onto the stage.] [laughter]

DON: And then let's bring up the man who was never there in reality...Dean Stockwell. [lots of cheers, applause]

And finally, the man, or was it a woman? [laughter] Scott Bakula. [major cheering, applause] *[Instead of climbing up like the others, Scott actually jumps the three or four feet up onto the stage. The audience makes impressed noises at his stunt.]*

DON: I don't know if that leap meant he's the youngest of everybody up here, or not. [laughter] [indistinct instruction to stage hand(s)] Turn all the mikes on and we'll open this up to...Let me ask...let's see how we're gonna do this. Oh, we'll just recognize people and keep it going here. Michael, you can cut me off when the time comes. Do all these mikes work?

DEBORAH: Hello...testing.

DON: Okay.

DEBORAH: Hello, you Leapers! [laughter]

DON: First question! Leapers. All right, we've got one back here.

[Note: Unlike the UCLA screening, the audience members asking questions did not have access to a microphone. As a result, many questions are extremely difficult to hear on the tape. In such cases, questions are paraphrased below, based on memory, the answers, and what little we can hear. Some questions from the back of the room are taken partly from Kathy Dunn and Sally Smith's (from Quantum Quarterly) transcript as posted on Usenet. Paraphrased or approximated questions are so marked, as are any phrases taken from the Usenet transcript.] Editorial comments, as well as descriptions of physical actions, are in italics.—Ed.]

FAN: Yes, I'd be interested in, when they return to someone's body from leaping into—this is only about the second time I've ever heard a reference to when they're in the waiting room. When they're in the waiting room and they come back, do they know what they've been through? What is the premise?

FAN [JOAN DODSON]: This girl will.

DON: [indistinct, something like, "Oh, yeah; I see..." (something).] What is the question? Do they know where they've been?

FAN: Right. If Sam comes in, and he doesn't know who he is, when they come back, do they know what they've been through when Sam was in them?

DON: No, they don't know what they've been through. They think that they have been captured by aliens. [laughter] This is the source of all the stories you've heard about encounters of the [laughter] first kind!

DEBORAH AND FANS: Third kind!

DON: Third kind. Right here in the middle.

FAN: Um, why—?

DON: [interrupting] Oh, who are you addressing your questions to? Tell us who you're addressing.

FAN: Anybody who has an answer. [laughter] Maybe Dean would know. What are you looking at when you're talking to Sam? Are you looking at Sam, or do you see the person he leaped into?

DEAN: No, I see the person he leaped into. But I know it's him. [laughter]

DON: In the back. Gentleman there.

FAN: Yeah. Who does your clothes, Al? [laughter, cheers, applause]

DEAN: His name is Jean-Pierre Dorleac. He's our costume designer. He does a great job. Great job. [applause]

DON: Is Jean-Pierre here?

DEAN: No.

DON: Not here.

DEAN: Not here.

DON: Question way in the back. The lady holding her hand up.

FAN: Yeah, I've got a question for Scott. Will there be any further episodes where you'll be showing off your vocal talents? [cheers, applause]

SCOTT: No, they're not letting me sing anymore.

FANS: Awww.

DEBORAH: Sorry about that.

SCOTT: No, actually—

DEBORAH: Actually, you know, I want to bring him back as a Supreme. [laughter, applause]

SCOTT: Actually, there's a big show coming up called "Glitter Rock" where I leap into a...I'm a lead singer in a very much KISS-like band in the seventies...

FANS [ALL FEMALE]: Who!

SCOTT: ...And there are a couple of original songs in that, and there's also a show called "Piano Man," where I actually was able to write a song for the show, and do that. [applause] Yeah.

DON: Over here, the lady in the back.

FAN: Scott, were you really eating [laughter] Jello with the onions?

SCOTT: I was eating Jello with ah...what's it called?

FANS: Jicama?

SCOTT: Jicama, thank you. [laughter and "oh!" from audience] Ten points for the jicama! [laughter]

FAN: What is it?

SCOTT: What is it? It's a hiccup, but it's like a...[indistinct, partly because of Dean's comment below] *[My memory is that Scott said it was still pretty bad, but not as bad as Jello with onions—Ed.]*

ter]

And Dean, when I heard that Dean might be interested in doing it, you know I was just, ready to kiss his cigar! [laughter] But they can tell you their second process.

DEAN: Well, I liked the role, and the concept, and I liked working with Scott right away in the pilot. What's happened since then is, it's continued enjoyment and the role for me is getting more and more comfortable. It's a really comfortable role, playing this Al.

SCOTT: [Indicating Dean] He's the greatest. [applause] These things kind of—it's kind of a whole evolving thing. Don has an idea and then you put a body into that idea and then the body has some ideas, and if you're in a good situation—which you're not always—but if you're in a good situation, you combine and both of you kind of learn from each other and grow. And together with Don and Deborah and all our other writers—and I see Chris Ruppenthal and Paul Brown back there [applause]; I don't know who else is here tonight, but...

DON: Tommy's should be back there.

SCOTT: Is Tommy back there?

DON: Tommy Thompson.

SCOTT: Tommy Thompson...

DON: He's there.

SCOTT: Jeff Gourson—

DON: Yeah, Jeff Gourson...

SCOTT: —In post production. But—

DON: And Beverly Bridges...

SCOTT: —Then everybody kind of just jumps in and adds. Is Beverly here?

DON: Beverly Bridges. There she is.

SCOTT: Hi, Bev.

DON: The newest writer to join our staff.

SCOTT: And...oh! Another writer! No, she's not on our staff; no, she's ... [laughter] [*This may or may not be Scott teasing Sally Smith, who, along with other Quantum Quarterly staffers, was sitting toward the back with the show's writers. Anyway, that's my theory.—Ed.*]

DON: [chuckles] I wanna just, before you go on, I want to give you one example of how you grow. Deborah can tell you when she wrote this script, Scott took a very risky chance in what he decided to perform in this film that you just saw. Because if you notice, I'm not just talking about being a woman! He chose to really identify with the 16 year old girl, and to get very emotionally involved. That's probably not a choice that initially I ever had in mind, you can ask Deborah if she had that in mind for him to do it that strongly. That was a choice that Scott made. I think it was an excellent choice, and the character expands because of that, and I think another episode that we do, we'll keep in mind the choice that Scott made. So you see that it really is a collaborative effort, how we make the show grow.

This gentleman right here.

FAN: I just watched *Kim* about three weeks ago, and it seems like I still see Kim when I'm watching Al on the

screen. [laughter] I'm wondering if that movie had any bearing on your choice of him as a character and whether Al is still playing Kim, which it seems like he is.

DON: You can ask him about that. I

actually was choosing Errol Flynn [*Dean's co-star in the film Kim—Ed.*]! [laughter]

DEAN: No, that's interesting. I never thought of that before, but now that you mention it, there are elements of that character in Kim; he was a little bit lascivious, and a very young lech. [laughter]. And smoked a cigar! [Dean laughs, and so does audience]. So I guess, you know, maybe there's a little bit of [inaudible; sounds like: "Al in Kim, you know, a bit."]

DON: Over here.

FAN: This is for all four. Could I ask what each of your favorite episode is and a short reason why? [Don laughs. General laughter at panel reaction]

DON: Start over here [indicating Deborah]. [laughter]

DEBORAH: That's a hard question.

FAN: [indistinct; sounds like] I wouldn't ask you, but...

DEBORAH: Well, in the sense that each one means something. I mean, I would have to say that this one became my favorite one until I wrote the one that we're shooting now, which is now my favorite one. I mean, whatever one that I write, I fall in love with because it's part of me, and I've made part of myself and my background and my family and all the things that I was raised to be in it. And I don't think you could separate that; and to date...hmm. I loved "The Color of Truth" [applause], and...I really like this one, maybe because I'm pregnant. [laughter].

