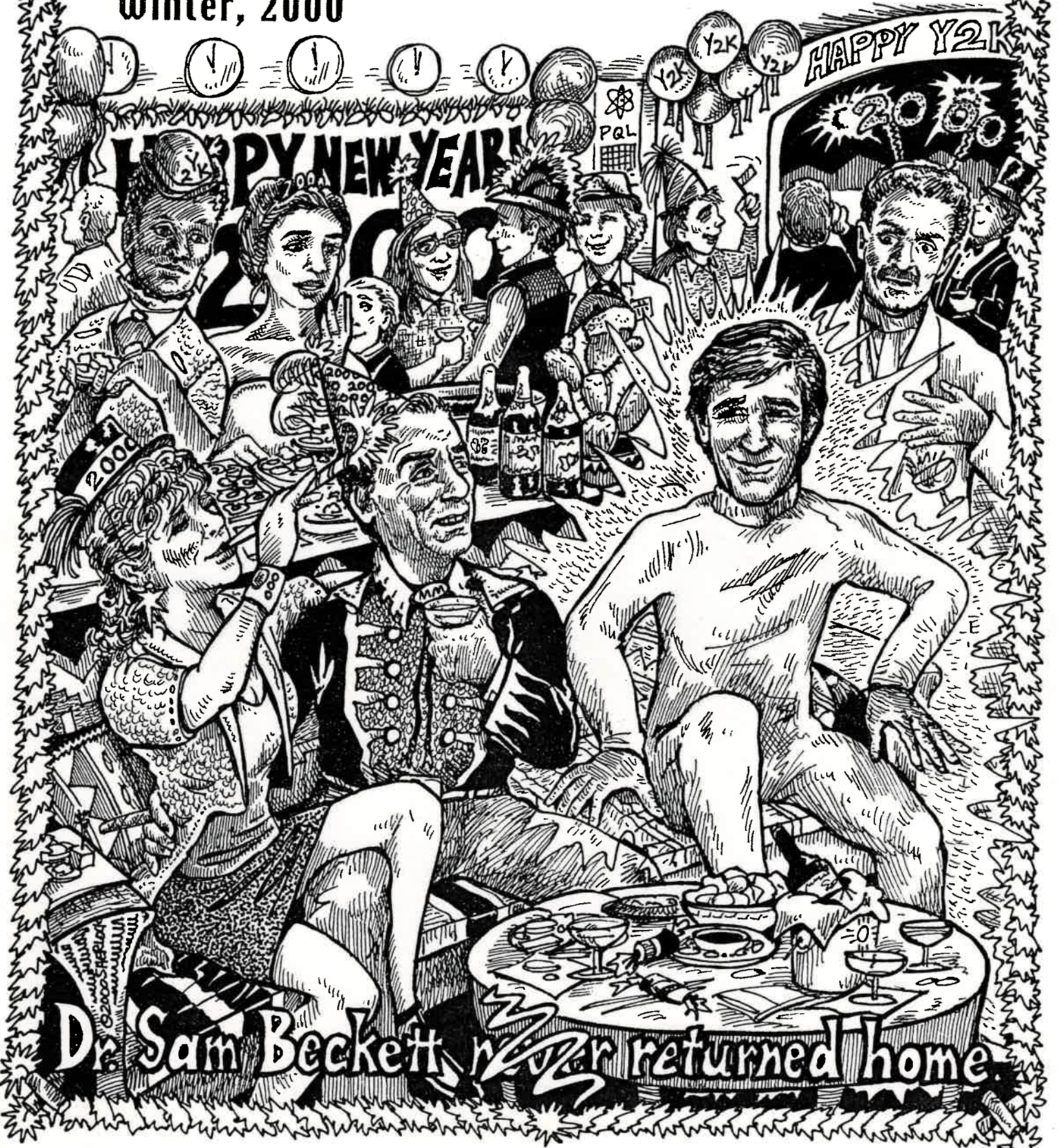


# THE OBSERVER #21

From the files of Project Quantum Leap  
Winter, 2000



Dr. Sam Beckett ~~is~~ returned home

**CONTENTS**

**Catching up with John D'Aquino and Deborah Pratt** by Lorraine Anderson ..... 2  
**Open Letter from Scott and Chelsea** ..... 3  
**An Interview with K Callan** by Sharon Major..... 4  
**Love Letters Weekend Report** by Janey Graves..... 8  
**John D'Aquino: Storyteller** transcribed by Trudy Costagliola and Sharon Major ..... 11  
**An Interview with Sam Scarber** by Karen Funk Blocher..... 15  
**Luminarias Preview** by Anita Balestino ..... 20  
**A Leap to England for 'Spring Leap '99!'** by Penny Jeffrey ..... 22  
**Season Five Quiz (Part Seven)** by Betsy Brodie Roberts ..... 25  
**The (Pen)Ultimate QL Episode Guide: Season Five, Part Seven** by Karen Funk Blocher ..... 25  
**String Theory Redux**, by Jim Rondeau ..... 35  
**Q&AContinued: Beverly Leech, Natasha Pavlovich and John D'Aquino, KC Leap '98,** transcribed by Nancy Kelley..... 38

**PROJECT STAFF**

**President** ..... Karen Funk Blocher  
**National Project Observer** ..... Margaret Colchin  
**Publication Coordinators**..... Sharon Major & Pat Orth  
**Contributors**..... Lorraine Anderson, Anita Balestino ..... Margaret Colchin, Janey Graves, Penny Jeffrey ..... Sharon Major, Betsy Brodie Roberts, Jim Rondeau  
**Transcriptionists**..... Trudy Costagliola ..... Nancy Kelley, Sharon Major  
**Website Coordinator** ..... Donna Dickenson  
**Graphic Coordinator**..... Billie Mason  
**Cover** ..... by Sherlock  
**Thanks to** ..... John Blocher, Jay Schwartz ..... LPOs & Leapers everywhere

**Thank You, Thank You**

Our transcription team now consists of Trudy Costagliola (LPO for Australia), Nancy Kelley, and Todd DuPont. While transcription can at times be difficult and seem to be a thankless task, it is truly invaluable and most greatly appreciated. It can never be said enough: Thank you to everyone who contributes their knowledge, skills and time for the articles in *The Observer*.

**The Observer** No. 21, January 2000. Published semi-annually by Project Quantum Leap, an unofficial fan club. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. New memberships (any three issues): \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 2000 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Submissions should be directed to Project Quantum Leap, 3801 Grindley Park, Dearborn, MI 48124. Send SASE for guidelines or email kfbospql@aol.com. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you'll live to regret it! There are rules to Quantum Leaping.....

**TorontoLeap '99**

Everyone who attended TorontoLeap '99, held at the Holiday Inn - Yorkdale in Toronto, Ontario from July 9-11, had a great time. Organizers had worked very hard to prepare a terrific weekend for the more than 50 Leapers who made the trip to Toronto from not only within Canada, but also the US and UK - and it was well worth the travel! There were videos galore (including some never seen before), a lovely opening ceremony (sponsored by PQL), and a very successful Charity Auction (which included seats at the guest star's table for Sunday brunch.) A total of \$3,000 (Canadian) was raised for the two designated charities, Canadian Guide Dogs for the Blind and Casey House, an AIDS hospice in Toronto.

Previously announced guests Natasha Pavlovich and Dan Roebuck both had to cancel - Natasha because her mother was getting married in Texas on Saturday, and Dan because he was making the film *Flight 180* and had to work. John D'Aquino stepped in at the last minute and charmed the crowd as usual with his grace and wit. The highlight of the last day was an original song composed and sung by John called "Only a Leap Away," and it was fantastic. As soon as John has the song copyrighted and gives his permission, we'll have the lyrics up on the PQL web page and publish them in a future issue of *The Observer*.

As a memento, John was presented with a TorontoLeap t-shirt autographed by the Leapers in attendance.



*Photo by Jenna Major*

A well-deserved round of applause for convention organizer Beth Clinton, committee members Carol Gray and Sarah Cameron, and "Guy Friday" Mike Hollick.

## CATCHING UP WITH

### DEBORAH PRATT

By Margaret Colchin

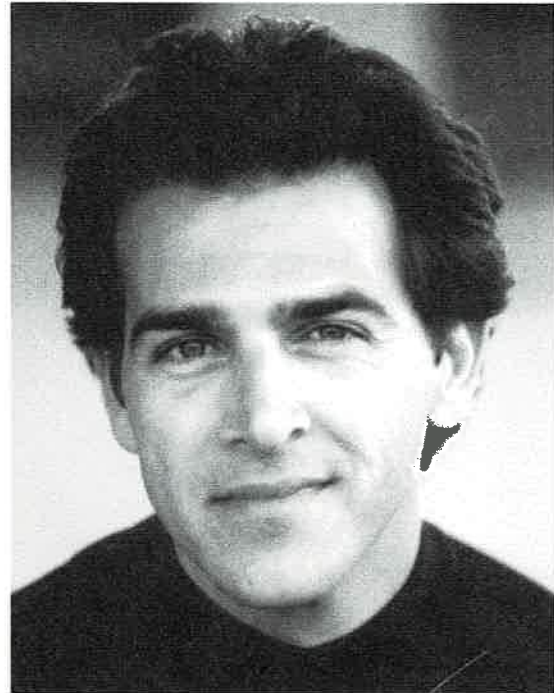


I had the opportunity to chat with Deborah Pratt last September. This vital and energetic lady is as busy as she was when she was co-Executive Producer of *Quantum Leap*. Through her production company, Visionary Communications, she has written a feature film musical titled *Shadow Dance* and was working on the budget when I talked to her. By the time you read this, perhaps it will be further along in development.

Deborah had also developed a series for Paramount titled *Chocolate City*. At the time we chatted, it had not been picked up by any network. Fans may recall that Deborah had been co-creator of the 1998 USA Network series *The Net*, which had been based on the movie of the same name. She and the other executive producer however parted ways when they disagreed on the direction the series should take, and the series was subsequently cancelled. With so many irons in the fire, I'm sure we'll be seeing something else by Deborah on the air or the big screen very soon.

### JOHN D'AQUINO

By Lorraine Anderson



John D'Aquino has never been shy in letting the fans know what's going on in his professional life. At Toronto Leap he entertained the audience with news of his latest projects:

After John's visit to SpringLeap in Buxton, Derbyshire, England (and after an exhausting four-train trip to Llandysul, in southern Wales to see relatives), he and his girlfriend Catherine traveled to southern Italy to visit his half-sister. Her son, John's nephew, is a filmmaker and offered John a part in a movie to be filmed in September and October of 1999. Featured is, according to John, Claudia Pandolfi, the number one starlet in Italy. The movie, *The Count of Melissa*, will be a 16th century story, filmed in period costume on location in the castles outside of Rome and Calabria. Naturally it will be filmed in Italian, except for John's part which will later be dubbed into Italian. Interestingly, John says the dubbers actually sound like the actors. "I've heard myself on *Tequila & Bonetti*, *Quantum Leap*, and *SeaQuest*. It sounds like me speaking Italian...I speak beautiful Italian!"

John is also producing and acting in a play in Los Angeles titled *The Ballad of Lizard Gulch*, written by Peter Rand and directed by Mel Johnson, Jr., the taxi driver in *Total Recall*. Hopefully the theater will be ready this winter. The plan is to include at least one performance designated especially for Leapers. John calls it a "powerful and different" play, but also "beautiful and dark." Part of the back-story: the play involves a Vietnam vet who is disenchanted with society. He falls in love with a waitress, but doesn't connect with her because of his past experiences. Later, he finds a Native American tribe and has a soul-changing experience at a spiritual rock. The play itself is about what happens later, and John will portray the husband of the waitress, not the main character.

Regarding his acting career, John repeated his comment that work is slow in Hollywood for anyone over 25. John admitted that he gets tired of the Hollywood system, and, for an example, cites the case of his writing partner, David Howard. David has been fighting to get his name, or any recognition whatsoever, on a movie that he wrote called *Galaxy Quest*. (This movie stars Tim Allen, with an expected release date of December 1999.) More on John's views on Hollywood will appear in an upcoming transcript of an interview he gave at SpringLeap.

Regarding his writing career, John told the audience that he outlines his stories so "great scenes that end up going nowhere" won't distract him. In order to stay focused and sell a script in Hollywood, it's necessary to have a one-liner. Roughly the one-liner for *Hard Luck Cowboys* is "When a down-and-out wrestler (Terry Funk's father) is offered a job as supervisor of a boy's ranch, he restores (the boys') esteem and finds something (that had been) lost within himself." 1949, the period in which the movie takes place, was a time when wrestling was a "sport turning into a circus," and the main character has a problem dealing with that.

John mentioned again that the IndyLeap reading of *Hard Luck Cowboys* was invaluable and the comments made there were "right on." The script has since been updated and shaved even further and has now gone through its third literary agent. John admits that the movie is a tough sell in Hollywood because it contains no sex and profanity and very little violence. He believes no one will want to be a part of the movie until it's made, but is confident that "if you create a good product, there will be people to see it."

The script is running 112 pages, and since each page is about a minute of film, cutting 6 or 8 pages will save money and time. Jeffrey Sudson, an independent film producer, wrote a budget of about \$2.5 million, estimating 23 days of shooting. Because each day of shooting is at least \$100,000, John feels he can trim that

to 21 days. Filming is still intended to be in Amarillo, and great support is expected from the area and the ranch itself. Hopefully some of the boys now at the ranch will have a chance to be a part of the movie. When financing is finally in place, John will look at the day-to-day shooting schedule and plan a time for the fans to be a part of the audience at the big wrestling scenes.