DON: It's a little like asking, you know, which of your children's your favorite child. It really is. You love different children for different reasons. And they're all different, and I know about that; this is going to be number seven. So... [some laughter and a little applause]

FAN: Busy puppies! [laughter]

DON: She's trying to make me a rock star. [laughter] But each child is different and each show is different, so you really don't have a favorite. I know I don't have a favorite. I can name you a lot of shows that I like for various reasons. Right now, I thought this, tonight, this was my favorite as I was watching it, you know. But another night, it'd be something else.

SCOTT: Well, I have basically more of the same. There are elements of every show that become very special to me, but I'll be specific and name about four or five. [laughter] This year. [laughter] I love "The Leap Home." [applause, cheers] I loved playing opposite the devil in the Halloween show. [Scott laughs. Applause] I love this episode; I love "La Mancha," [continuous applause through "Seymour."] "Jimmy," "Seymour," you know; it just goes on and on. "Volaré," you know [laughter, including Scott's; applause]. And what a great thing to be able to say that; that there are just so many special episodes. It's a real credit to the writers on the show, I think.

DEAN: And I gotta second it. I don't have a favorite either, except the pilot, because that was the first one....

SCOTT: Well, the M.I.A. show was a great show too. [applause and screaming, especially from Kris!]

DON: The lady right here?

FAN: Just to elaborate a little bit, which was the most challenging for you? This one looked very challenging, but...

SCOTT: For me?

FAN: Yeah.

SCOTT: [Sighs as he thinks about this] That also takes on a whole... there are all different elements to that question. Some shows are challenging because physically they're very difficult. Some are emotionally very difficult. Some are very...this is kind of combination of shows. [laughter] Physically, I mean, I was in transition for, like 16 hours. [laughter] That little last scene from me coming in the doorway at the hospital to the end, we started at eight in the morning, and we wrapped at, I don't know, 11:00 at night. And um, that's a long day to uh, push! [laughter]

FAN: Welcome to the club! [laughter]

SCOTT: So that's a tough [episode].... [Scott breaks up at fan's comment] So it's hard for me. The show is wonderfully difficult in many different ways, and challenging.

DON: Over here in the yellow hat.

FAN: I have a gift for Mr. Bakula I'd like to give him, if it's possible.

SCOTT: Sure. [Fan comes forward] It's a box? Now, wait a minute. [laughter]

DON: Will you accept it way over there [indicating the other end of the stage] [laughter]

DEAN: Can we have a bucket of water? [laughter]

FAN: It's just a box. [inaudible]

Deborah Pratt at 1 1/2 months. Photo by Joan Dodson.



SCOTT: Oh great, great. Thanks, Sweetie! [Scott gives the gift giver a kiss!] Thanks a lot!

AUDIENCE: Ohhh! [applause]

FAN: Lucky lady!

DON: Yes. Right here.

FAN: Yes, I have a question for the writer I just have to ask. The scene in tonight's show, when the nurse was talking to Sam, and, to me...I've never been through it, but to me it looked like Sam was using the Lamaze method. In those days, were they really afraid of hyperventilation? They really didn't know about how effective breathing is in the birthing process?

DEBORAH: This was...1958, I think.

FANS: '55! [laughter]

DEBORAH: [inaudible; something like: "Yeah, that's right,"] '55. So they did not know it, so all they saw was somebody [Don chuckles] hyperventilating, and they would think that [inaudible; sounds like "wasn't practical."] In the research I did, it was prior to Lamaze classes, honest.

DON: In the back here, the lady who had her hand up in the black.

FAN: [Inaudible; something like: "...I read the fact that you may be leaping into an animal?"] [laughter]

FAN [TERESA MURRAY]: No! No! [laughter]

SCOTT: I think that the rock and roll guy was as close to an animal as I've gotten [end of sentence drowned in laughter]. I looked a little bit like Ron Perlman. [laughter] In clown white face.

DON: We have thought about leaping Scott into an animal. He'd have to be naked, of course. [approval from the audience!] Standards and Practices wouldn't like that. [laughter] So we'll have to deal with that.

SCOTT: I could be a poodle with a little suit on. [laughter] [To the crew:] Hey, could the sound—is there anybody working sound that can turn it down just a hair, because we're getting a little tiny feedback and [very quietly in a deep, silly voice] it's bothering me.

Yes.

DON: No, she wasn't it. Okay, it was somebody there; who was it? In the red.

FAN: Yes, this might be a little convoluted, but [rest of sentence inaudible; according to Sally:] as Leapers we're used to that. [laughter] Tonight, in this episode, you go into this physical aura thing we've never heard before. And I'm confused as to this. "Aura" sounds optical, but people can feel a pregnant body there... [rest of sentence, if any, drowned in laughter].

[Scott sidles toward Don puts his head down on the table and looks at him with his famous "sick puppy dog look," as if to say, "Say it ain't so, Don!" The gesture eloquently expresses Scott's feelings upon learning that's he's been wrong about the mind-only theory of quantum leaping. Much laughter from the audience.]

DON: In the very beginning.... This...it all makes sense, I think.. [laughter] Well, not always. When I pitched this idea to Brandon Tartikoff and he told me to explain it to him in twenty seconds so his mother could understand it, [laughter] I decided not to get into the physical aura aspect of it. [laughter]

FAN: I'd just like to follow up on that. Um, after [inaudible; interrupter]

DON: [interrupting] Well, I hadn't answered it yet, but— [laughter]. Yes?

FAN: [inaudible. *The following is peiced together from what I can hear and the Usenet/Quantum Quarterly transcript—Ed*] At first it was looking like, the first season, when Scott first did a woman, I thought, here's a really great idea, where a guy actually has to deal with a woman's body, and everything. And then ,having to be in a blind man's body, and so forth. [*These are both second season episodes, but oh, well—Ed*] And you went a bit differently than what I thought, but that's okay, because you're the producer. [laughter] But what I was wondering is, would it be more challenging to Sam as a person if he, instead of just having the difficulty of being perceived as a woman, which women know the problems, but actually having to deal with it physically. And it's nice that he has to deal with other people's professions....

DON: Gee, all the women I talk to tell me they don't *have* any physical limitations. [laughter] Ah, I no, I don't think— [inaudible from another panel member, much laughter from audience] I don't think so and I'll tell you why, and that's the reason. If...you know, a lot of what we do on the show is that people are perceived—had he leapt into Jimmy, and truly been a person who had a handicap, or was retarded, then I don't know what we'd have been accomplishing with that. Sam might have learned something out of it, but he learned something leaping in and being himself and being *perceived* as being a retarded person. And that means that people see you as something, and they treat you like it, and they don't give you the chance to be who you could be. And that's a part of what we're talking about, part of what we're trying to change.

So the idea is not that he really is that person. That never was the concept. The concept in my head was that when he leaped in, people saw the aura of the person he leaped into. It's a little bit like, if I came up here in the beginning of this thing as I did, and I somehow hypnotized you all, and instead of Scott Bakula being up here, because he was down working on the show, I had Michael Zinberg, who's a producer, come up and sit down here, and you all saw him as Scott Bakula. That's what happens on the show. It's only when you look in a mirror do you see, do we see, does Scott see, what everybody sees around him. But I think that holds true.

And I hope, I think that's also interesting; because he can leap in as a very old man that everyone can perceive cannot do anything, and he can be quite physical, and

shocks people when that happens. Or he can leap in as a man his age; he's not very old, but he can be trying to perform as a boxer who's twenty years old, and [it's] tough to do. So he is then handicapped in that situation by his limits. So that's the way we script it.. Yes, right here.