Just in from the John D'Aquino fan club webpage, **Shades of JDA**: "The script of John's movie *Hard Luck Cowboys*, was entered in the Santa Clarita Film Festival and placed in the top five!" And "*It's All About You*, starring John D'Aquino, Dom DeLuise, Gigi Rice, Robert Morse, Sally Kirkland, and Kim Chase, written and directed by Mark Fauser (who was at IndyLeap '97) is now ready for distributor screenings!" For up-dates on this film and John's other projects check out:

<http://hometown.aol.com/jkoenig317/hlc.htm>

### Open Letter from Scott and Chelsea

July 1999

Dear All,

On behalf of the Arthur McCready Charitable Trust, we would like to express our deepest and sincere gratefulness for helping us support such a viable cause.

When Mrs. Gibson asked us if we would consider a performance of *Love Letters*, the thought of being on stage together and supporting the Trust sparked our interest. We didn't know when we accepted that Chelsea would be pregnant at showtime. Thank you all for looking beyond the obvious to make the characters work.

We sure appreciate all the excitement and in some cases the sheer determination to make it to the event. For those of you that traveled: we hope your journey was safe and enjoyable. For those that couldn't make it, your donations and best wishes were received with gratitude.

It was great to see familiar faces, and to meet some new friends. The many letters and gifts were so thoughtful.

As we write we are reflecting on the beautiful Alex Theatre, the warm reception and the delicious food!!!

Our hats are off to everyone who played a part in the success of the event. May you all experience good health and prosperity.

Sincerely,  
Scott and Chelsea

Leapers know K Callan from her 2nd season role as Lenore MacKenzie, Charlie/Sam's mom in "The Americanization of Machiko." It was a moving portrayal of a woman struggling with the death of her daughter and the perceived "loss" of her son to a Japanese war bride. In addition to her longest running role as mom and grandma in real life, K played Martha Kent, Superman's mom in *Lois & Clark: The New Adventures of Superman* for its four season run. But being a mom is not K's only talent. In addition to being an accomplished actress for television, movies and stage, K is also author to a fistful of books aimed at getting and keeping people in "show business."

## AN INTERVIEW WITH K CALLAN

By Sharon Major

K Callan, like most actors, resides in the Los Angeles area. When I first contacted K for an interview at the end of September, she was just heading out to North Carolina for "a nice part on *Dawson's Creek*." In October, once she had returned from her trip, K graciously provided an in-depth interview by e-mail.

S: How was Wilmington? Was everything back to normal after the hurricane blew through, or is it still touch and go there until the hurricane season is finally over?

K: Wilmington was not as hard hit as its neighbors since it's on higher ground. They had flooding and I'm sure it was traumatic during the storm, but no horrible damage over-all.

S: Have you been to that area of the country before?

K: I had never been to that area of the country before. It was lovely there.

S: What sort of role did you have on *Dawson's Creek*? Of course, I will be taping the show, but its nice to get the actor's own perspective.



Callan and the "queens"

K: The episode is called "Secrets and Lies" and I played the oldest living Homecoming Queen from their school. It was a lovely part. The bad news is that they did not feel it necessary to age me for the part!

I was very impressed by the audition story recounted in *TV Zone* for the role as superman's mom in *Lois & Clark*:

*"You think, 'Well, this is the mother of Superman. She probably has her hair up in a little bun and she's wearing a skirt with a little flowered blouse and is bustling around the kitchen.' As I read the script and saw how Deborah Joy (Levine, creator and producer) had written the character, my instinct was to wear my sweat pants and a red turtleneck cotton tee-shirt, no makeup and my hair just kind of picked up like it is when I'm working in my garage.*

*"I tried on outfit after outfit and the sweats just seemed right, so I went with it. I was really happy I did that because when I got to the audition all the other women who were up for the part had on that same little skirt and blouse and their hair done up to resemble one's stereotypical picture of Martha Kent.*



©Capital Cities, ABC, Inc.

*"I remember once before years ago I made a similar bold choice for an audition in that I didn't have on any makeup and just went in looking very plain. I can't recall whether or not I wore sweats but by the fourth callback the casting person took me aside and*

said something like, 'Are you coming from the gym?' I thought, 'He actually doesn't get it. This is a statement about the part.' So when I went in to read for Lois & Clark I made sure to say to everyone in the room as I was leaving, 'Oh, and, by the way, this is a character choice. That's why I'm dressed like this.' They said, 'We know. We get it. We love it.' So that's my audition story."\*

S: I know its been ten years since your appearance on *Quantum Leap*, but I'm hoping you may have some recollection about your audition and role for "The Americanization of Machiko." Any special feeling about the role or the script itself and the way it finally turned out?

K: I do recall the audition. There were a lot of wonderful actresses there and although on an episode, there is usually one audition or at the most, one call-back, for this job, there were three. I was very happy to get to work on that show and I loved playing that part.



Screen capture by Billie Mason

S: A favorite question at QL conventions is always: Did anything funny or unusual happen on the set or working with Scott and/or Dean?

K: Dean is a big practical joker, but mostly, he just took care of me....moving me into better light or making sure the director saw when I improvised something that added to the script.

S: The *TV Zone* article mentioned that after your divorce you and your kids packed up and moved to the East Coast. This seems to me to be a pretty gutsy move, but from your *L&C* audition story, I'm getting the impression that maybe that's been your nature all along. Did you have experience (local theater or professional training) before making that change and/or starting a career in New York City?

K: My children, at that time were 5, 8 and 9 years old and were real troupers when we moved from Oklahoma to New York City. I had been a professional actress before I was married, had a degree in Speech and

Drama and had acted, written and directed in my hometown of Dallas. I had done some nice commercials in Dallas, as well.

S: Your role in the *Star Trek: Deep Space Nine* episode "Rivals" was as an alien con artist named Alsia. I'm sorry I didn't see it, but it sounds intriguing. Might this have been a light and fun sort of character, or was it a more serious role?

K: It was as light role. I got to 'con' Chris Sarandon. Lots of fun. "I was thrilled to be on *Star Trek* because not only do I like it but it's my kids' favorite and I knew my stock was going to go up with them. They made a prosthetic forehead and cheekbones from a cast of my face and I thought it was so exciting to perform behind such a mask. I honestly didn't mind getting there at four in the morning and having to spend two-and-a-half hours in makeup. By the third day, however, I thought, 'I wouldn't want to be a regular on the show.'"

S: Your role on *Quantum Leap* could be called a "period piece" since the sets, vehicles, costumes, make-up and hairstyles all evoke the post-war period. (I guess the same can be said for *Star Trek*.) Isn't it kind of fun to step out of contemporary settings for a change?

K: Always. We went back in time on *L&C* a couple of times and it was always fun.

S: Your resume shows a good mixture of both comedy and drama shows. Do you have a preference?

K: I like both. I just want a good part with good actors to play with.

S: Have you ever played a real villainess? Do you recall any specific role that was so unlike yourself it was a challenge and/or fun?

K: I was a real stinker in *Night Court* trying to get Harry Anderson fired. On *Barney Miller*, I played someone pretty different and on *Moonlighting*, Glen Caron gave me some wonderful direction that resulted in something a little different.

S: You said, "Part of what drew me to [acting] in the first place is the fact that I come from a fragmented family. My mother died when I was little and I grew up pretty isolated. So to be part of a series like *Lois and Clark* and belong to that 'family' was wonderful."\* Would you say then that this was your favorite role, or do you have another role that you consider to be your favorite?



©Capital Cities/ABC, Inc.

K: Martha Kent is right up there in the top ten. Playing Veronica on the "Cousin Liz" episode of *All in the Family* was pretty special. I still get letters from people about that.

S: I'd like to go back to *Dawson's Creek*. I know this show fairly well, since my daughter enjoys it, and sometimes we watch together. Although its niche is "teen drama" it actually seems to be a very well-constructed show. I know this is a very youthful cast. Is the production staff decidedly young as well?

K: The production staff seems age-wise like any other production staff. I'm getting to the age though, where everyone looks young.

S: I'm trying not to ask a leading question (and it's hard), but I would be interested if you have any comments on the trend in television toward teen and young-adult focused shows, or the trend in general toward shows geared to specific segments of the viewing audience.

K: I don't mind leading questions. The current teen trend is nothing new. It surfaces in the cycle with everything else. This too will pass. Advertisers are always going to be focusing on the segment of the population that seems to buy more. They are right. At this point in my life, I already own one of everything. Except software and computers...that's where I spend a lot of money. And everyone in my age range is pretty similar. There are areas where we spend a lot of money; the advertisers have just not caught on yet.

S: Many established actors seem to say that their theater experience was essential to developing their craft. What does your theater background mean to you, personally and career-wise? Are you still occasionally involved in stage productions?

K: I did a new play last spring at The Pasadena Playhouse and enjoyed it thoroughly. When you stop doing theater, you really begin to lose your craft. I don't know how actors without a theater background have

any confidence in their abilities. It's true that film and television is a director's medium and they can cut a performance and make something look good when it isn't, perhaps, but theater training makes all the difference.

S: The titles of your books--*The Los Angeles Agent Book*, *The New York Agent Book*, *How to Sell Yourself as an Actor*, *Directing Your Directing Career* and *The Script is Finished, Now What Do I Do?*--speak for themselves. Obviously this sort of book can't be written from an armchair. It sounds like there is a lot of footwork and research involved in covering these sort of subjects. Would you care to elaborate on your writing?

K: Thank you for knowing how much research goes into my books. Not only do I read everything I can get my hands on that pertains to the business--specifically, actors, writers and directors and their career paths--but I call up all the agents and interview them personally in their offices. As you can imagine, the project (even before the writing begins) is quite labor intensive. I do enjoy all parts of it though.

S: Have you ever attempted fiction or screenplays, maybe for your own personal satisfaction and not for publication?

K: I wrote with several different partners years ago. We wrote some television scripts that were well received, but I made the decision at that point that I didn't want to devote the energy necessary to make that kind of career work. I wanted to focus on acting. At this point, I still don't want (and am not in the working age group) to live the life style that would be required to write for television. It's a killer. I do have some film scripts in process, though. We'll see how that goes.



S: Do you have any other interests, or involvement in community projects or charity events, that might be your passion right now?

K: I spend a lot of time helping actors, writers and directors move forward with their careers. When readers call or write, if they keep it relatively short, I'm always there to talk to them and answer their questions. I'm also in the process of getting involved working with abused women and children. In addition, I always help the Stroke Association. Right now, however, I'm on deadline for a book and at screenings every night until Christmas for Academy judging.

S: It seems like screening for the Academy Awards is going to take a good chunk of your time. Have you been actively doing this in previous years? How does one get to be a voting member? Surely nobody has time to watch everything. Care to divulge any secrets here?

K: In order to become a member of the Academy of Motion Picture Arts & Sciences, you must fulfill some requirements in your peer group (number of roles played on film, size of role, etc.) and you must be recommended by two members in your peer group. Then your name comes up before a very picky board. It's becoming increasingly difficult to become a member. I have nominated several people who have not gotten in.

Once you are in, you vote in your peer group. Some of us volunteer to serve on committees (like foreign film, documentary, short films, etc) and review many more films than the average member in order to screen them down to the five nominations.



S: I know this seems like quite a few questions, (I just finished typing it out, so I know!) which is why I'm convinced it would have been quicker just to talk on the telephone.

K: I got all the way down to here last night at 2 AM and my computer crashed. Believe me, I was kicking

myself for not talking to you on the phone. But, as I said, it was 2 AM. I have pockets of time here and there and it's hard to predict. Cheer up though, at least all of this is typed now and you can just cut and paste it where you want it. If we had talked, you'd be spending the time transcribing.

One question you didn't ask: Did I see Teri [Hatcher] in her portrayal of Sally Bowles in *Cabaret*? I did and she was smashing.

I hope I've given you what you want. I'm sorry to be so elusive. I'm never this way, just at this particular moment in time. If I don't "time block" and stay glued to the computer screen for a proscribed number of hours, I just don't get the work done. You asked really good questions. I was happy to do this.

Ed. note: I did not find K to be "elusive." On the contrary I was greatly impressed by her efforts to provide an interview and her quick responses to each of my e-mail messages. Fans who would like to write K should address their letters to her, via her agency:

Gage Group, Inc.  
9255 Sunset Blvd., Suite 515  
Los Angeles, CA 90069

Comments made by K Callan designated with an \* are from an interview by Steve Eramos in *TV Zone*, Issue 117 (August 1999).

### Putting Right What Once Went Wrong CORRECTIONS

*The Observer*, Issue 19 - Spring 1999. The featured transcript of Natasha Pavlovich should read KC Leap '98 (not IndyLeap) on the contents page, in the title box and in the headers for each page of the article.

*The Observer*, Issue 20 - Summer 1999. The article "James Morrison: The Life of an Actor," page 10. Allison Sills, the principal author of the article, received no credit for the work she accomplished. The article was created from synopsized interviews.

Sincerest apologies to Janey Graves and the entire KC Leap committee and to Allison Sills from the PQL editorial staff--Sharon and Pat.



Ed. note: Following KC Leap '98, convention chairman, Janey Graves and convention guest, Natasha Pavlovich continued to keep in touch. When it was announced that Scott and Chelsea would be performing *Love Letters* in Los Angeles, Natasha opened her heart and her doors, inviting Janey for a visit.

## LOVE LETTERS WEEKEND REPORT

By Janey Graves

**Saturday, June 12, 1999**

Ann McCabe and I flew out of Kansas City International, arriving in Los Angeles about 2PM PDT. Natasha picked us up outside the terminal and took us to lunch at Le Petit Fours, a trendy restaurant on Sunset Blvd, before taking us to her home.



*Janey, Ann and Natasha at Le Petit Fours*

Natasha's house is English in style: ivy-covered, with a kidney-shaped pool, stone-tiled patio, arbor, flowers, herb garden, lemon tree, birds, observation scope overlooking the canyon, and a gentle breeze. Her china is yellow and blue flowered with fruit on the trim. Family photographs, original old movie posters, paintings, and even an advertising award statuette, are scattered about the home. There are many remote control devices for music, a large retractable movie screen, lighting, and I don't know what else.