FAN [BING FUTCH]: Yeah. For Dean and Scott. Dean, you were fantastic in *Married to the Mob* and *Tucker*, and... [applause] ...and Scott, you were great in *Sibling Rivalry* and sadly missed in *L.A. Story*. [applause and agreement] When, what can we look for you [m] next, in these coming years, in films?

SCOTT: Well, did you see Dean in, what was it called, "The Rising Star?"

DEAN? and FANS: "Sou of the Morning Star." [some applause]

DEAN: It was a television drama, yeah. Television miniseries. I don't know; we're—we have two more shows to shoot now, and then we're off for a couple of months, and I'm trying to get a feature. I hope to get one or two things in there, but other than that, it's the nine months we spend on *Quantum Leap* [inaudible; something about time]

SCOTT: Yeah, I...there are a couple of things that may or may not happen. It's oddly...I'm oddly kind of overwhelmed right now with the sense of starting over after three years, generating an audience again for the show, which starts in two weeks. And I'm just kind of, a little overwhelmed by that. So the things that are maybe coming down the line right now, they're not really in great focus. This is the focus. And, thanks to you all, I think we have a real good shot. [applause]

DON: The gentleman right over here in front. Yes.

FAN: I've been waiting about three years to ask both Scott and Dean this. Can I get your autograph [inaudible]?

SCOTT: [laughs] Sure.

FAN: All right!

DON: While he's doing that [inaudible]...

FAN: This is like a dream.

SCOTT: You could have mailed in, you know, with a quarter, and we would have sent it to you three years ago! [laughter]

DON: The lady down in here. In the gray?

SCOTT: And you were three years younger! A quarter!

FAN: [inaudible, approximated:] This is probably common knowledge, but, in each episode, when Sam leaps [inaudible; probably "into a different character"], is he supposed to have recollections of his previous encounters?

DON: Why don't we ask Scott that?

FAN [TERESA MURRAY]: He's busy.

SCOTT: Sorry? Would you—

DON: Do you have recollections of your previous encounters when you come into a new character?

SCOTT: Yeah, I think.... We don't deal with it very often any more because...we can't... Who asked the question? I'm [inaudible, but he's trying to be polite to the fan getting the autograph and the woman with the question at the same

time, and still come up with an answer]

DON: The lady right over here, right over here in the...

SCOTT: Because so many of the viewers know the rules now, that we don't go back into the Swiss cheese thing. But we mention it periodically, and I make a few mistakes still. But, I think that there's a little Swiss cheesing that happens all of the time. I think I remember certain things. I don't think there's an—and we've never done this really, except in one show, where I did a leap in the middle of the show, in—

DON: The very beginning.

SCOTT: The Italian episode. The hit man episode. But, we've never, like, leapt from one show and brought me into another, and had me dealing with that last memory, exactly. Um...

FAN: [inaudible; apparently asking whether they don't do it because sometimes the episodes are not shown in the order filmed. She says something about the episode we see previewed in the leap at the end having already been shot.]

SCOTT: Yeah, see, it's done. And I think the other thing that would be a problem if we carried it over, is if, down the line from now, if shows were played in a different order, it would really kind of screw 'em up. It makes each show kind of a little total, little whole little human being little show. [some laughter]

DON: Okay, and also what Scott's making reference to down the line in reruns, be it on the network or in syndication, you could chop off the leap of one show and put the leap of another one on and run them in a different order. Having him leaping in a different order.

SCOTT: But if I came in and was talking about, "Did I have the baby, did I have..." you know.

FAN: Yeah, that's what I meant.

SCOTT: Yeah.

DON: Yeah, that would be hard.

SCOTT: I think that would be hard. I think I remember almost everything now. I think if I leap back into this same year, I'm working an oil rig, or into that young kid's body, I would remember having been there. I think that would be a neat...you know, we're...hopefully, next year we'll do a story like that. [some applause]

DON: The lady in the back, right here with the blue shirt.

FAN: [Inaudible. The lady's little daughter wanted to know if she could get a kiss from Dean.]

FANS: Awww.

FAN: Those young girls, Dean! [laughter] [applause as the little girl arrives up front]

DON: That's the only kiss we allow tonight!

FANS: Awww. [Someone in the background, "Damn."]

DEAN: You?! [as if he can't believe it]

AUDIENCE: Oh! [Dean jumps off the stage and give the little lady a kiss!] [lots of applause]

FAN: Dino, please take off your hat! [He does so.]

DON: Okay, back here in the...

DEAN: I lucked in. What can I tell ya! [laughter]

DON: Back here, in the black.

FANS: [Two women begin asking questions at once, both indecipherable on the tape. They laugh, and one asks who is supposed to ask the question.]

DON: Oops, sorry; okay, this lady will go next. Go ahead. Back. All the way in the back.

FAN: [inaudible; adapted from the Usenet transcript:] Three questions for Scott. We know your wife, Krista, is an actress. Has she shown any desire to do an episode? Number two, have you thought about doing *Love Letters* on hiatus, and three, when's that album coming out? [laughter, applause] [*Love Letters is a two person play in LA with a cast that changes every night—Ed.*]

SCOTT: One, I...Krista may do something on the show at some point, but she really is happily hiatusing from the business [laughter], and doesn't really miss it. At all. Ah, *Love Letters*, I've been approached a couple of times to do, but it hasn't ever really worked out, and that may or may not happen sometime. And Deborah can give you all the information on the *Quantum Leap* album.

AUDIENCE: Oooh! Ohhhh!! [applause]

SCOTT: That really fixed her, didn't it? [laughter]

DEBORAH: [inaudible and interrupted very quickly by other panel members]

DEAN: Go ahead. There's a—

SCOTT: Because I'm dying to hear about it, too! [laughter]

DEBORAH: We're working very hard to take all the music from the show, and all the songs that Scott's done and put them on an album, and we're in negotiations, or in talks—I won't say negotiations—with MCA right now, to put all the songs: "Volaré"—

AUDIENCE: Mmmm!

DEBORAH: —And "Man From La Mancha," and...

FAN [TRACY MURRAY]: Does Dean sing on it?

FAN: Yeah, I was hoping you would put Al's song to the little girl in—

FANS: Yes, yeah. [applause] "Inchworm!"

FAN [KRIS ARNOLD]: "Inchworm!" My daughter loves that song!

[All four panel members start talking at once, approximated below:]

DON: [laughs]

SCOTT: We did do a [inaudible].

DON: You did do a song together.

DEBORAH: That's right.

DON: They sang together.

DEAN: An Everly Brothers song.

SCOTT: Yeah. That's right. We sang that one. You told me what to do. [laughter]

DON: I had a lady back here in the black.

DEBORAH: We're working on it.

DON: ...right here.

FAN: [inaudible; approximated:] Well, first of all, hi. [inaudible; maybe praise, maybe greetings, maybe best

wishes for the rest of the season.] ...All of us have every episode of *Quantum Leap* on tape... [inaudible]. And Mr. Stockwell, I saw the Halloween episode of *Quantum Leap* on Saturday afternoon, [inaudible; sounds like, "'cause Valerie"] taped it. Saturday, at high noon, I was clutching my pillows, [laughter], screaming into them; you were scaring me half to death! [more laughter] And now the car won't even start! [laughter]

My question is about Sam's name. You never really address the fact that [inaudible; approximated:] the man's name is Sam Beckett, other than one reference, really, [inaudible; probably "to it being"] like the author. Is there a story behind why you chose "Sam Beckett" as the man's name?

DON: No. [lots of laughter from the audience]

SCOTT: Good answer. Good answer.

DON: Over here, yes.

FAN: I'd just like to say I admire all of your work—performance of the show, and I have a few questions. One, I also want your autograph [groans from audience members, particularly those who realize there will almost certainly be a chance for that afterward.]

Two, I love your legal clause [?] [inaudible]. Do you accept unsolicited story ideas?