My room had a cream carpet that you could actually sink into, a marble bathroom, and a fireplace in the center of the room open to both the sitting area and the bed. The color of the walls was cream, almost a light yellow. It's as if that silly comment about my favorite color was fulfilled.

The front doors are made of leaded glass with matching glass panels on each side, making the foyer open and light. I lost count of the number of fireplaces, even one on the patio. In the main living room there is a beautiful wooden grand piano. A chest of musical instruments and karaoke equipment is available for parties. In the dining room, real calla lilies were the centerpiece for the round dining table that seats ten.

John (Natasha's fiancé) drives a '99 black Mercedes, Natasha a silver-gray '98 Toyota Camry, and at the time, John was in the process of trading his '99 red Ferrari in for a new model. (It has 1200 miles on it!)

After touring the house and visiting, we got ready to go to the theater. John and his four daughters returned from shopping, but weren't ready, so we went ahead and took Ann to Glendale to check into her hotel. Diana Briggs joined us there and we arrived at the Alex Theatre in Glendale about 6:50PM.

As soon as we got out of the car Natasha began documenting the evening with both an amazing little video camera and with a still camera. As usual, I barely took a pic. It was amazing to see Scott's name on the marquee and a large "movie poster" with his pic on display.

One of the first people I encountered inside the theater was Bonny Gibson, head of the charitable trust, selling the playbills and autographed pix. After greeting her and introducing myself, I bought ten pix and three playbills, only to discover you could get any number of playbills for free as you entered the auditorium. Oh well, it's for charity.

Leapers were everywhere. I was trying to introduce Natasha and meet many "on-line" friends for the first time. You can imagine it was a whirl of activity. Ann, Natasha and I sat in the fifth row, center section, right aisle. The stage was empty except for two beautiful, heavy desks and two chairs. To my delight when the play began, Scott sat at the desk directly in front of me.

Barbara Botfield, Chelsea's mom, introduced the charity and especially thanked the Leapers for coming, mentioning some had come from Australia, Germany, England, Canada, and Italy.

I enjoyed the play, having read it twice, as well as having seen the recent TV adaptation. Of course, Scott could have been reading the phone book and I would have been just as enthralled.

Because Scott and Chelsea entered the stage and sat down at the desks with the house lights off, Chelsea's pregnancy was not noticeable until they stood and came forward for the curtain call. She looked about 7-1/2 to 8 months along. (Later someone said she would be due July 4.)

After those attendees who weren't staying for the reception left, the rest of us moved to the foyer. Scott and Chelsea were there before me. In fact, as I stepped through the door, Scott was standing within a

few feet of me. They were immediately surrounded. Jay D. Schwartz helped out by taking pictures for people with Scott. I visited with many Leapers and eventually followed my nose to the cappuccino. There were tables with assorted gourmet cookies, sandwiches and fruit. The large, sweet strawberries on a stick were my favorite.

When Natasha brought me to Scott, I managed to talk coherently, remain upright, and answer his questions. I'm not certain, but I think I held my hands behind my back and failed to put an arm around him during the picture. Natasha, God bless her, fumbled with a camera in each hand forcing me to remain at his side with his arm around my shoulders for an extended length of time. In her introduction she told Scott that I was from Kansas City. After his opening "Thank you for coming" and my "Hello", he asked me if I was from Kansas or Missouri. I told him that actually I was from Osawatomie, a little south of Lawrence. Natasha then volunteered the info that I had hosted KC Leap. His response was, "we donated a lot of stuff; or Jay did." I said something brilliant like, "Yes, you did." With more camera fumbling. Natasha told us to "chat, chat" for the photo op so that's my excuse for looking so stupid in some of the photos. (That's my story and I'm sticking to it!) In our chat, I thanked him for making himself available for the evening. He responded that I should thank Chelsea's mom for that. I told him I already had. He then waved at the camera, and I said, "Thank you" and began to walk away. Natasha said, "Did you hug like you promised?" So I stopped, he put his arm around my shoulders and we smiled nicely at the camera.



Checking Diana's tape of this momentous occasion in my life, I found that it lasted two minutes, 10:51-10:53PM PDT June 12, 1999. We did two minutes!! Hope it was as good for him as it was for me. God bless Natasha!!!!

Things get a little foggy here. I'm not sure what happened next, so I will report randomly other encounters. Either before or after the play I met, hugged, and chatted with Leapers: Margaret and Rosie Colchin, Helene Kaplan, Verna Schossow (owner of both the *MB* towel and the *Stephanie Miller* nightshirt),

Kristy Merrill, Dawn Julen, Eleiece Krawiec, Susan Coffin, Tracy Hughes, May Ling Ong, Emma Fee, Diane Fowler, Diana Briggs, Penny Jeffrey, Pam Ashworth, Nancy Zeavin, Mel Heilmo, Merriam Selles, Adina Ringler, Denise Brophy, Birgit Mari-Rocke, Barbara Schwoster, Debbie and Mark Jones, Debbie O'Brien, Judith Gooding, Debbie Kyzer, Nancy Cotter, Lynn Hughes, Carol Davis, and (of course) Ann McCabe. To any that have slipped my mind, I'm sure you understand why.

Rich Whiteside was in attendance. Natasha asked me if he possibly may have been a technical advisor on "Lee Harvey Oswald." Since I didn't know, I went back and asked him. We visited a few minutes, talking about *QL* and *JAG*. Natasha then joined us and I introduced them. Although they have each worked with Don Bellisario several times, they had never met.

As we were filing toward the reception I found myself standing next to Chelsea's mother, Barbara Botfield. She was very approachable and outgoing. I mentioned that she and Chelsea looked very much alike and thanked her for making the special evening possible. She said Chelsea had been involved since the beginning of the Charitable Trust, but this was Scott's first year. She said something about what a great guy he was to agree to become involved. I told her Leapers were very grateful for the rare opportunity to see him perform. She was impressed we traveled from far and wide. I told her we enjoyed the chance to get together with each other. I talked to Barbara several times during the reception, at one point encouraged her to find another project for us to attend in the future. She speaks with a British accent which was an opening for her to tell me how she and Chelsea's father immigrated to the US via Canada in '53 or '54 and then married in America. She told me how many kids they had, but I can't remember. Chelsea is not the oldest and she has at least one sister.

At one point I found myself again talking with Barbara, but this time she was with Stewart and Sally Bakula, Scott's folks. They were reminiscing about a previous get-together. It seems that since Barbara sings and Stewart plays the piano, she had requested Stewart to accompany her on a song. Claiming that he only plays classical music, she nevertheless had given him a song to learn for the next time they would be together. Sally and Barbara were giving Stewart a hard time, recalling that when the piece was finally performed, he should have, as an accompanist, given the singer center stage. Apparently he had played too loudly, but Barbara was still able to out-do him. He took the ribbing sweetly, nodding and saying little.

As these occasions go, I found myself visiting with Sally Bakula several different times. When I first

said "Hello", I told her we fans were sure happy to see Scott's white streak back. She asked if I knew the story of the streak. She seemed surprised when I said "Sure!" So she asked me to tell her. I thought maybe I had made a mis-step, but I told her all that I know was what he said in an interview: when he was four, he just woke up one day with it, and got in trouble because his folks thought he had been in the neighbor's paint; later the kids would call him stuff like "skunk" and "grandpa". She smiled and said that was absolutely right. (Big sigh of relief on my part.) I said it was good of Scott to put himself through this (the crowd, etc.) and she said, "Oh, he doesn't mind" in an off-hand manner.

Later someone asked me if some guy across the room was Scott's brother. I had no idea, but Sally was nearby so I asked her. She said "no," her other son was home with his children. She started to explain to me that besides Scott, she and Stewart have a son, Brad, and I jumped in with "and a daughter, Linda." Once again she seemed surprised. Gosh, hasn't she met any Leapers before?! :-)

Toward the end of the reception I noticed Chelsea standing alone with her shoes off. With that opening I approached her. By the time I was by her side, she had put her shoes back on, so for something to say, I told her I was disappointed because I was hoping to follow her example and take off my heels. I thanked her for the evening and she thanked me for coming. Before she left, I took her picture with another fan. Shortly after that, the party broke up. We remaining Leapers visited among ourselves and slowly moved toward the door. They practically had to turn the lights out and lock us in the theater to get us to leave. No one wanted the evening to end.

### The Rest of the Weekend

Natasha and I dropped Ann and Diana at their hotel near the theater and then arrived back at Natasha's house about 1:30AM. After insisting on bringing me something to drink, Natasha went off to bed. Trying my best not to disturb anything, I took a bath in that marvelous bathroom and then wrote my initial on-line report of the evening. I finally went to bed at 3AM and was awake at 8:30AM.

Natasha had told me to come downstairs whenever I wanted in the morning. No one was about, but I could follow an obvious trail to the coffee, cream, and the patio. In these unbelievably beautiful surroundings I began writing my memories of the weekend. Natasha came out about 10AM, set me up to post my report on the QL Message Board, brought me some toast, and went off to get ready for church.

We attended Natasha's church, UNDERSTANDING PRINCIPLES FOR BETTER LIVING, where Della Reese of *Touched by an Angel* is the Founder/Minister. Reese wasn't there, but the service

and sermon were wonderful anyway. Natasha's mom, Joanna, joined us for church. Afterwards their friend, Munik, joined us for lunch at The Cheesecake Factory in Marina del Rey. After lunch Natasha showed us John's new yacht. It was unbelievable! To my unknowing eye it was like the one in the Stinger episode of *Mr. and Mrs. Smith!* It sleeps eight, has three bathrooms, and comes with everything you can possibly think of. I was right there and I still couldn't believe it!

About 3PM we parted from Joanna and Munik. Natasha took me over to the Best Western in Glendale to drop off my things and join Ann, Diana, Diane, Emma, Debbie and Mark Jones. Ann, Diana and I walked to Jax Restaurant for supper and some live jazz. Unfortunately the jazz started thirty minutes late and we were only able to stay to hear the beginning of the first song. We were just too tired to stay any longer.

On Monday several of us went over to the Galleria Mall in Glendale. After lunch, Ann, Emma, and Diane moved over to the Sheraton Universal Hotel. While Diana, Debbie, and Mark went sight-seeing, I stayed to enjoy the hot tub and pool before taking a bath and getting ready for our evening out. We ate at the Canyon Cafe and then made a fairly early night of it.

Just before Diana left with Debbie and Mark, the phone rang in our hotel room. To my surprise, it was for me. After my hello, a man's voice with a rancher/farmer/hick accent introduced himself as Buster McCoy, said that we had met at the reception Saturday night, and asked "Wasn't I the lady who wanted to cheat on her husband?!" I said, "Yeah, but only with one guy!" There was laughter and the man revealed himself to be none other than John D'Aquino!! Natasha had hoped to surprise me with breakfast Tuesday morning with her, John D'A and Beverly Leech (last year's KC Leap guests), but John explained he had meetings scheduled. Later Natasha told me she hadn't heard back yet from Beverly. Anyway, it was a nice thought and it was so nice of John to take the time to call me. He said it might work out that he could attend TorontoLeap since Natasha can't. This call was certainly a pleasant surprise. I reminded him at the end of our conversation that he knew where I was and that I expected him to send by that special fella. Would you believe he didn't?

Tuesday Diana and I were both traveling home. Natasha graciously offered to take Diana and me to the airport. We were checked out and waiting when our 'chauffeur' showed up. Words can't express my gratitude for Natasha's extraordinary efforts to make my visit special. With a hug and a thank you we parted. Inside the airport Diana and I had to go our separate ways because we weren't flying the same airline. I know this is horribly long, but everyone said they wanted details. Well, here you have it!

## JOHN D'AQUINO: STORYTELLER

Transcribed by Trudy Costagliola and Sharon Major

*Ask John D'Aquino a question and you're bound to get a story. Whether poignant or funny, John's stories are always intensely personal and captivating. TorontoLeap '99 had some of the best:*

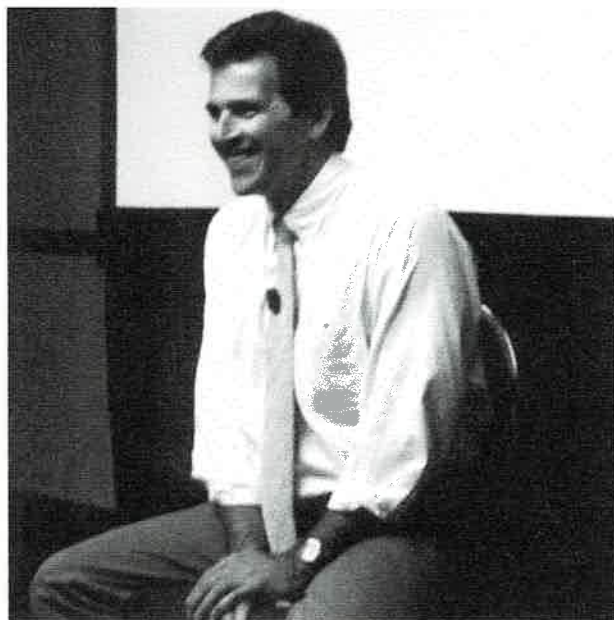
I have ten movies in my head—a few that I'm actively working on, one of which I may try and focus on while I'm in Italy. I'm actually going to be in those ancient streets, shooting a film and I feel I can gather so much from being there. It's a true story of my family. I'm still not quite so sure of Act 2, but I sort of know how it begins, how it ends and where they travel.

When I was 21, my younger brother had just turned 18. My older brother is three-and-a-half years older than me. My father, who I always thought to be a rather regular kind of guy—in this case an Italian-American who was from Calabria—sat us down to tell us about our sister in Italy. I looked at my brothers “What did he say?”