DON: We can't do that. I'm sorry about that. We really can't, and the reason is very simple, that we get sued a lot. And it's difficult, and I know there are a lot of people that are young and want to do it. The only way you can ever submit something like that is, you have to sign a form which literally signs all of your rights away, which says that if we ever use anything from yours, you can't sue us for it or claim for it. It's a terrible form [he laughs], but it's the only way we can protect ourselves, because we're working on stories all the time. I would say that writers that come in that are professional writers in the business, that have been sent in by agents to pitch us stories, I'd say, 80% of the stories that they pitch us, we've already considered in one form or another. And what happens when you have writers on the outside coming up with story ideas is, when they then see an idea that they have pitched—it may have been in the works a year ago, or six months ago—they think, "Oh, you ripped me off and I'm going to sue you."

I'm not saying that you would do that, but I've been through enough lawsuits that we can't do it. But if you want to contact my office, if you want to then accept a form which Harriett will send you—Margulies—and fill out the form and sign your life away to Universal Studios, then you can do it.

By the way, before I forget, I do want to thank Harriett for this. [lots of cheers and applause from the audience]

DON: All right, that man—somebody—oh, right back there in the green. Yes. Lady in the green.

FAN: I just wanted to say that we're happy that we got—helped to get—the day switched, so that it can't die on Friday.

Number two, when will you know that you've been renewed, and number three, will Al ever give up cigar smoking? [laughter and approval from the audience]

DON: You'd have to ask Dean about that. As far as the renewal, we'll have a pretty good idea after a... I'd say, we're going to start running the show here in March... April, sometime in April we'll have a good idea. We may not know until May, until late May, for sure. But when we see the numbers that we get in the ratings, we should have a pretty good idea. I mean, I think if the show comes back with our loyal fans, and we can attract some fans back, that we'll have no trouble getting renewed. It's very difficult, I think, to have been where we were on Friday night for a whole season, and to come back Wednesday night and expect us to just start, you know, kicking butt. But, I think we can do it with your help and so what we ask all of you to...

FAN: You've got it!]

DON: ...Do everything you can! [applause.]

DEBORAH?: [inaudible]

DON: Which lady in the middle? Where?

DEBORAH: Blue jacket.

DON: ...in the blue jacket, right here.

FAN [DARLENE LEWIS]: First, to all of you, greetings from Des Moines, Iowa.

SCOTT: Yeah! [cheers from the front row for a fellow PQL member]

DARLENE: This is a question for Scott, and I'll try to keep it brief. After *Quantum Leap* is over in about five or ten years... [laughter, applause, and mock disapproval]

SCOTT: Yeah!

FAN: Hush! [Scott laughs]

DARLENE: ...Even on hiatus sometime, is there a definitive role that you've never played that you'd really like to play? You know, not like Hamlet or anything, but— [protests from fans who want Scott to play Hamlet]. Is there anything that you're really thinking about that you want to do? You've done so many great roles so far even on *Quantum Leap*.

SCOTT: I've been really lucky in the last few years in the theater to create new things, and that's really where it's really at for me. There are some wonderful roles that I would like to do. I'd like to do "La Mancha" again. I did it when I was 21. Things like that. But I'm really into the creative process from day one. So I don't know. I'd like to play, I would like to do *Sweeney Todd* sometime, which I haven't done. ["ooh" from some audience members] [inaudible] That would be a first thing. Go ahead.

FAN: I have a tag on, then. Would you sign my copy of *Romance, Romance*?

SCOTT: Oh, sure, sure.

DON: Okay, lady right here, yes.

FAN: We were recently at a science fiction convention in England, where *Quantum Leap* is very popular with fans also, and there have now been three novels of *Quantum*

Leap released, but only in England. Why haven't they been released here?

DON: I didn't know that there were three novels released.

FAN: I have two of them.

DON: Are they novels that are released through Universal, or—?

DEAN: Yeah, it's got your name on it.

FANS: Yes.

FAN: Yeah, they're licensed.

DON: It's got my name on it?! [laughter]

DEAN: It's got Belisarius Productions on it.

SCOTT: Yes, it does! I've seen it!

TRACY: The pilot and "Portrait for Trojan" and [inaudible].

DON: Well, that's another one I don't know about.

DEAN: Ask your accountant. [laughter]

DON: I don't get paid for that one. Lady in red.

CREW MEMBER [MICHAEL ZINBERG?]: Don?

DON: Yeah? Hold it.

CREW MEMBER: Don, take two more; it's a school night and we've got an early call tomorrow. DON: Take two more? Two more questions. I had a lady in red.

FAN: Okay, this is for Scott.

SCOTT: Yeah.

FAN: [inaudible on our tape over the sound of Arizona Project members trying desperately to get Dean's presents and cake ready to be given publicly, and to alert each other what needs to be done. According to the Usenet transcript, it was congratulations on being named Man/Woman of the Year. *Hey, I remember that happening! I guess they're right!—Ed*] [applause]

SCOTT: Oh, thank you.

FAN: And then I wanted to ask whether you'll have any episodes in the future where Al [inaudible; probably, "is in the Waiting Room"].

SCOTT: I hope so. If we go on long enough and Universal will consent to pay the money to do futuristic stuff, I think we can talk this guy [indicating Don] into doing it somewhere down the line.

DON: Well, no I [inaudible; something about "the final episode." Sounds like he and Deborah are quietly conferring, as Kathy and Sally suggest.]. I can't give you—

DEBORAH: [inaudible, to Don]

DON: I can give a little hint of something. I will as a last thing, if you'll all, keep it under control here for a second [referring to the fact that people are beginning to start forward for autographs]. Right here, the lady in red.

FAN: Okay. Mr. Bakula, last year at the Museum of Broadcasting seminar, you said that "What Price, Gloria" was a *total* departure for you. I just want to know if "What Price, Gloria" was really all that different from *Hello, Fellas* [the fictitious sitcom in drag in Scott's play *3 Guys Naked From the Waist Down*].

SCOTT: Ha, ha, ha! Well, yeah, a lot different. *Hello, Fellas* was three guys doing real drag and this was in the real

body.

FAN: [inaudible; something about a button their fan club made. They want to give one to Jay Schwartz, Scott's publicist.

SCOTT: Oh, very nice!

FANS: [to Scott] We have one for you, too.

SCOTT: Oh, great! Give it to me! That's great. [The buttons say, "What a nice man!"]

DON: Okay, what we're gonna do... What are we going to do?

[laughter, probably some of it to do with telling that Jay he's not necessarily the "nice man" in question, although Jay is delighted anyway.]

DON: We're thinking at the end of the last episode, when Scott leaps out, that there's a thunderstorm. And Dean decides that he's getting out of there, and Dean goes to walk through a wall and bounces off of it! [laughter and ohs] And Scott walks through the wall!

AUDIENCE: Ohhh!! [applause]

SCOTT: Yeah!

DON: The only problem being, that Dean has the control—

CREW MEMBER: Could you guys please take your seats? Come on!

DON: —Dean has the control in his hand, so Scott can't leave the Imaging Chamber. Somehow they have switched identities.

SCOTT: [to a fan trying for an autograph] No, we'll do all this. We'll do all this, I promise you.

DON: We haven't written it. Yeah, please, save all this till after.

CREW MEMBER: Guys, we've still got question and answer, please. Take your seats.

DON: Thank you. So we're thinking of doing an episode like that.

The lady in red. Did I already get to you?

FAN: Yes, you did.

DON: Okay. I keep going to the ladies in red; anybody notice I seem to [inaudible] [murmur of agreement] [inaudible; picking someone else]

FAN: [inaudible; bracketed remarks approximated/paraphrased:] In tonight's episode, where Scott is [having cravings in the kitchen?], he keeps cracking up. [I was wondering if that was Scott's idea, or if it was scripted...]

DEAN: This was his.

DEBORAH: That was his.

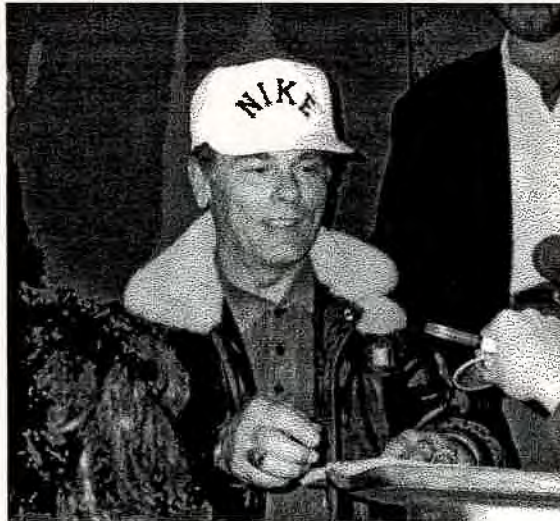
DEAN: This was his. That was—

FAN: [inaudible; approximated] It cracked me up [inaudible]. And I liked it. I like the way Dean goes, "Why are you laughing?" [laughter]

SCOTT: Yeah. Dean's a funny guy. [laughter]

DON: Lady in black! [laughter]

FAN: [inaudible; approximated] On the day, far, far away, when *Quantum Leap* finally ends, [boos from audience] hopefully a long time away, are you planning a final episode?



PQL members present Dean with two buttons: "I'm not talking to myself. I'm talking to a hologram!" (for Scott), and a matching one, "He's not talking to himself. He's talking to me!" (for Dean). Photo by Joan Dodson.

DON: Oh, we haven't even thought of that. It's like planning your own death.

CREW MEMBER: Make it one more.

DON: Make it one more. This is the last question. I need...do I need...you pick 'em [indicating the crew man]. [laughter] I'm not picking the last person. You pick the last person!

CREW MEMBER: Is there a lady in red? [laughter]

DON: Let them kill you! [laughter]

TERESA: Yeah, I'm wearing red!

CREW MEMBER: Someone up in front. Right here.

TERESA: [Indicating Kris] Right here.

KRIS ARNOLD: Okay. We have to ask the whole audience to help us sing "Happy Birthday" to Dean. 'Cause we're leaving town [before his birthday]. [applause]

DEAN/DON: [Laughter.]

SCOTT: This is great! It's for you!

DON: Here we go. His birthday's coming up. He's gonna be 45. [laughter]

AUDIENCE: [sings "Happy Birthday," finishing with, "Happy Birthday, dear Dean/Deano," and real harmony on the last line.] [applause and cheers]

DON: I've got one last thing here to do first though.

[In the background, Joan Dodson and Kris Arnold are presenting Dean with a birthday cake, card, and gift bag containing "recycled" golf balls!]

DEAN: All right!

DON: There's some people here from very far away—

DEAN: Golf balls!

DON: —I understand. Now, who's here from far away? Let me see...your hands come up. Just tell me where you're

from.

FAN: Des Moines, Iowa.

FAN: Rochester, New York

DON: New York!

FAN: Minneapolis, Minnesota.

DON: Minneapolis, my favorite.

FAN: Pennsylvania.

DON: Where?

FAN: Lancaster.

DON: Lancaster, Pennsylvania?

FAN: Yeah.

DON: I used to work there.

FAN: Did you really?

DON: Yeah, I used to work there at an advertising agency called [indistinct]. I used to live out in Landis Farm.

FAN: Colorado.

DON: Colorado, all right.

FAN: [inaudible] Tempe, Arizona.

DON: All right!

DIMITRA: Tucson, Arizona

DON: Tucson.

KRIS: Mesa, Arizona

JOAN: Phoenix.

FAN: New York

DON: New York!

FAN: Right. Long Branch, New Jersey.

DON: Whoa. Where are you from? Where, New Jersey?

FAN: Yes.

DON: [indistinct; sounds like:] Third row?

FAN [JULIE BARRETT]: Plano, Texas.

DON: Plano. I used to live near there, too.

FAN: I'm sorry; I'm in-state. San Jose, California.

DON: Well, that's far away! [laughter]

FAN [CAROL BOARDMAN]: Tehachapi.

DON: Anybody here from out of the country? [inaudible, but apparently there are few if any non-U.S. people present] No, thank you. Okay.

[Don consults with someone (Deborah?) before making a final announcement] Say, all the people who...listen, we love you all. But first, I'd like to take the people who came from a distance, who came from out of state. If they want to come up and get something signed and that, come on up. Because we really appreciate you too. Thank you all for all your help!

SCOTT: You're the greatest!

DEAN: [lost in rush to the stage; sounds like, "Don't worry so hard!"]

[The autographing begins in earnest. As usual, Scott is swamped; the others, popular as they are, are finished signing things long before Scott is. A crew member tries to shoo away the last of the fans so that Scott can leave, but Scott and Jay insist on letting Scott take care of all the remaining people in line first..]

Ten of the attending PQL members take a group photo outside, and then take off for Denny's.—Ed.] ❄

Dean Stockwell Films

Part Two:

Young Hollywood Rebel, 1957-68

by Teresa Murray

When Dean Stockwell graduated from Alexander Hamilton High School at the age of sixteen, he promptly dropped out of the acting profession. "I had been a movie star," he recalled recently. "A child star, and as a result I'd been singled out as something special. In certain areas, I didn't appreciate that. I just wanted to be like everybody else."

He attended the University of California (enrolling as George Stockwell) for one year. He then left because, as he later said, "I was unhappy and could not get along with people." He traveled around the country. "I wanted to be anonymous," he says. "And that I did, until I was twenty-one. And then I started back in the business."

With well-chosen television and film projects, Stockwell soon became established as one of the top young screen actors in Hollywood.

Gun For A Coward (1957)

Director: Abner Biberman. Screenplay: R. Wright Campbell. Director of Photography: George Robinson. Music Supervision: Joseph Gershenson. Editor: Edward Curtis.

Cast: Fred MacMurray (Will Keough), Jeffrey Hunter (Bless Keough), Janice Rule (Aud Niven), Chill Wills (Loving), Dean Stockwell (Hade Keough), Josephine Hutchinson (Mrs. Keough), Betty Lynn (Claire) Iron Eyes Cody (Chief), Robert Hoy (Danny), Jane Howard (Marie), Marjorie Stapp (Rose), John Larch (Stringer), Paul Birch (Andy Niven), Bob Steele (Durkee), Frances Morris (Mrs. Anderson).

Producer: William Alland. Production Company/ Distributor: Universal. Length: 88 minutes. Release Date: December 19th 1956. Color.

Plot Synopsis: Will Keough is a frontier rancher who has taken the place of father for his two younger brothers. One of them, Bless, has gained the reputation of a coward, because he eschews violence. Hade is the wild younger brother. Will is weighed down by responsibilities which delay his marriage to Aud. Eventually he loses her to Bless.

Comments: This film marks Stockwell's return to the big screen after his late adolescent hiatus. Hollywood, still stinging from the untimely death of James Dean, compared Stockwell's style to his. "He [Stockwell] plays the wild

young brother as though he were the late James Dean. On his past record as a younger thespian he has no need to ape another's style." (*Variety*, January 15, 1957.) Other reviewers had similar opinions. "Mr. Stockwell, who is strangely reminiscent of the late James Dean, is a mite brash as the youngest Keough." (*N.Y. Times Review*, January 31, 1957.) It seems unlikely that they were correct in their appraisals of his performance. No doubt they were misled by surface similarities and dismissed Stockwell too lightly. Comparisons to James Dean were so prevalent, however, that Stockwell was even seriously considered for the lead in a biographical film on the late actor. He said recently that he would never have considered the project. "I let it be known then that I would never do that. I'm an actor myself; why play another actor? Certainly not a contemporary. He was still warm in the grave."