My father told us this unbelievable wartime story. My father had been a P.O.W. for five-and-a-half years. As a boy in Italy he was taken and put into service where nobody wanted to fight this stupid fight. He was sent down to North Africa. During one of his first days on the beaches of Northern Africa, he decided to take a walk by the camp. All of a sudden he heard the sound of an airplane coming toward him. The next thing he knew, he was running for his life. He was being strafed with automatic fire. Within a day or two, he was captured. Five-and-a-half good years of his life were gone.

Prior to going into war, he had a baby with a woman. She had already thought her husband was dead in the war. Complications, complications. Not only did my father come back, but so did the husband. Thus begins the most complicated tale. My story is going to be about my reaction when I first heard this story, which was, how could my father leave this girl behind? I went into judgment on my own father.

I had to go seek out my sister. I had to know who she was. I'm going to have the main character take responsibility for those one-sided thoughts. Whether or not I play it, that would be the character I write in the story—a man in search of his sister. When I got to Italy, three other people called me brother! I speak a little Italian. “Did you call me brother?” I asked them.



*Photo by Jenna Major*

There's more to that story. It's complicated for a number of more good reasons, but you'll have to wait until I can figure out the script. Also I don't know how much to put into the movie, it's so complicated. But what I did find out is that this is a common tale. My father was not the only one.

This is a common tale for the south of Italy. During this period, everybody was displaced. The men had to leave and go to Germany, Australia, the United States, or England in order to earn money to send home for the families. They had nothing. They would leave as boys. They had no choice to stay and make a living. In order to feed the children, they had to go. Pretty tough times! I don't know anyone

now, in my generation, or even younger generations, who would know what to do with that. How do you get married, go off to war for five years and not see your wife or your kids? That's just bizarre. That's why they're tougher than we ever could be, thank God. This is the story I want to work on while I'm over there.

### First Big Break in Hollywood (from Quantum Con '94)

I was a bartender at Heimy's Seafood on Pekoe Blvd. This little man, who looked like George Burns walked in with this pretty, young, blonde gal and sat at the end of the bar. It was the opening night of the Summer Olympics (in L.A.)--1984--which was a great time to be there because everyone felt like it was a small town. I didn't necessarily love my existence at that point, but I was having a good night. The television monitor was on and the Olympic Torch ran past the restaurant while I was working, and I was just having a great time.

I guess this man was just watching me enjoy life; its kind of an interesting thing for me to remember. I'm very busy. I'm servicing the restaurant and the bar, and all of a sudden he called me down. I finally made it down to him, and I asked "What can I get for you?"

He asked, "How long you been working here?"

"Six months. Would you care for a drink?"

"No," he said.

Okay, so I went back to work. 20 minutes later, I'm busy, I'm busy, and all of a sudden he called me down again and asked, "Are you an actor?"

"Yes, I'm an actor. The busboys are actors. Everybody here is an actor! <laughter> Diet Coke?"

"No."

I went back to work. 20 minutes later he said, "You any good?" <laughter>

"Yeah, I'm good! Shrimp Cocktail?" <laughter>

"No."

20 minutes later he handed me his card and said, "Will you call me?" I looked at the card and it said, Sam Weisborg, chairman of the board, the William Morris Agency. <oohs & gasps>

So I said to him, "Are you this guy?" <laughter & applause>

He said, "Yip."

So I said, "Well, I guess I'll call you."

Up until that point I couldn't get arrested. He said, "Call me in two weeks--I'm going on vacation." The next Saturday morning I'm watching 9 o'clock college football, and all of a sudden [imitating a newscaster voice] "An interruption for this news broadcast: Sad day in the entertainment field, the chairman of the board for the William Morris Agency passed away this morning." <moans & groans>

I'm like...[screaming] "No-o-o-o!" [John grins] Then they showed somebody else's picture! <laughter>

Anyway, thank God it was the honorary chairman <laughter>. The week after that, they sent some young agents down to sort of check me out. They looked a little suspicious. They just sat at the end of the bar and did the same thing: "Do you want something to drink?"

"No."

A couple of months later I was on my first television show called *Wildside* for ABC, a western with Howard E. Rollins, William Smith, Terry Funk, and J. Eddie Peck. That was the beginning.

### The *Wildside* Audition

I got the job on *Wildside* because I made them believe I was from a different country. The role was for an Argentinean gaucho, and I took on an accent. Not only did I have the benefit of growing up with my father speaking half English, but also growing up with a lot of Spanish people in the area. So what I was doing with this accent was trying to be accurate to a person from Argentina. Also, I was so frustrated that they were making me come in for another foreign character. I was never asked to play any normal American guys. So I took on an accent and they bought it.

At any rate I did a pretty good job with the accent, and I got a second audition, because Tom Greene, the producer liked my first audition. But by now I was getting afraid that someone was going to start speaking to me in Spanish and I would be busted, because I can only go so far in Spanish.

I finished my reading. I could tell they liked what I was doing, but they thought I was from a different

country. Another producer -- I could tell he was excited--said [slowly and clearly], "Juan, on our show, you would need to ride horses. Can you ride horses?" Immediately my mind snapped back to a time years ago when Burt Reynolds told a group of us at Florida State, "If anyone ever asks you if you can ride, you tell them 'like the wind.' Then go out immediately and try and learn to ride a horse. Don't let that come between you and a job." Since that was the only thing that came into my mind--without even breathing--in my accent I said, "Like-a the wind!" The producer got so excited, "Like the wind! He rides like the wind!"

This was followed by a screen test in which they brought in two other stars, a handsome guy from Spain and another from Mexico to go against me. These guys had a different problem. They were trying to speak American, since they had been held back from roles here because they spoke with too heavy an accent. I was nervous that these guys were going to corner me in the hallway and start speaking Spanish to me. You have to realize that I had gotten myself into this as a gag. I never intended it to go this far, but by then I was in too deep and very frightened that I was going to make somebody angry.

I made it past the screen test to the final live test at ABC in a room with tiered seating. Its like you're talking to God out there! I avoided everybody in the lobby and of the three of us, I was reading third, and that's usually the best space to be in.

I went into the room. I did the reading. I thought it was good enough, but I didn't quite get the response I was hoping for. They just said thank you. As I walked down that long corridor I was reminded of Oz. I was almost at the very end, when the casting director ran out and said, "Juan, can you come back a minute?" I started making the walk back, thinking maybe I'll get a second shot at this. What will I do differently? I went into the room and just stood before everybody. I was looking real good and tough, you know.

The director, Richard Sarafian--he was in the movie *Bugsy*--looks around the room like he's the one elected to ask me the following question. Everyone looked very tense, and he said to me, "Now, Juan, we're a little afraid that the people in the Mid-West aren't going to understand your accent. Is there anything you can do to lighten your accent?" I'm

thinking this is the dream set-up! I look around the room. Everyone's hoping they don't offend me--the Latin! I turned back to him and asked, [without any accent whatsoever] "Well just exactly how far down would you like me to take it?"

Tom Greene, yells out from the back "Yeah, do it in Yiddish now!" That was my first job and my first series.

### The *Wildside* Television Premiere

My Mom is so sweet. I make fun of her. I always make her sound like Edith Bunker when I describe her. When I was a kid, I used to memorize *TV Guide* because I wanted to be an actor so badly.

She called me one day just before *Wildside* was going to premiere. She said [imitating a high-pitched voice] "John?"

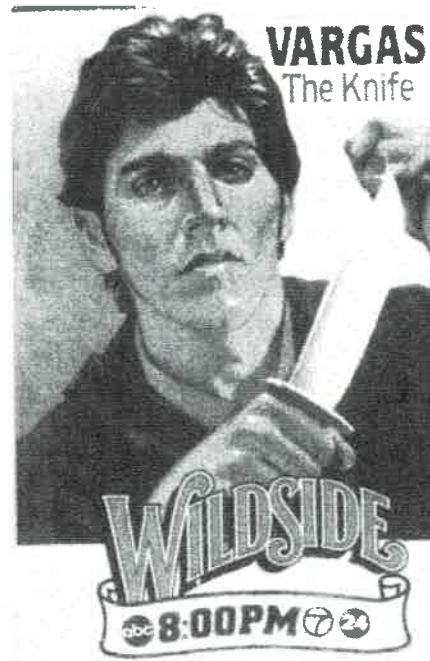
I said, "Yeah, Mom."

She said, "You're in *TV Guide*."

I asked, "You mean that the local paper did something?"

"No. *TV Guide*, *TV Guide*."

I ran down to the 7-Eleven, opened one up and sure enough, on a quarter of the page was my mug and my big nose. [Startled] I went ahhh! That was pretty wild.



©TV Guide, March 21, 1985

### The Earthquake Story

My mom and dad came out to Santa Monica, California, how many years ago now? Six years ago, January 17<sup>th</sup>, 1994, I believe it was. They showed up a week prior to the big earthquake. I put them in my room while I stayed in the guestroom.

All of a sudden, about the second day of their stay, an earthquake hit the Santa Monica area. The nature of this earthquake was a jolt. It felt like a big fist punching the house. That's it--boom! My mom has a tendency to get very scared, so I looked around, found the closest doorframe and I said "Mom?"

She said, [again the high-pitched voice] "What was that?"

I said "Dad, come over here. Mom? Okay. That was an earthquake." As soon as I said "earthquake," she started to hyperventilate. This went on for about ninety minutes. She was so scared I almost had to call the paramedics. Ironically, an ambulance had come down the street for my neighbor. He was a drinker and he got so frightened, I think he was actually bleeding internally. It was so weird. I don't know what was going on but the paramedics came for him and I just got spooked. I had a bad feeling about this earthquake.

I had a heavy wooden bookshelf next to my bed with hundreds of pounds of books, and I knew that it swayed during earthquakes and tremors. So I broke down the bookcase. It took me the rest of the day to break it down and put it inside a big closet. I took every light fixture off the ceiling and anything that could fall on my parents. Had I not done that, my parents would probably be dead, because a week later the North Ridge earthquake hit and Santa Monica was on a connecting vein. At the time, David Howard, my partner on *Hard Luck Cowboys*, and his pregnant wife were living upstairs. I thought they were going to come down onto us. I really thought it was the last moments of my life!

How it played out was, I went to bed at 1 a.m. I sleep without clothes on and that's the big thing, and I mean the big thing. <laughter> When this earthquake hit, it sounded like the ground was a train--a huge, huge train and it's just rolling. Well this thing was a monster. It was a monster.

It was at night. Every generator in the neighborhood exploded. Every window on the street goes whoosh. Every car alarm for two hundred miles goes off. The noise is like..it's heinous. All I could hear, as I'm being rocked, is this wailing sound. It's my mother in the other room. "Ohhh, ohhh." I have a few seconds to decide whether to put my clothes on or to run and get my mom. I'm thinking: Clothes? Mom? Clothes? Forget it. Get to mom! I'm running. The walls are punching me as I go through the hallway, and I'm being bounced around.

I get into my room and on my dresser, next to the door is a little black box--one of those gag boxes somebody bought for me, that when its open and the button is pressed you hear loud applause, followed by a recorded voice shouting, "Bravo! Take a bow! Bravo!" As many times as I tried it, this box did not work. If you pressed it a hundred times, it would never work.

The only reason I kept it was because three years prior, I came home from the fifth audition for the same movie, only to receive the phone call that I did not get the part. I was sitting at the edge of my bed thinking: what have I got to do? I gotta give you my blood? It was one of those times where they tell you, you have the role, you have the role and at the very end you don't have the role. I was just so down and dejected about this. All of a sudden, this box--all by itself--the recording goes off ..."Bravo! Take a bow! Bravo!" and I went "Whoa!" I'm by myself and I'm thinking this is like God's joke. It's somebody telling me not to take it so seriously, it's gonna be a better day, and I started laughing. I stood up in the room and took a bow. It brought back my sense of humor and I was able to survive. There is no way I'm gonna throw that box out!

Cut back to me running through the hallway. The walls are punching me. My father is saying "It's okay." I scooped up my mom. The last time I was this close to my mom this naked, was the day I was born. As I'm holding my mom in my arms and the house is about to come down on us, I hear loud applause..."Bravo! Take a bow! Bravo!"

## AN INTERVIEW WITH SAM SCARBER

by Karen Funk Blocher

*Sam Scarber, a former NFL running back with both the San Diego Chargers and the Oakland Raiders, played the corrupt prison warden in "Evil Leaper, Part 3: Revenge." Among his other acting roles he is best known for a recurring role as Lewis, a friend of Cliff's on Cheers. He is also scheduled to appear as a bartender in the upcoming film The Chosen Ones, due out in the year 2000. -KFB*



KAREN: April 17, 1999 The Allstate Celebrity Classic Golf and Tennis Event, Tucson, Arizona.

Sam comments on the Celebrity Tennis Match; Sam says he played four games of tennis--lost three, won one--and also played some golf. "But its for the fun of it ...and to make some money for the organization."

SAM: It's nice to be here. They're real nice guys. It's a wonderful day and unfortunately the Arizona heat was kicking my "hm-did-a hm-hm-hm." I guess I can't say that...

KAREN: How did you get into acting?

SAM: Usually my answer to that is, I've been an actor all of my life, it was about time I got paid for it. I did some commercial things for the National Football

League, and some civic groups, and the Boys Clubs of America. One thing led to another and I ended up meeting a lot of people and being in the right place at the right time. Timing!

KAREN: I downloaded your credits off the Internet...

SAM: Oh, my gosh!

KAREN: ...and it looks like you've played some police and military type people.

SAM: Yeah.

KAREN: And that you were also in *Cheers*.

SAM: Yes, it's a comedy. Real comedy. I was Lewis, Cliff's buddy around the post office. I played that for two seasons.

KAREN: You enjoy doing comedy instead of the straight dramatic stuff?

SAM: Yeah, especially when you look at me like a good guy--period--you try to play the opposite of what you seem to be in everyone's eyes.



*Scarber as Warden Clifton Myers  
Screen capture by Billie Mason*

KAREN: You had a very interesting role on *Quantum Leap* as the rather smarmy corrupt warden.

SAM: Yeah, but I was the good guy. The bad guy walked out of me--it was a "she," by the way--not a guy.



KAREN: Zoey leaped into you, but she was also a bad guy, too.

SAM: Yeah, but I was the warden; I was just doing my job. It didn't make a whole lot of difference.

KAREN: They found out at the end that the warden had gotten some girl pregnant.

SAM: Well, if it had been my writing, I would have made it a different ending.

KAREN: So you would have been a good guy.

SAM: A lot better guy than I had to portray, yeah.

KAREN: Do you prefer to play good guys rather than villains?

SAM: It doesn't really matter, as long as its something very good, something I can really sink my teeth into, something that's going to give me a challenge. If something is kind of easy, you might take it for granted and not really get down to it, like you should. I prefer something I can really hook my claws into, make me do some research, and, of course, eventually learn more about the character than if I'd never gotten the part.

KAREN: That's one thing that Scott Bakula has talked about, that he learned a lot from playing all of these different people in different walks of life. Is that one of the hooks in it for you as an actor, to vicariously experience different arenas of life?

SAM: Yeah. I followed my passion--something I feel is in my system. As a kid I was always imitating something, doing funny things--not so much for comedy--but just being imaginative. Acting, as a big kid, you can use your imagination about different things. When you're a kid they say, "Your kid is a wild kid. Can't you calm him down?"

KAREN: Did you get a lot of support at home for doing this?

SAM: Yeah, my parents always supported me pretty much in everything I did. They wanted me to go forth, excel, become the best I could be.

KAREN: Did you always know this was the direction you were going to go, or did you think you were going to do something else?

SAM: I was never sure what I was going to do. I had so many doors open to me. I thought it would be advantageous for me to try all those goals if I could, and I did.

KAREN: What were the other goals?

SAM: Broadcasting, voice-overs. I also coach a lot. I work with a lot of people. I work with the handicapped a lot; giving a great deal of myself to the public and the kids. In Los Angeles I run two gyms. My youngest student is 11-1/2, and my oldest student is 87. She does push-ups on her fingers! She's been with me 15 years--to me that's family--my family.

KAREN: Do you do a lot of local theater out there in Los Angeles?

SAM: Yep. I do local theater, I do some writing. I just wrote a piece for myself that took about 2 years. I'm getting ready to do a one-man show in Los Angeles and take it around the country--hopefully. That's been a big project, something I never expected to do, and all of a sudden it just kind of happened. From that evolved other good things.

KAREN: Do you have a title on that?

SAM: *My Life and Times*. It's about a kid. I play a 12-year-old kid. The course of one day changed my life. Being from St. Louis, I was transported by bus from one side of town to the other side of town. I didn't know what was going to happen until I ended up going to school for the first time in this particular area. Really dramatic things happened that day. I think you learn a lot. I really think you learn a lot.

KAREN: This was the start of the busing era?

SAM: Yeah. It was the first time they did forced busing.

KAREN: You know that Scott's from St. Louis?

SAM: Yeah. We talked a lot when we did the show. Robert Guillame and Redd Foxx are from St. Louis--some very talented actors. Good theater there in St. Louis--the St. Louis Municipal Opera. As a matter of fact, now it's just called The Muny. As a kid I would always sneak in at the back door on summer nights, and see *Porgy and Bess*, *My Fair Lady*, all those good musicals. I'd be sitting way up top and I'd try to sneak way down below, and I'd always get caught. They'd actually kick me out and I'd just sneak right back in again. I was determined.

KAREN: Like some kids sneak into a baseball game?

SAM: Yeah that was *my* baseball game.

KAREN: Do you sing?

SAM: Yes, a little rhythm and blues, a little jazz, a little hip-hop. I love ballads. I wish I could sing opera...ohhh...I've always wished that was something I was able to do. You know, show off those pipes, make people go: "Oh my gosh. Do you hear that voice?" What I do have, I try to use that and put it to good use.

KAREN: What sports did you play growing up? How far did you take that?

Sam : Basketball, football, wrestling. I guess I took basketball and football the furthest--played 9 years of professional football--retired with the Oakland Raiders. The team I played with before the Raiders was the San Diego Chargers. We had a good team. It was a wonderful experience. I miss it. I miss the camaraderie. I miss the guys. I don't miss the front office--such a pain in the neck--but it's a business.

KAREN: Do you think it's more of a business than it was, or do you think it's always been like that?

SAM: It's always been a business, but even grown to be more so. Big bucks. Big bucks. I came out of it too soon; they're making all that big money now.

KAREN: Do you see a lot of that—is the entertainment industry like that at all?

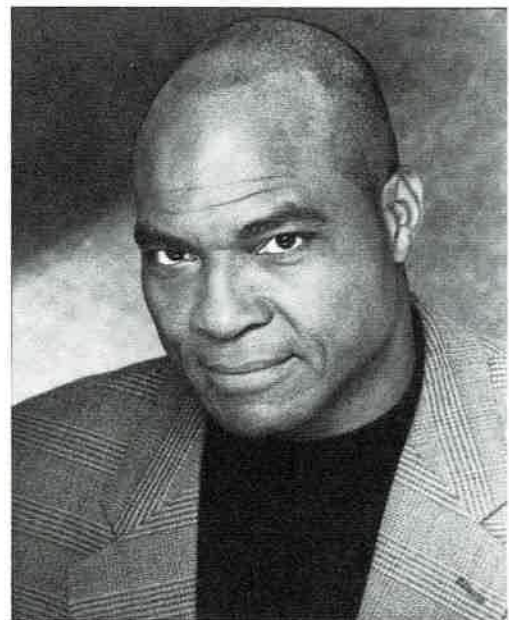
SAM: The entertainment business is a business. If you're trying to make it, that's great. If you want someone to see it, you gotta put it out there for someone to see. You can't just say "Well, I'm great. I'm good." Nobody will ever know. Also there's a lot of nepotism in the business--you find someone and say hi, yada, yada, yada... You need timing and hard work. You've got to be tenacious, sink your teeth in there, feel good about yourself and do your thing.

KAREN: You have to sell yourself every time.

SAM: Yeah. You're a salesman; you are a salesman.

KAREN: You did a *JAG*, too--another Don Bellisario show. Was there any connection between one role and the other, in terms of your going out and getting it?

SAM: When I did the Scott Bakula one, it was pretty much a contract thing. They called up the agency, ask if you would like to do a part, say they like your work; it's this amount of money. On other things, different programs I've worked on, they have you in to read for the part. I got it that way for *JAG*. As a matter of fact, I didn't even have a script when I went in the office. Good thing I'd been studying the dog-gone thing. I shut the door (on my car) when I was going in to the interview and my jacket caught on the little button, and the keys did one of these. Everything was like in slow motion and I couldn't move fast enough. Down went the button, and when I looked inside there were my script and my keys. I remember thinking, "Geeze, I need my keys. My keys." That little ring just got jerked out of my hand. I said, "Well, I can't worry about it now. It's too late." So I went inside, asked for some more "sides" for the part of the script, looked it over, said "I'm just gonna go for it." So when I went in I was loose; I felt good. "Have a nice day." I walked off, bye. Before I got my car door open, got in the car and drove home, my pager went off saying I got the job! Things can happen like that sometimes. Sometimes you can work so hard, learn this stuff in your head, go in there and give a great performance and feel so good, but don't get the role. Sometimes it's out of your hands, but you gotta feel good about what you did.



KAREN: Tell me a little bit about the *JAG* role. I have a feeling I saw it and I can't quite....

SAM: It was strictly military. I worked in the Hall of Records. At the start of the show we were looking for records on a guy who was a Vietnam vet. The guy was

killing people, and they were trying to track him down, by looking at different M.O.'s. So they came to the Hall of Records, looking up this guy, because some of the same things were happening. But the idea was, he was supposed to be dead.

KAREN: That's right, I do remember that episode, yeah.

SAM: What the government did was try to [bring] him in, for that killing, because he wasn't dead. He'd come back to get the head guy of JAG--do some revenge stuff.

KAREN: Do you have a favorite role that you've done so far?

SAM: I played my favorite role when I was on *Cheers*. I was Lewis, Cliff's friend at the post office. That was the best show I was on. The people were great, the producers, casting people....

KAREN: Would you like to do more comedy like that?

SAM: It doesn't matter to me. I just want to put my art to use. When you've got a talent, you're not gonna sit on it, you're gonna put it out there and let a lot of people see it.

KAREN: Is there any particular role you're looking at to get in the future?

SAM: The thing I'm looking forward to doing now is this one-man show I just wrote. You get to see me from A to Z--from being a commentator, to when I'm 12 years old, to playing the voice part of three different teachers.

KAREN: Wow.

SAM: It's something I've played around with for years. Someone said, "Why don't you go ahead and do that?" I'd say, "Ah, get out of here. You've got to be kidding me." One character is [inaudible] child, another character is a brother, [inaudible] child.

KAREN: Did you have good teachers growing up, who encouraged you to do what you do?

SAM: I would say so for the time, yes. It was a tough time. As a kid you don't know what tough is, you just kind of roll with what's going on. You go with the program. Mom and Dad give you support, and your friends, family.

KAREN: Do you think things have changed in that respect? As far as homelife is, for kids now vs. then?

SAM: Homelife now is really crazy for kids. It's not like it used to be, and it's going to keep changing. Much as I hate to say it, more (kids) are growing up in a single parent family. Kids have got a tough row to hoe. But there are certain organizations that are out there, similar to the National Football League Turnkey Program, that are taking care of a lot of kids--Big Brothers of America, Alternatives to Violence, United Way, and American Cancer Society. They work with a lot of kids, to give them that special something--like the kids out here today--something they just don't get at home. Too much satellite, too much tv, you know: get the kid busy doing other things.

KAREN: Like your coaching work and that sort of thing?

SAM: Uh-huh, and camping, fishing. You'd be surprised how many kids are living in Los Angeles and have never been to the beach. They've seen it on tv, but they've never been to the beach! Never got sand in between their toes. And kids like the beaches. "C'mon! It's not that hard!" Because they've seen it on tv. "Okay, we're going down to Venice Beach," and they're in back, "Oh, wow! We're going to the beach!" It's like going to Disneyland.

KAREN: Do you like stage vs. television?

SAM: I like stage. I love stage. The last thing I did was called *Souls on Fire*, a Danny Glover production down at a theater called the Met theater in Los Angeles. I played the part of the bartender who tended bar, and it surrounded all the things that happened one night, the night of the Rodney King riots. All the people, different people, came into my bar that night. And I accepted everyone. It was a very good show. Neil Chavez(?) Shannon(?) said the show was real good and so everybody in town who got [interested] by reading Shannon showed up. Then at one of our performances, there was some sort of blackout. All the electricity went out in the theater, which was really similar to that night, because there was no electricity, there was nothing at all. Everything was dark! Then all of a sudden you see these lights come inside, coming in through the hall. Who was coming in, but Rodney King himself followed by every tv station in the city of Los Angeles. With just those lights, we did the whole play. They all said: "Oh my God. What are we gonna do? We don't have any electricity! We don't have any lights!" But we went on with the show! It was the best performance we all had, that night.

KAREN: What did King have to say about it, anything?

SAM: Nothing. He came on stage afterwards and sat and talked, and we took pictures. I think the guy is the subject of so much bad times and bad press, and once you get in the public eye, brother, they'll ride you out of town.

KAREN: What do you have coming up soon on stage or tv, aside from the one-man play, that we might want to see?

SAM: I just did a little thing for a children's audience, and I'm coming back to do the show again. No, I'm not kidding, I was written just the other day. What's his name? Dan Haggerty.

KAREN: Dan Haggerty! [*The Life and Times of Grizzly Adams*] But he was big thirty years ago!

SAM: He's coming back, and doing some of it right now. It's about a little bear--not a big bear anymore. A little bear and a little kid. Yeah. More toward Disney. It's supposed to come out in July or August.

KAREN: You did a *Rockford*.

SAM: A *Rockford Files*, yeah. I kind of roughed him up a little, but I like him. But, you know, I got paid for it.

KAREN: Is there anything else you'd like to add?

SAM: You know, some of the things I forget about. When you do a job, you just do it and it's over, you move on. Then somebody interviews me, like you're doing so nicely today, I end up talking about it to my friends.

KAREN: Let's see. Let me run down a few things here. I don't remember *Eraser*.

SAM: *Eraser*? With Schwarzenegger.

KAREN: Oh! Okay. [Other credits are mentioned, but no details are given.]

SAM: Do you remember *Shocker*? About a bad kid jumping in and out of bodies, during the Halloween season?

KAREN: It says here you played Cooper.

SAM: And the director was...

KAREN: I don't know.

SAM: It's not down there?

KAREN: Not on this one, no.

SAM: Wes Craven!

KAREN: Oh, of course!

SAM: Mr. Fear himself! You know, one of his first movies was *The Last House on the Left*. It's a horror movie. I like it.

Sam started to get the "feeling I'm supposed to be somewhere," so I thanked him again for his time as we brought the interview to a close.



Scarber plays Sam, an auto worker on *Gung Ho* with Scott back in 1986  
©Capital Cities/ABC, Inc.

For more of Sam's credits, check "String Theory Redux" on page 37 of this issue.

Fans who would like to get in touch with Sam can write him at:

12209 Crewe St.  
N. Hollywood, CA 91605



Mr. Alinda Bertran, Angie Estrada, Scott Bakula, Evalina Fernandez, Sal Lopez, Gomez, Abdulis Lopez Ontiveros, Bottom: East Carlo, Papa Serna, Cheech Marin, J. Orrelli

## *Luminarias* Preview

By Anita Balestino

It was a very great pleasure to attend the screening of *Luminarias* at the Smithsonian Museum in Washington D.C. on September 12, 1999. The screening in the Hirschorn's Ring Auditorium marked the opening of National Hispanic Heritage Month. Evalina Fernandez, who wrote and starred in the film, Jose Luis Valenzuela, the film's director and Sal Lopez, its producer were all present at the event. Each of them gave short remarks about the film, how and why they came to make it, as well as the feasibility and importance of getting Latino entertainment projects onto the agenda of main stream media. Sonia Braga, star of *The Last Prostitute*, *The Burning Season*, *The Milagro Beanfield War*, *Moon over Parador* and *Kiss of the Spider Woman*, to mention only a few of her numerous credits, introduced Ms. Fernandez and also spoke briefly to encourage projects for, by and about Latinos.