The other lead performers in this film are quite well known of course, but here's a little rundown anyway: Fred MacMurray will always be remembered as the quintessential dad of *My Three Sons* fame, despite the fact that he had quite a distinguished film career (and no, I'm not talking about *The Absentminded Professor*). Jeffrey Hunter is best known to science fiction fans as Captain Christopher Pike, Kirk's introspective predecessor on the Starship Enterprise. Chill Wills, who plays the ranch foreman in this film, was nominated for an Academy Award for his performance in *The Alamo* (1960). More notably, for me at any rate, Mr. Wills provided the voice for Francis, the Talking Mule, in all but one of the films in the series.

The Careless Years (1957)

Director: Arthur Hiller. Screenplay: Edward Lewis. Director of Photography: Sam Leavitt. Music: Leith Stevens. Songs: Joe Lubin. Editor: Leon Barsha.

Cast: Dean Stockwell (Jerry Vernon), Natalie Trundy (Emily Meredith), John Larch (Sam Vernon), Barbara Billingsley (Helen Meredith), John Stephenson (Charles Meredith), Maureen Cassidy (Harriet), Alan Dinehart III (Bob Williams), Virginia Christine (Mathilda Vernon), Bobby Hyatt (Biff Vernon), Hugh Sanders (Uncle Harry), Claire Carleton (Aunt Martha), Lizz Slifer (Mrs. Belosi).

Producer: Edward Lewis. Production Company/Distributor: Bryna Productions/United Artists. Length: 70 minutes. Release Date: August 26th 1957. Black & White.

Plot Synopsis: Two teenagers, Jerry and Emily, meet and fall in love. They plan to marry and their parents reluctantly agree, provided that they wait a few years. Jerry is unwilling to wait until the wedding night and suggests that they have a pre-marital affair. Emily doesn't think this is a very good idea, so they plan to elope. They have a fight and call the whole thing off. But they're still in love, so soon it's

back on again. They agree to wait a few years for marriage and the responsibilities that go along with it.

Comments: This was not a successful film. It was the first and only production Stockwell did under his contract to Bryna Productions, a company owned by Kirk Douglas. No other "big name" stars were involved, unless you count Barbara Billingsley (the Beaver's mom, if I'm not mistaken). No doubt they were counting on Stockwell's emerging appeal as a teen idol. Always quite serious about his craft, he seemed uninterested in fostering that particular image. He selected no more vehicles like this one. *Variety*, in their review of the film, had changed their tune from a few months earlier: "Bearing a striking resemblance to the late James Dean [give him a break already!], it's to Stockwell's credit that he doesn't try to ape Dean's style of acting, but instead has developed his own individual personality. He's good."

Compulsion (1959)

Director: Richard Fleischer. Screenplay: Richard Murphy (from a novel by Meyer Levin). Director of Photography: William C. Mellor. Music: Liouel Newman. Editor: William Reynolds.

Cast: Orson Welles (Jonathan Wilk), Diane Varsi (Ruth Evans), Dean Stockwell (Judd Steiner), Bradford Dillman (Artie Straus), E. G. Marshall (Horn), Martin Milner (Sid), Richard Anderson (Max), Robert Simon (Lt. Johnson), Edward Ninns (Tom Daly), Robert Burton (Mr. Straus), Wilton Graff (Mr. Steiner), Louise Lorimer (Mrs. Straus), Gavin McLeod (Padua), Terry Becker (Benson), Russ Bender (Edgar Llewellyn), Gerry Lock (Einma), Harry Carter (Detective Davis), Simon Scott (Detective Brown), Voltaire Perkins (Judge).

Producer: Richard D. Zanuck. Production Company/Distributor: Darryl F. Zanuck Productions/20th Century Fox. Length: 103 minutes. Release Date: January 29th 1959. Black & White.

Plot Synopsis: Judd Steiner and Artie Straus are two young men, already in graduate school, yet still in their teens. They are both exceptionally intelligent and come from exceptionally rich families. Artie is arrogant, domineering and manic. Judd is shy and serious. He worships and clings to Artie. "Order me to do it," he begs. Together they commit a murder, for the sole stated reason of committing the perfect crime. Afterwards, Artie is delighted as he lead the police in circles, but Judd is nervous and then frightened as suspicion begins to fall on him. He is brought in by the district attorney for questioning after his glasses are found at the scene of the crime. He uses Artie as his alibi, so he too is questioned. Eventually their carefully worked out

story is broken and they confess. Judd's father hires well-known defense attorney Jonathan Wilk to defend the boys. After they plead guilty to the crime to avoid a jury trial, the district attorney asks for the death penalty for both of them. Their attorney gives an impassioned plea for mercy and requests that they be given a life sentence. The judge agrees and the unremorseful pair are remanded to prison.

Comments: Dean Stockwell gives the finest performance in this powerful, disturbing film. For his portrayal of Judd Steiner, he was the co-winner of the Cannes Film Festival Award for best actor. He shared the honor with his *Compulsion* co-stars, Bradford Dillman and Orson Welles. Dean had also played the role, in one of his few stage appearances, on Broadway. He preferred the stage version. In an interview for *Films in Review* he commented, "The picture was watered down, in effect, for the filmgoing public. The play was stronger. It got into the psychology of the two guys, in more detail and more depth. It had more guts to it."

The film, however, was a critical success and Stockwell was lauded as one of the best young screen performers of his time. A *Newsweek* review stated, "Dean Stockwell, repeating his Broadway role, makes Steiner one of the most memorably pitiful characters in screen history." *Time* magazine was even more effusive with its praise: "It is Dean Stockwell as Steiner, who dominates the drama. His intensity and insight do much to explain the character's homosexuality [and] clarify his fearful crime."

The film and characters are based on the notorious Leopold and Loeb case of the 1920's. Meyer Levin, who wrote the novel from which the stage and screen plays were taken, was a classmate of the two killers. The character played by Martin Milner, Sid, is a depiction of the author. The real life counterpart of the Orson Welles character was Clarence Darrow.

Leopold and Loeb did receive life plus 99 years sentences. Loeb (Artie Straus in the film) was killed in prison, but Leopold (Steiner) was released a few years before *Compulsion*. Apparently he didn't like the film much. He sued Levin and the production company, claiming they had no right to tell his life story.

It was a well known aspect of the Leopold/Loeb case that the boys had a homosexual relationship. This aspect is seriously underplayed in the film. I think this is the reason why Stockwell suggests that it's weak compared to the stage version.

The other performances in *Compulsion* are exemplary. Orson Welles is brilliant and moving. Bradford Dillman is fascinating as Artie Straus, but I can't help wishing that he wasn't playing the part. Roddy McDowall played Artie in the stage version and I would love to have seen him do it in the film.

One last note: the case was also dramatized, with much less regard for historic detail, in the 1948 Hitchcock film

Rope. With apologies to the late Mr. Hitchcock, a director I revere, *Compulsion* is the better film. Besides being hampered by the awkward experimental technique of ten minute takes, *Rope* is filmed in vivid Technicolor. The black and white technique of *Compulsion* gives it a documentary-like detachment which is necessary to make the subject matter bearable.

Sons and Lovers (1960)

Director: Jack Cardiff. Screenplay: Gavin Lambert and T. E. B. Clarke (based on the D. H. Lawrence novel). Director of Photography: Freddie Francis.