The film itself is wonderful – bright, warm, funny and touching. Of course it has a distinctively Latino voice, flavor and rhythm. Yet it depicts such universal themes: the capacity to endure betrayal and regain trust, the loyalty between old friends, the constancy of family, the relationships between different generations, the attempt to release old pain, the struggle to learn how to value diversity yet validate one's own identity and the serendipity of finding love with the most unlikely people. The performances of the entire cast, especially the four female leads, are truly memorable. You come away feeling as if you've known these women all your life, seen their strengths and their weaknesses and

grown to love them as fiercely as they love each other. Cheech Marin is irreverent, irascible and offhandedly affecting as Andrea's older brother. Sal Lopez is a real delight as Sofia's fiancé. Both deferential and at the same time confident and self-possessed, it's easy to see why she falls for him.

As for our dear Mr. Bakula, his performance is so lovely. His Joseph Levinson is all tender, gentle charm, romantic yet respectful, a little tentative with a hint of loneliness, perhaps sadness beneath the veneer of the savvy lawyer. In response to Andrea's pain, he portrays, as only he can, that exquisitely genuine empathy that seems to begin in the depth of his soul and then rise up into his eyes. When he meets Andrea's extended family at her Mama's birthday party, his slightly bewildered, self-effacing, totally unselfconscious amusement at his own expense, not to mention his marvelous sense of comedic timing are just perfect.

This thoroughly enjoyable film has much to tell us about our Latino neighbors, about our society and about ourselves. Both highly entertaining and very enlightening, it should not be missed and eminently deserves the wide dissemination that a major distributor can give it.

Ed. note: *Luminarias*, after many independent film festival acclaims, has finally found a distributor. New Latin Pictures has picked up the movie with the expectation of opening it in Los Angeles in February.

## A LEAP TO ENGLAND FOR 'SPRING LEAP '99'!

By Penny Jeffrey

One night I had this crazy idea that I could put together my own *Quantum Leap* convention to celebrate it's 10th Anniversary here in the UK. It took just over a year and four months to organise, but with the help of my two fellow committee members, Emma Fee and Philippa Chapman -- both of whom I couldn't have done without -- **SPRING LEAP '99** saw the light of day on May 28th - 30th in my hometown of Buxton in Derbyshire. Buxton is a Roman Spa town now famous for its mineral water (which was available in bottles to fans and guest stars alike.) The invited guests were John D'Aquino and *Dr. Who's* Colin Baker. Our chosen charities were Greenpeace and Amnesty International.



*Exhausted, but happy*  
Penny, Amanda Nolan, Emma Fee and Michelle Nolan

Registration began in the early evening of Friday 28th of May in the top room of a pub called The Clubhouse, just across the road from the Opera House (where all the main events took place.) Whilst Emma and Philippa were busy making sure fans received their individual envelopes containing booklets (with designs by Joan Jobson and Sherlock), name badges etc, I hopped on the train to pick John up in Manchester, who was travelling back from a short trip to Wales. I finally found him (the

train was delayed) and we literally had only a few minutes to rush down the platform, up some steps and down again to get the train to Buxton! My 'quantum legs' were at full steam ahead (pardon the pun.) Anyway we made it back and headed for The Old Hall Hotel close by. After introducing him to Jan, our security guard (who kindly agreed to 'mind' our guest at no cost), I took John for dinner at Giorgio's Italian restaurant around the corner. During the day videos of *QL* episodes were running in the Shrewsbury Room of the hotel for the fans arriving early, and continued to play until midnight. At 8pm we had a Xmas Disco at Project Quantum Leap in the Old Hall's 'Orchestra Pit', which used to be the cellar. Fancy dress was optional, and both my committee members dressed for the part. Philippa wore felt antlers on her head! Cute. Everyone had the opportunity to get to know each other, and dance to songs old and new (some of which were played in the series.) John mingled with the fans quite happily, before I persuaded him to 'get down and boogie' with us! It was great fun! Then at 11pm, for a small fee for our charities, I arranged for a mini bus to take a group of fans with us on a MysteryLeap Trip to Poole's Cavern, where we were given a special guided tour, complete with lanterns. Everyone thoroughly enjoyed themselves. John was a bit apprehensive at first since he's a little claustrophobic, but he too was amazed, as he'd never been down a cave before! However when our guide asked us to blow out the lanterns to see how really dark it is inside, John (who was acting as my walking stick since it was slippery in there) grabbed my arm and piped up, "Could somebody please turn the lights back on?!"

The main event began in the Opera House on Saturday the 29th at 10am starting with a bid for a duet with our star guest at the karaoke for later that evening. Once again this was in aid of our charities, and it was Lorraine Anderson who won the opportunity, for £35. For the rest of the morning we aired Part 1 of Scott Bakula's new mini-series from the USA, *Net Force*, on a large screen on stage. After lunch there was a *QL* Video Quiz for selected

members; the winners received various items printed with our logo.

During this time I left my trusty committee members at the helm and took John in a friend's car to see a few beauty spots around my area. He had already fallen in love with Buxton, and really appreciated a trip into the heart of the countryside, telling me how happy he was to breathe 'fresh' air again! We were back to the convention at 2pm, where we began by showing a compilation video of John's work. Then John made his first 'official' appearance on stage in front of 75 fans mainly from the UK. We also had a lady from Germany, a couple from Italy, and Lorraine and Sherlock all the way from the USA. During his Q&A, John kept everyone entertained for a couple of hours. I had white letters of SPRING LEAP '99 (and the atomic symbol) on a black cloth backdrop. Since the stage was already black, it looked like the letters were suspended in mid-air. On stage we had a smaller version of the PQL console (complete with flashing coloured panels), which a friend/ex-art student and I had spent a month making in my sister's kitchen!

Autographs followed in the Old Hall. As well as signing photos for fans, for a few pounds extra John also sold several pics of himself from a fashion shoot that he had done, to help toward our costs. John had also brought a videotape along of the wacky movie *It's All About You*, which he very kindly let us air at the convention. Since this was its first showing, we felt very privileged. All I can say is "Boy It's one MAD movie!" I hear it's likely to be released on video in the US eventually. I suggest one should get very drunk before watching it! John is just great as the poor put-upon Johnny Bosco, whose life takes a quick downward turn after a couple of crazed fans take a picture of his penis, which unfortunately isn't very big!! Enough said!

During the rest of the day we aired Scott's latest movie *Major League: Back to the Minors* and *Cats Don't Dance*, which is now available on video here. In the evening Dean fans got a chance to see his film *Twilight Man*. Throughout the day, various episodes, sitcoms, films of Scott, Dean and John's work were shown in the Old Hall (except during Q&A and autographs.) Then at 8pm it was back to the Orchestra Pit for our 'Welcome Home Sam' Karaoke & Disco Night. John's girlfriend, Catherine had arrived earlier that morning, and joined us for this event. I think for most, this was the highlight of

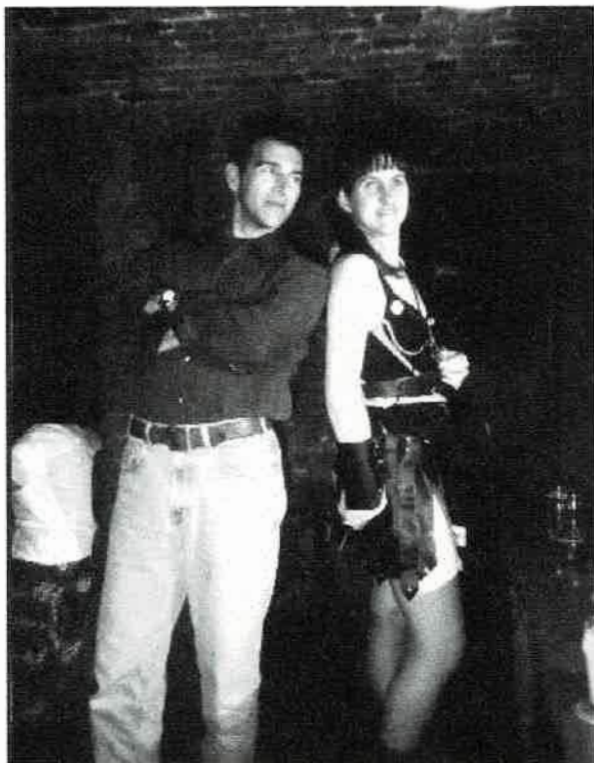
the con, and a chance to be a 'star' for the night and let your hair down! I sang a few numbers, including "Time of My Life" from the film *Dirty Dancing*, with John as my partner. It got pretty funny, since the key proved a bit too high for him, and we all ended up laughing like crazy! John also gave us a solo of the country song "Gentle on My Mind." Lorraine, who had won the bid to sing with John, chose Billy Joel's "The Longest Time," and Philippa and John did a beautiful version of "Killing Me Softly." Philippa and I had arrived dressed as Xena and Gabrielle (complete with big stick!) and as Philippa sang the rock 'n roll number "Dead Ringer for Love" with a fan called Neil, John proceeded to freak out with her sword! Towards the end of the karaoke, John decided to get both Jan ("Mr. Security Man...Do you wanna see him in leather ladies?!") and Neil to join him for the sexy hot number "You Can Leave Your Hat On." They were just 'getting into it' when the CD stuck! So in the end they did a rendition of another Tom Jones song, "It's Not Unusual." I finished the evening (in my best cockney accent) with "As Long as He Needs Me" from the musical *Oliver*, which I dedicated to John! He stood by me while I was singing, and mimed to it, which was quite amusing to say the least! Finally both Philippa and I did a couple of Xena filk songs, revealing the characters 'love' for each other, if you know what I mean? I assure you it was quite tame!



John and Penny (dressed as Gabrielle)  
Photo by Sherlock

The disco followed up until 11pm, and by that time a lot of us were quite drunk! Earlier on in the evening I had introduced John to cider, (which is alcoholic in

the UK) and he got a real taste for it. Later John and Catherine left us at the disco, and went off with Jan to one of our local pubs. Heaven knows how we all got up for the final day of the con!



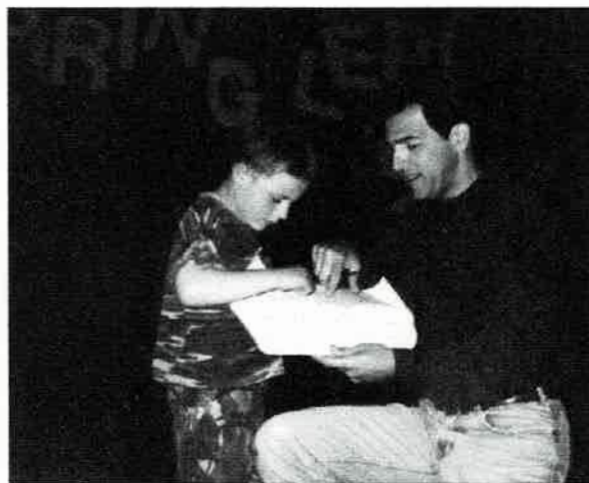
*John and Philippa (dressed as Xena)*

After very little sleep, the committee somehow dragged themselves to the Opera House, where events began at 10am on Sunday the 30th with Part 2 of *Net Force*. This was followed by a half-hour discussion on quantum theory and 'The Holographic Universe' by Philippa in the Old Hall. Yes, we decided to throw in some technical and scientific stuff for those who wished to explore this a little deeper. Also that morning my flat-mate, Sue, was having a Psychic Fair in The Clubhouse, and a few of the fans decided to check that out. Sue is a professional astrologer, and I took John over to see her since he was interested in having a reading done.

Before lunch, Colin Baker arrived and I was able to make my acquaintance with him for the first time. He is a very delightful gentleman, and at 1pm both he and John, worked their butts off to get folks to bid for items at our Charity Auction in the Opera House. Colin had brought along some *Dr. Who* goodies and a one-of-a-kind NASA handbook. John had several copies of his newly-revised *Hard Luck Cowboys*

script, tee shirts, and an original *SeaQuest DSV* script signed by the entire cast. Both Joan Jobson and Sherlock provided us with some beautiful artwork. Philippa donated a copy of the *Playgirl* magazine featuring Scott, which caused several hilarious quips from both our guests!

Philippa had also made three very special 'Clangers' for the occasion. I very much doubt Americans will know what these little knitted creatures are. A long time ago, when we were knee high to a grasshopper, there was a sweet little children's programme on TV about 'The Clangers'. They looked a bit like large mice but without the whiskers. They were pink, lived on a little moon in the galaxy, and had little adventures. For the auction we had a Sam Clanger in his Fermi suit, an Al Clanger with cigar and handlink, and a one-of-a-kind Lt. Ben Krieg Clanger in his suit with the *SeaQuest* emblem sewn on! John was very amused. On Saturday my six-year-old nephew, Lewis, had presented John with a picture he had drawn of the Clangers. John brought Lewis on stage with him, so he could describe it to everyone. (It was so sweet!)



*John and Lewis, Penny's nephew*

The auction was a success and we managed to raise £1386.05. Colin then kept everyone entertained for just over one-and-a-half hours with his Q&A. Unfortunately I had to miss this (but I have since seen the video footage.) I was in The Clubhouse introducing John to a guy who's son-in-law works for Intermedia Films in London, which helped finance *The Full Monty* and *Sliding Doors* and has



worked alongside Miramax in the US. I decided it was worth a shot on behalf of *Hard Luck Cowboys*.