Cast: Trevor Howard (Morel), Dean Stockwell (Paul Morel), Wendy Hiller (Mrs. Morel), Mary Ure (Clara Dawes), Heather Sears (Miriam), William Lucas (William), Conrad Philips (Baxter Dawes), Donald Pleasance (Pappleworth), Ernest Thesiger (Hadlock), Rosalie Crutchley (Louisa), Ruth Dunning (Mrs. Leivers), Elizabeth Begley (Mrs. Radford), Edna Morris (Mrs. Anthony), Ruth Kettlewell (Mrs. Bonner), Ann Sheppard (Rose), Sean Barrett (Arthur), Philip Ray (Dr. Ansell), Susan Travers (Betty S.), Dorothy Gordon (Fanny), Sheila Beruette (Polly), Vilma Ann Leslie (Collie).

Producer: Jerry Wald. Production Company/Distributor: 20th Century Fox. Length: 99 minutes. Release Date: May 20th 1960. Black & White.

Plot Synopsis: Paul Morel is a sensitive, promising young artist. He is caught up in the conflict between his father, a down-to-earth miner, and his possessive mother, who is dissatisfied with her marriage and her life in the little mining village. She smothers Paul, eventually causing him to sacrifice a chance to go to London and study art. She also drives him away from a local farm girl, who offers him spiritual love. He becomes involved with a married woman before his mother finally gives him up.

Comments: In *Sons and Lovers*, Dean Stockwell again portrays the dramatized counterpart of a real person, in this instance author D. H. Lawrence. The film was well received. It tied with *The Apartment* as the best film of 1960, according to New York Film Critics, and was at the top of the list of the Board of Reviews ten best films for the year. "It's a classic film," Stockwell says modestly in a 1984 interview. "It holds up over a long period of time. It had a brilliant cast, and I feel it was a pretty damn good rendition of that book."

Critics agreed. According to the *Time* magazine review, "Dean Stockwell fits exactly the author's description of Paul Morel." Another reviewer commented, "Stockwell does things an actor twice his age would be proud of. I think

the thing about his performance that fascinated me most was his seemingly spontaneous use of bits of business which seemed to come from his feeling for the character." (*Films in Review*, August 1960.)

Reviews weren't entirely positive. *Variety* commented that, "Dean Stockwell puts up a good showing as the son and makes a valiant try to cope with the accent." The harshest review came from *The New Yorker*: "The weakest moments from from Dean Stockwell, who looks and behaves like and edgy prep school boy."

Dean Stockwell is many things, but he has never been a "prep school boy."

Long Day's Journey into Night (1962)

Director: Sidney Lumet. Screenplay: From play by Eugene O'Neill. Director of Photography: Boris Kaufman. Music: Andre Previn. Editor: Ralph Rosenblym.

Cast: Katherine Hepburn (Mary Tyrone), Ralph Richardson (James Tyrone), Jason Robards Jr. (Jamie), Dean Stockwell (Edmund), Jeanne Barr (Cathleen).

Producer: Ely Landau. Production Company/Distributor: Embassy Films. Length: 174 minutes. Release Date: May 22nd 1962. Black & White. Available on video.

Plot Synopsis: The Tyrone family has gathered at the family's summer home. The mother, Mary, has recently been released from a sanitarium, where she was being treated for morphine addiction. The younger son Edmund has a lingering cough and the rest of the family is concerned about his health. He visits a doctor during the course of the day and they await his diagnosis, dreading that he may have tuberculosis. They also become increasingly concerned about Mary, who seems to be slipping back into addiction.

Comments: *Long Day's Journey into Night* is the filmed version of a stage play. So if you want action, turn on *Hunter* or something like that, but if you want to hear some of the most insightful, powerful dialogue ever written for the theater, watch this.

Dean Stockwell again took best actor honors, along with the rest of the cast, at the Cannes Film Festival. "*Long Day's Journey* was as intense and rewarding an experience as I've had," Stockwell said in an interview for *Films in Review*. "It's a small cast and one of the greatest plays of the century by one of the greatest American playwrights. We rehearsed it six weeks with a brilliant director, Sidney Lumet. I feel that the film is the best American film made from a play, that I've ever seen. There was no screenplay. Some cuts were made to make it feasible for a film, but nothing was transposed. It was very gratifying."

Stockwell and the other actors accepted a salary con-

siderably below their usual standards, because they were all eager to do the project. *The New York Times* noted that, "The cigar-smoking Mr. Stockwell, speaking for the rest of the company, admitted that he was acting for less money than he had ever received even as a child actor." The entire production cost only \$400,000.

The film was made over the posthumous objections of the play's author, Eugene O'Neill, depicted in the autobiographical drama as Edmund Tyrone (Dean Stockwell). O'Neill had requested before his death in 1953 that the play, which had such intense personal meaning for him, not be performed until at least 25 years after his death. His request was ignored.

Eugene O'Neill, his father and his brother all eventually died from the effects of alcohol. His mother, who seems to be so harshly judged by him in the context of the play, permanently overcame her morphine addiction after her husband's death.

Rapture (1965)

Director: John Guillermin. Screenplay: Stanley Mann. Director of Photography: Marcel Grignon. Editors: Max Benedict and François Diot.

Cast: Melvyn Douglas (Frederick Larbaud), Patricia Gozzi (Agnes Larbaud), Dean Stockwell (Joseph), Guunel Lindbloom (Karen), Leslie Sand and Murray Evans (Police-men), Sylvia Kane (Geneviève Larbaud), Peter Sallis (Armand).

Producer: Christian Ferry. Production Company/ Distributor: PanOramic Pictures/20th Century Fox. Length: 104 minutes. Release Date: August 11th 1965. Black & White.

Plot Synopsis: Agnes is the maladjusted teenaged daughter of an embittered ex-judge. She's very lonely. She dresses up a scarecrow in men's clothing and considers it a companion. A young sailor, Joseph, who has just escaped from jail, arrives. He appropriates the scarecrow's clothes and consequently the young girl falls in love with him. Her father protects her from the law. Eventually he falls in love with her and takes her to Paris (after she tries to kill the family maid). She is too overwhelmed by city life and returns home.

Comments: Oh, boy, did this film get some bad reviews. But I liked this comment from *The New Yorker* best: "For students taking advanced courses in how not to make movies, attendance at *Rapture* should be compulsory."

Reviews for Stockwell were all good, though many of them noted that he didn't have much to work with. In a 1984 interview he said, "It was a tough location [filmed mostly

on the coast of Brittany] and I didn't like the screenplay."

After this film Stockwell left acting entirely for almost three years.

Psych-Out (1968)

Director: Richard Rush. Screenplay: E. Hunter Willett and Betty Ulius (from a story by E. Hunter Willett). Director of Photography: Laszlo Kovacs. Original Music: Ronald Stein. Editor: Renn Reynolds.

Cast: Susan Strasberg (Jenny), Dean Stockwell (Dave), Jack Nicholson (Stoney), Bruce Dern (Steve), Adam Roarke (Ben), Max Julien (Elwood), Henry Jaglom (Warren), I. J. Jefferson (Pandora), Madgel Dean (The Mother), Tommy Flanders (Wesley), William Gerrity (Little Boy), Susan Bushman (Little Girl), Robert Kelljan (Arthur), John Cardos (Thug), Ken Scott (Preacher), Gary Kent (Thug's Leader), Gary Marshall (Plain Clothesman), Beatriz Monteil (Landlady), Geoffrey Stevens (Greg), David Morick (Stuntman), Linda G. Scott (Lynn).

Producer: Dick Clark. Production Company/ Distributor: American International. Length: 82 minutes. Release Date: March 5th 1968. Color. Available on video.