We had another hour of Q&A with John D'Aquino, and then sadly had to bring things to a close. Videos kept playing however, and there was a 'Stewards Party' in the Old Hall bar for all those who pitched in and helped us make the convention a success for everyone. Colin arrived first and bought the remaining committee members (sadly Emma had to leave) a drink. Then John came down and joined us...and bought all the stewards a drink! He also gave Philippa and me each a lovely mask, handcrafted by his friend Sergio in Venice. (Emma had received her mask earlier.) To my complete surprise he also gave me a beautifully carved wooden statue of Buddha, explaining to me that I'd probably need plenty of meditation after this event! He knew I practised this at my little shrine at home, so it was very thoughtful of him to give me such a special gift. Then everything turned into a photo shoot with everyone. The party carried on until 11pm, but John and Catherine had to leave for Manchester, as they had an early plane to catch for Italy the next day. Colin left after several more drinks, and slowly people made their way home or back to their hotels, feeling very happy and very merry!



*Colin Baker, the Sixth Dr.  
Photo by Sherlock*

Since the event I have received emails, letters and cards thanking me for putting on the convention. I'd like to thank everyone for their support. Even though it was a great weekend, I did suffer some

financial loss, but the main thing is everyone enjoyed themselves! That to me was far more important.

There is now an 'official' SPRING LEAP '99 video available in PAL format to any fans wishing to recap on the events, or for those who missed out on the fun. It could make a nice present for any Quantum Leaper! The tape lasts just under 4 hours, and includes all the Q&A's from both our guests, autographs in the Old Hall and excerpts from the Charity Auction, plus about a half-hour of the 'wild' karaoke night! (Which may become available on audio if there is enough interest. John sang about 5 songs, including the duets. We couldn't get him off the floor!) The price in the UK is only £9.99 plus £1.50 p&p. Please email me at:

penpal02@globalnet.co.uk

or send a cheque to:

PENNY JEFFREY  
Flat 2, 28 White Knowle Rd  
Buxton, Derbyshire. SK17 9NH.  
ENGLAND.

US fans will not be left out. This video will be available in NTSC format from Lorraine, who will be forwarding the money to me, so US dollars are acceptable. The price is \$15, which includes postage. Please send to the following address:

LORRAINE ANDERSON  
P.O. Box 463  
Three Rivers, MI. 49093

Or you can email her for further details at:

ander@net-link.net

MAY WE KEEP THE LEAP FOREVER IN OUR HEARTS!

*All photos courtesy of Penny Jeffrey, unless otherwise indicated.*

## Season Five Quiz (Part Seven)

by Betsy Brodie Roberts

### Episode #91: Goodbye Norma Jean

1. Who and where was Sam?
2. Who was Norma Jean?
3. Who told Sam his scrambled eggs were absolutely revolting?
4. The lead character rehearses for a movie. Name the movie.

### Episode #92: The Beast Within

5. Who and where was Sam?
6. Name the young man who was trying to find Bigfoot.
7. What was the name of the veteran Sam was there to help?
8. Who said: "You don't think there's anything to this Bigfoot stuff, do you?"

*Answers after the QL episode guide*

**QUANTUM LEAP**  
**THE (PEN)ULTIMATE EPISODE GUIDE:**  
**SEASON FIVE (PART SEVEN)**  
 researched and written by Karen Funk Blocher  
 screen captures by Billie Mason

#### THE EPISODES:

EPISODE #91: Goodbye Norma Jean  
 SCRIPT TITLE: Goodbye Norma Jean  
 PRODUCTION NUMBER: 68115

SAGA CELL: Version 8 (Please note I failed to update this in recent episode guide entries. So, to set the record straight, here's the info: Version 7, with clips from "Lee Harvey Oswald" and "Leaping of the Shrew," premiered with "Lee Harvey Oswald" on 9/22/92 (at the beginning of Season Five). Version 8, starting with "Killin' Time" on 10/20/92, was virtually identical to Version 7, except that the clips from "A Single Drop of Rain" and "So Help Me God" are reversed, leaping Sam into the week's episode from "So Help Me God." It was the last version of the Saga Cell, running through to "Memphis Melody." There was no Saga Cell shown with "Mirror Image."

FIRST SHOWN: 2/9/93      RESHOWN: 7/4/93

HAPPENED: 4/4/60, Hollywood/Los Angeles area

WRITER: Richard C. Okie

DIRECTOR: Christopher Hibler

GUEST STARS: Susan Griffiths (Marilyn Monroe), Liz Vassey (Barbara Whitmore), Joris Stuyck (Peter Lawford), Stephen Root (studio VP John Tremain, Jr.)

GUEST CAST: Co-Starring: Tony Young (as John Huston), Larry Pennell (as Clark Gable), Eric Scott Woods (as Rocky), Elizabeth Coffee (as Jane), Stephen Bowers (as **Dennis Boardman**)

PLOT: Sam leaps into Dennis Boardman, a man with a

most enviable job: driver for Marilyn Monroe. Although everything seems fine, Sam senses Marilyn's vulnerability, and wonders how close he is to the date of her suicide. Al confirms that that date is very soon.



*Sam recognizes Marilyn Monroe*

Sam and Marilyn go into the house and are greeted by a stranger. The young woman, Barbara Whitmore, claims to have had an appointment for an hour ago, a job interview as Marilyn's personal assistant. Marilyn's manager did indeed try to talk her into hiring such a person, and Sam, hoping to stave off the suicide, points out the advantages of having an assistant. Marilyn offers Barbara \$50 a week plus room and board, and Barbara, who claims to have been a fan of hers for years, happily accepts.

Sam helps Barbara move in. All she has is two suitcases and a cardboard box. "My whole life is

Marilyn," she explains. Barbara says that Monroe is the whole reason she left Tyrone, Ohio. She says she was married at 17 to Bobby, who was later killed in Germany in an Air Force training exercise. Barbara ditched the wake because she couldn't stand the whole town standing there feeling sorry for her, and sat through four showings of *The Prince and the Showgirl* instead. Sam is concerned about Barbara's fanaticism about Marilyn, but Barbara brushes aside his advice on the subject.

Al turns up to say that there are only four days until Marilyn's suicide. Ziggy is reluctant to guess whether Sam is here to prevent her suicide, but, as Al says, "What else could it be?" Sam presses for a more concrete answer, and Ziggy comes up with a guess after all: 92.4% sure.

Sam keeps a close watch on Marilyn over the next several days. Barbara is a great companion, with Marilyn enjoying all the flattery. But Sam is worried about Marilyn's late night partying, which is also hard on Sam himself.

One morning Al pops in and excitedly tells Sam to rush to Marilyn before it's too late. Sam runs to the swimming pool, but Marilyn is in no immediate danger: it was her naked body in the pool that had Al so excited. Sam is embarrassed. Marilyn seems a little hurt at Sam's refusal to join her in the pool *au naturel*. Barbara arrives and pours more champagne into Marilyn's empty glass, and Sam objects to that too: champagne before breakfast? Barbara also asks Marilyn for makeup advice, and Marilyn agrees to help her.

Sam and Marilyn go for a drive to Griffith Park Observatory. Sam is surprised that Marilyn isn't being mobbed in this public place. Marilyn, casually dressed in slacks, a long sweater, kerchief and sunglasses, explains, "Only Marilyn Monroe gets spotted. Today I'm Norma Jean Baker." Sam tries to tell her that despite the problems life has thrown at her, "Your life can be so wonderful if you let it. You've got to hang onto it with everything you've got." Marilyn is surprised by this uncharacteristic and unwanted advice from her driver.



*Sam and Marilyn go for a drive to Griffith Park Observatory*

Sam comes close to telling Al he's fallen in love with Marilyn. Al says that every other man who ever met her did the same.

Back at the house, Barbara strikes a sexy pose before a mirror, dressed in Marilyn's fur coat and nothing else. She even pretends to tell Senator Kennedy what she "didn't wear" for him. Sam and Marilyn arrive, but Barbara isn't caught—she quickly puts her hair back up and her clothes back on. Barbara then reports that Peter Lawford has called about his party that afternoon. To Sam's great relief, Marilyn has decided not to go, but Barbara talks her into attending after all, saying that Lawford hinted there will be guests there, possibly from Washington DC, that Marilyn would not want to miss. Barbara even manipulates Marilyn into bringing her along, dressed in some of Marilyn's borrowed clothes. Sam and Al are deeply worried about Marilyn attending one of Lawford's legendary parties. Sam is also worried about Barbara and her motives, and asks Al to run a check on her.

Sam is a fifth wheel at the party, closed out as Marilyn and Lawford disappear upstairs. Barbara, on the other hand, has already wangled an introduction to director John Huston. Al reports that there is no Tyrone, Ohio, and no one named Whitmore in Tyrone, Kansas.

Lawford appears, calling for a doctor. Sam says he's a doctor, and rushes up to the unconscious Marilyn, who has no pulse. Sam starts CPR, which Lawford tries to stop, never having seen CPR before. Sam does succeed in reviving her, and keeping her alive until the doctor comes.

Back home later, Sam does his best to keep Marilyn well fed and sober. She's grateful to him for saving her life, and shows it with a long kiss. Sam eventually stops her, reluctantly. She says that he's the first man to understand that the Marilyn persona she puts on is not the real her. Sam says that he's flattered, but much as he wants to, he can't promise to always be there for her. He doesn't want to be yet another person who lets her down. She leaves the room without a word.

Barbara comes up to her as Marilyn dresses to go for a walk. Barbara offers her orange juice, laced with champagne. Barbara says that it's very weak and, according to her father, "the best way to taper off." So much for keeping Marilyn clean and sober. Barbara also tells Marilyn of Peter Lawford's invitation to have her stay at the Cal-Neva Lodge in North Tahoe as long as she likes. Frank Sinatra has asked for Marilyn especially. This is all news to Marilyn. "Dennis didn't tell you?" Barbara asks innocently, getting Sam in further trouble with Marilyn.

As Barbara bumbles enticingly about the wonderful opportunity to go to the Cal-Neva, Sam steps in. "Stop it, Barbara." Sam says it's no place for Marilyn in her

present condition, and besides, she is to start rehearsals for her film tomorrow. Marilyn doesn't like him making decisions for her, especially after he's just declined to have a more intimate relationship with her. Barbara says that Dennis means well, but Sam says that the same is not true of Barbara. Sam reveals that Barbara's real name is Mary Jo Vermullen, that she's from Pasadena, and that she's been in the Screen Actors' Guild since she was 12. Sam says that she manipulated Marilyn into going to Lawford's party so that she could go along, and meet directors. Even the story of her late husband is a lie. But Marilyn never heard that story, and Barbara now claims she's never been married. Marilyn responds to this apparently baseless attack on Barbara by firing Sam/Dennis. He has to be out by morning, or she'll call the police.

Sam spends the night trying to talk to Marilyn through a locked door while Marilyn gets "plastered." In the morning he explains the current situation to Al, who checks with Ziggy on the handlink. Ziggy speculates that it has something to do with Marilyn's new movie. In the original history, Marilyn finished making the movie, but now there's a good chance that she won't. Sam thinks it must be because of Barbara, since Barbara's presence is the main change Sam has made in the timeline. Sam sends Al to find Barbara, while Sam goes to see if Marilyn is in any condition to go rehearse.

At the studio, Marilyn is already ten minutes late. Huston has learned to be patient with Marilyn, but he says that her co-star—Clark Gable—is another story. Just then Barbara walks in, introduces herself as Marilyn's assistant, and announces that Marilyn is "indisposed." According to Barbara, Marilyn has been going over the script with her, and that rather than hold up rehearsals she sent Barbara to "stand in for her today." The studio VP's first instinct is to say no, but as Barbara takes off her coat, revealing Marilyn's white dress underneath, Huston and Gable both agree to let Barbara stay and fill in. Al sees all, and stays briefly to watch this latest development.



*Al pops in to tell Sam what Barbara is up to, and Sam tells Marilyn.*

Sam shakes Marilyn awake, telling her she's got to go to rehearsal. "Leave me alone!" Marilyn says. "I fired you yesterday; it's none of your business!" Nevertheless, Sam gets Marilyn up and into a cold shower, pours her some hot coffee, and tries unsuccessfully to get Marilyn to go over her lines. Meanwhile, Barbara is impressing Huston with her performance of the same lines.

Al pops in to tell Sam what Barbara is doing. Sam relays the news to Marilyn, saying that Barbara is doing her best to make Marilyn look like an unreliable drunk, and that if Marilyn doesn't rehearse today, she may not have the opportunity tomorrow. Sam says that Marilyn needs to make this picture (which Al thinks will be her last one), and that it needs her, a brash, beautiful, glorious, untamable misfit. Sam then cues her again, and this time Marilyn gives a brilliant performance of the oh-so-autobiographical lines, much better than Barbara's.

At the studio, the men are clustered around Barbara, still rehearsing. As Gable and Barbara rehearse a dancing scene, Marilyn steps in on cue with her line, surprising everyone except Al. "May I cut in?" she says next, displacing Barbara in Gable's arms. Gable drops his line, but Marilyn cues him again. They complete the scene, and then Marilyn sends Barbara for orange juice, effectively dismissing her. Al reports that Marilyn completes the film, to be retitled *The Misfits* at Marilyn's insistence. In the new history she dies in August 1962 of a barbiturate and alcohol overdose. Sam saved her just long enough so that she could make one last film. "There're some things you just can't fix," Al concludes sadly.

In the moment of triumph, Marilyn calls for Dennis. Sam steps toward her, saying her name—and leaps.



*Marilyn calls for Dennis.*

**KISS WITH HISTORY:** I've recently come to the conclusion that Kisses with History (helping Buddy Holly with "Peggy Sue," telling Sly Stallone about pounding meat and many other examples) consist of Sam either changing history to the way it is in our

reality or tweaking it a little so that it happens a little sooner or a little differently. If Sam is making a major change to history, as he knows it, it isn't a "kiss," but rather what I call "going to bed with history."