Plot Synopsis: Jenny is a teenaged, runaway deaf girl. She has just arrived in San Francisco, during the height of the hippie movement, searching for her older brother. She meets Stoney, a musician, and some of his friends in a coffee shop. They offer to help her find her brother and avoid being captured by the police, who are looking for her. After they discover that her brother has moved and left no forwarding address, they take Jenny back to their commune to crash. She and Stoney are attracted to each other and sleep together that night. The next day they go off to see Dave. Dave is another member of Stoney's band. Stoney wants him to play with them at an important gig that night. He also thinks Dave might know where Jenny's brother is. Dave is immediately interested in Jenny and asks if she's Stoney's girl. "Not really," Stoney says. But you can see he's bothered by the question and Jenny is bothered by the answer. Dave gives them a clue to the whereabouts of Jenny's brother Steve, who is known in the area as "the Seeker." They spend the day in a fruitless search for him. Stoney is very protective of Jenny and tender towards her, but as her dependence upon him increases he becomes irritable, obviously fearing a commitment to her. Dave is now hanging around the commune, dispensing spiritual advice to Stoney, designed to drive him away from Jenny. At the gig that night, Dave encourages Stoney to follow his heart and sleep with another girl he likes. Stoney brushes off Jenny. Angry, she returns to the commune with Dave. As a prelude to seduction, he gives her a hit of acid and then

belatedly remembers that he has her brother's current address. When she discovers this she leaves. She's too late. When she arrives at her brother's house, she finds he has set it ablaze with himself inside. At about that time the acid really kicks in. She goes off on a bad, multicolored trip, which leaves her standing in the middle of a busy highway. Dave and Stoney, both remorseful about the way they've treated Jenny, have been desperately searching for her. When they find her on the highway, Dave rushes out and saves her, but he is himself killed. Stoney comforts her and the film ends.

Comments: *Psych-Out* is an interesting period piece and seems to be a generally accurate depiction of the San Francisco flower child era. It was dismissed at the time by reviewers as "pandering" to the youth market.

It is, admittedly, naive, heavy-handed and sometimes just plain stupid. Plot threads are left hanging about, seemingly forgotten, and the special effects aren't particularly special. My main complaint, however, is that, although he is billed second, Dean Stockwell does not appear until more than halfway through the film.

When he does, his performance is luminous. He also has the funniest line in the film and a terrific, if somewhat melodramatic, death scene. Nicholson is quite good and surprisingly sympathetic as Stoney. Strasberg, daughter of Lee Strasberg (founder of the Actor's Studio), is less than impressive as the deaf girl. Henry Jaglom, who would later direct Dean in *Tracks* with Dennis Hopper, has a particularly good scene in which he freaks out on drugs and his friends try to keep him away from the power tools.

Next time in *The Observer*: Dean Stockwell Films, Part Three: "Is Dean Stockwell Dead?" 1970-83. ☘



HOT NEWS!

by Karen Funk Blocher

based on reports from other Project staff

Scott Bakula is apparently involved in at least two film projects this spring, one in Denton, Texas (outside of Dallas) and one in Chicago. One of them (probably the Texas one) is reportedly a tv movie.

The first project, *Necessary Force*, began shooting in Texas on Wednesday, April 17th. It stars Hector Elizondo and Robert Loggia as an honest football coach and his assistant, who come in to clean up a corrupt college football team. Scott plays the 34-year-old college quarterback. This Paramount film co-stars Kathy Ireland as the love interest.

The Chicago project is supposed to shoot in May. Anybody have details?

Not to be outdone, Dean Stockwell apparently has a new tv series! Tentatively titled *Against All Odds*, it's a reality-based show from Universal about ordinary people in extraordinary situations. Dean is the host/emcee of the project, which reportedly will begin airing this fall. With two series going, Dean could conceivably end up working the same kind of long hours Scott is already used to!

On a more trivial note, Bing Futch reports that the Rack of Death from "The Great Spontini" and the two time machines (Captain Galaxy's ship and Moe's "real" one) from "Future Boy" can now be seen on the Universal Studios tour.

[Thanks to Julie Barrett, Linda Blumel, Bing Futch, Lyndell Netherton, Dean Stockwell (second-hand) and various Usenet sources for the above information.] ☘

OTHER VOICES in *QL* 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 ads involving tape trading.)

QUANTUM LEAGUE INTERNATIONAL, founded Jan-March 1990, now has members in US, Canada and England, with the highest concentration in the Toronto, New York, and Chicago areas. \$15 annual membership includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contsts, meetings and parties. Future plans include a picnic, guest speakers, local branches and more! Please make money order payable to James McNair (this is a guess on our part) and send to Quantum League International, c/o 19 Millburn Dr., Etobicoke, Ont., Canada M9B2W8.

The B-S Fan Club: Not enough BS in your life? Then join the Scott Bakula-Dean Stockwell Fan Club. Newly sanctioned fan club for Scott and Dean; has been given the go-ahead by both Scott's and Dean's agents/publicists. \$10.00 (US/Canada; overseas \$15) per year includes a newsletter (including copies of Scott's and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Make check or money order payable to Sue Hernandez and send with name, address, phone number and date of birth (!) to Terry Spencer, 11280 W. 20th Ave. #52, Lakewood, CO 80215

A certain non-fiction *QL* zine (which we're not supposed to mention this time, for reasons which elude us) is now \$4.50 per issue (from #6 on). It's still well worth it, and still the best *QL* zine for fans who like to analyze the show and what it means to them (and don't we all!). See last issue for this letterzine's name and address.

Quantum Quarterly is now up to issue five, and is still the best reference source for what's going on with *Quantum Leap* and its stars. The fact that most of *QQ*'s staff lives in California (Oakland area) puts them in striking distance of L.A.. for first-hand news, interviews, photos, etc. Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to Jim Rondeau. Send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130.

Is T. J. Hooker on in your area? Captain Galaxy wants to know! Television stations nationwide are pirating this series, bilking actors, writers, etc., out of their royalties. Currently no stations are "officially" running the series. If you know a station that carries it, please document this (TV Guide or local listings) and send to Teresa Murray, c/o PQL. The info will be forwarded to Richard Herd.

Wanted: Material related to *The Greatest American Hero*. Reruns never shown around here. Will reimburse you for materials, time, and postage. Please contact first for wants. L Anderson, 111 Barnard Ave., Three Rivers, MI 49093. Dogonit, I really liked that show, but it was before the age of videotape.

Button Update: Yes, we now have both sizes of buttons for your membership kits. Sizes are 2 1/4" and 1 1/2". Anyone who prefers the other size from what they have can now trade them for 25¢ each, plus \$1 (total) for the postage. Or you can buy them for 50¢ each plus postage, and keep what you already have. There are now eight slogans: "Oh Boy!" "Gooshie, center me on Sam!" "The man is a saint!" "There are no UFO's. There's only the Waiting Room," "Take the Leap!" "It's 1995: Do you know where your quantum physicist is?" "I'm not talking to myself. I'm talking to a hologram!" and the ever-popular "Why haven't I leaped?" If you want to trade or replace your buttons with a "cooler" size, please contact Teresa Murray c/o PQL.

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

Yes, Virginia, there is a *Quantum Leap* comic book, due in June from Innovations, the small publisher which does the *Alien Nation* comic. It's scheduled to run 12 issues at \$2.50 per issue, and should be available at most comic book specialty shops. Based on Innovation's preview ad, the cover looks great and the interior art okay. The story—well, we'll have to see, won't we?

It's not too late to put more letters on "Mr. Little's" desk! We think some thank yous are in order, don't you? Please write to Warren Littlefield, Entertainment President, NBC, 3000 W. Alameda, Burbank CA 91523.

You're never fully dressed without *Quantum Leap*. There are still a lot of people out there who have never seen *Quantum Leap*. It's amazing what a button and a little word of mouth can do in stores, banks, offices, etc. Try it! (I know this works I'm getting people hooked all over Tucson!)