"Goodbye Norma Jean" is one of those episodes that go to bed with history, and yet the mechanism of how this is made to work is remarkably similar to that of the more modest "Kiss with History" events. Both here, and for example, the kiss in which Sam helps with the lyrics to "Peggy Sue," the new history is more or less what happens in our history: Buddy Holly writes the song, Marilyn dies tragically in 1962. Sam certainly does change something compared to the original history in his reality, but the result is more or less *status quo* in relation to the history we know in our reality.

As with "Lee Harvey Oswald," the original history for Marilyn starts out even worse, and is changed to coincide with ours. Originally in Sam and Al's reality, Marilyn killed herself on April 8, 1960—ten years to the day before Tom Beckett was originally killed. In our reality however, she died on August 5, 1962. If that date corresponds to Sam's revised history (and it seems to), then Sam bought her over two more years of life—long enough to make *The Misfits* (1961), written by ex-husband Arthur Miller (remember the reference to Monroe and Miller in the *QL* pilot?) but also possibly *Something's Got to Give* (released in 1961). However, Al implies that *The Misfits* is her last film.

At the prospect of altering the major historical fact of Monroe's death, Sam says, "We're talking about some pretty major history changing here, Al."

"Hey, we're in the wrong-righting business. And Marilyn's death was one of the big-time wrongs in our lifetime."

There is also a kiss with history in the traditional, small-scale sense: Sam's use of the term misfit in describing Marilyn leads to the film being retitled *The Misfits*.

In a sense one might also say this is even a kiss with Scott Bakula's personal history: one of his first big breaks as an actor was playing Joe DiMaggio in the Broadway show *Marilyn: An American Fable*.

WHY HAVEN'T I LEAPED? After Lawford's party: "I'd saved her life, but I still hadn't leaped, so now I didn't have a clue as to what I was supposed to do."

INSIDE JOKE: Just a thought: Susan Griffiths stars in an episode shot partly at Griffith Park Observatory. It's probably a coincidence. But how about Barbara's last name, Whitmore? That could easily be a little tribute to frequent *QL* director and actor James Whitmore, Jr.

MUSIC NOTES: *Green Onions* by Booker T and the MGs plays at Peter Lawford's party. The script calls for Brian Hyland's *Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini*, but the MGs' song is better anyway.

BIO/SAM: Sam's idol was (no surprise here!) Albert

Einstein. He also says that he always wanted a family—ironic considering that he's acquired a wife and daughter in the course of his leaps, but doesn't get to see them.

"I was only a kid when Marilyn was at her peak, but in college, I used to love sneaking off to the movies so I could get lost in the magic of those big luscious blue eyes."

BIO/AL: "Al, on the other hand, had been around for the real thing: Marilyn's sensational marriages and love affairs, her tours with the troops, her meteoric rise and her sudden tragic fall." Al says, "There was a lot of us that never bought it as a suicide in the first place."

AL'S WOMEN: In a scene that appears in the script only (see Script to Screen below) Al says, "One time I took Beth to see Marilyn in *Seven Year Itch* and she slapped me just for what I was thinking." This is an unusual little anecdote in that Al doesn't generally make casual references to Beth as he does with his later wives.

SAM BREAKS COVER: Sam admits to Barbara that his idol growing up was Albert Einstein. That's no surprise to anyone who knows who Sam really is (which Barbara doesn't, of course).

LEAP OUT/LEAP IN: The leap out from "Evil Leaper Part 3: Revenge" is virtually (maybe absolutely) identical to the leap-in to "Goodbye Norma Jean." I timed them at 50 and 49 seconds respectively, and found no differences in shots, sound, music or dialogue.

THE NAME GAME: No names have been changed to protect the innocent between the writing of the 11/24/92 FR version of the script and the airing of the episode. However, there are a number of names one wouldn't know from watching tv, and two whole characters named on the cast list that were later dropped. The fan at the beginning is called Jane and the actor who introduces Barbara to Huston is called Rocky. Okay, they're called that in the credits, too. But what's the name of the studio VP? The script reveals that he's John Tremaine, Jr., presumably an actual historical figure.

The non-speaking role of the bodyguard who blocks Sam's way at the party is called Lou, and if you look closely at the end of the episode you can find another non-speaking character, the Script Girl. Actually she talks, but not so that you can really hear her (for legal/contractual purposes, anyway).

The script also lists Doctor Pullbrook (see below), who in the aired version treats Marilyn during the commercial break so that we don't see him at all. The cast list also includes a voice-over role, that of a newscaster, but only to indicate that the newscaster part has been dropped.

SCRIPT TO SCREEN: The first major difference between the 11/24/92 FR version of the script is some fairly extensive dialogue in the car at the beginning of

Act I, initially between Sam and Marilyn and later with Al providing info as Sam and Marilyn continue to talk. First Marilyn half-jokingly suggests turning around and going to the beach. She then tells Sam of a meeting about a movie that "they" want her to do called *The Mustangers*, written for her by ex-husband Arthur Miller. This is the movie that is central to the plot of the episode, which is eventually renamed *The Misfits*. Al then turns up, alternately rhapsodizing about Marilyn and feeding Sam info on who he is and where Marilyn lives.

Later, in the scene at Griffith Park, Sam starts to contradict Marilyn's denial that she wants children: "But you did. When you were married, you..." he begins, realizes he should back off, and talks about her tough childhood instead. On screen he doesn't even begin to contradict her.

When Sam talks about major history changing, Al brings up the Oswald leaps. "Don't remind me," Sam says, but Al says, "I will remind you." That little snippet is gone on screen.

Dr. Chris Pullbrook has his moment in the script when he talks to Sam in the hallway in the party's aftermath. He tells Sam that he saved her life, that Marilyn refused to be hospitalized, and to make sure she has "no sedatives, no alcohol, plenty of good food and rest." Even then, with Marilyn just having been announced to be out of immediate danger, Barbara starts talking about their going to Cal-Neva Lodge. Both Sam and the doctor think that's a bad idea. All of that's gone in the aired episode, replaced by a voice-over at the beginning of Act III and expository dialogue in Sam's confrontation with Barbara over the proposed Cal-Neva trip.



*Sam is a fifth wheel at the party. Al reports that there is no Tyrone, Ohio and no one named Whitmore in Tyrone, Kansas.*

Another interesting little moment in the script comes when Marilyn comes on to Sam the morning after the party. After the "I listened...men didn't" line, she tells Sam to call her Norma Jean, and Sam does so.

The dialogue is otherwise approximately the same as on screen.

In the script, Marilyn is well aware of the Cal-Neva invitation, and remembers that she's previously had a brush with drug-induced death there. But on screen, it's the fact that Sam failed to tell her about it that creates one more wedge between Marilyn and Sam.

ALUMNI WATCH: Susan Griffiths (Marilyn Monroe) has apparently been making a profession out of impersonating Marilyn in a variety of projects. She previously played Marilyn in a 1991 tv movie *Marilyn and Me*, and was also in a 1992 film version of the popular Las Vegas impersonator show *Legends in Concert*, which I assume means that she was appearing in Vegas as Marilyn during that period at least. Since *Quantum Leap* she has turned up in the 1994 film *Pulp Fiction* as a Marilyn Monroe look-alike.

Liz Vassey (Barbara Whitmore/Mary Jo Vermullen) previously had a minor co-starring role as Paula Fletcher in the fourth season episode "Raped." She has appeared in numerous tv movies and series since *Quantum Leap*, including *Maximum Bob* (1998), *Brotherly Love* (1995) and *Pig Sty* (1995). Back in 1988-91 she also played Emily Ann Sago (the second person to play this role) in *All My Children*. Her guest appearances include at least four episodes of *ER*, two *Murder, She Wrote* episodes (in different roles) and a *Murphy Brown* episode. She's also been on *Early Edition* and in the *Star Trek: The Next Generation* episode "Conundrum."

Joris Stuyck (Peter Lawford) appeared in the 1992 tv movie *Sinatra*, possibly as Peter Lawford. He's also portrayed one of Lawford's brothers-in-law, Teddy Kennedy, in the 1988 tv movie *Onassis: The Richest Man in the World*. In 1990 he appeared on *As the World Turns* as Gavin Kruger, the first actor to play that role.

Stephen Root (studio VP John Tremaine, Jr.) went on to play the sheriff in Chris Ruppenthal's series *Harts of the West* starring Beau Bridges. Nowadays he is best known as Jimmy James, the business tycoon and station owner in *NewsRadio*. He's also the uncredited voice of Bill Dauterive in *King of the Hill*, and he's been in such genre films as *Robocop 3* and *Ghost*. As a guest star he's appeared on *Profiler*, *Seinfeld*, *VR.5*, *Murphy Brown*, *Star Trek: The Next Generation* (Captain K'Vada in "Unification"), *Night Court* (2 episodes), and *Roseanne*, but my favorite credit listing for him is as "Trumpet Playing Mental Patient" in *Chicago Hope*.

Tony Young (John Huston) has had a career stretching all the way back to the 1960s. He played a fairy in a 1982 tv production of *The Merry Wives of Windsor*, and was a regular on *Policewoman* (1974) and *Gunslinger* (1961). He's had guest starring roles in various westerns and cop shows over the years, and played Kryton in the *Star Trek* episode: "Elaan of

Troyius.”

Larry Pennell (Clark Gable) played Howie Gold in the 1992 film *Mr. Baseball*, and Hank Pulaski on *General Hospital* (1991). He previously played Clark Gable both in the 1989 film *Another Chance* and in the 1980 tv movie *Marilyn: The Untold Story*. He was Ted McKeever in the 1962 tv series *Ripcord*, a novice knight in the classic 1957 Danny Kaye film *The Court Jester*, and Oliver Brown in the equally classic 1955 drama *Seven Angry Men*. He appeared in Don Bellisario's pre-*QL* series *Magnum P.I.* at least twice, and frequently appeared as Dash Riprock on *The Beverly Hillbillies*. He also appeared on pretty much every tv western ever made in the 1950s and 1960s.

Eric Scott Woods (Rocky) played Evan Bates Frame (a.k.a. Earl Battis) on *Another World* from 1994 to 1995. He's also guest starred on Don Bellisario's post-*QL* series *JAG* in the 1995 episode, "Pilot Error."

Elizabeth Coffee, a.k.a. Elizabeth Coffey (Jane) played Earnestine in the 1975 film *Female Trouble*, and had the role of "Transsexual in park" in John Waters' 1972 cult classic *Pink Flamingos*. That's all I have on her. Stephen Bowers (Dennis Boardman/mirror) doesn't seem to have any other credits. Perhaps he was a real driver with Belisarius Productions, or some other staff member. They did things like that sometimes.

NOTES: Act I begins with a past episode recap similar to the ones seen in first and second season episodes before the saga cell was used. This one begins, "Some quantum leaps are like nightmares: getting pummeled in a boxing ring, working on a chain gang...." See? It even refers to leaps from earlier seasons. It's a nice touch so late in the series. On the other hand, this voice-over runs with an aerial shot of the Hollywood sign in the Hollywood hills. This would be very appropriate if it weren't very obviously covered with graffiti—surely not a 1960 phenomenon!

This episode features an auctorial aside about what I assume to be a genuine concern by the makers of the tv series *Quantum Leap* (and presumably the entertainment industry in general): "You can't base your whole life on an image on the screen," Sam tells Barbara. "Because it isn't real." This is not the first time the dangers of extreme fan behavior have been portrayed—and gently preached against—on the series. The other example, of course, was the deranged fan in "Moments to Live."

Barbara asks Sam whether the rumors are true about Marilyn's involvement with "a certain senator from Massachusetts." I'm no expert on this subject, but I'm fairly certain that in our reality, there were no rumors about Monroe and JFK back in 1960. Whatever relationship they may or may not have had so long ago, even before Kennedy became President according to the episode (which sounds wrong to me, too), the times were such that that kind of scandal wasn't public

knowledge back then, even as a rumor. It wasn't until Watergate that the private lives of politicians became fair territory for the press to report.

ADDENDUM by Sharon Major: There was a 16 minute video, "Behind the Scenes of Goodbye Norma Jean," produced by and starring the QL staff, shown at the 2nd Annual Quantum Leap Convention in February 1993. The video is not only interesting from the standpoint of showing the various talents and abilities needed to put an episode together, but also because it supplied a 'face and voice' to go with so many of those names we see scroll past during the credits for each episode.

In addition to the last-minute changes, budget concerns and often lightning-speed skills required by everyone, a few points pertinent to GNJ come to mind. The first was a script read-through in which there was great concern about the pool sequences. Although the story takes place in April, it was being filmed in a cold December. Susan Griffiths would have to be in the pool for most of the day, wearing only a body-stocking, so the production crew had to be there ahead of time to make sure the pool was warm enough. Arriving at the location, it was soon apparent that the furnace at the site could not heat the pool in time, so an extra boiler had to be brought in to finish the job.

On the day of the shoot, a good amount of time was spent setting up a sequence in which Al sort of dances on the water in his typical lecherous fashion, while Marilyn swims around below. Several minutes more of the video go into detail explaining how the blue screen/hologram effect is achieved. Later in the video Don is shown screening the complete edited version and making final decisions about the show. Don felt the "walking on water" slowed the scene down and so it was dropped.

EPISODE #92: The Beast Within

SCRIPT TITLE: The Beast Within

PRODUCTION NUMBER: 68122

SAGA CELL: Version 8

FIRST SHOWN: 3/16/93      RESHOWN: No

HAPPENED: 11/6/72, mountains of Washington state

WRITER: John D'Aquino

DIRECTOR: Gus Trikonis

GUEST STARS: Pat Skipper (Lucas "Luke" Marlet), Eileen Seeley (Karen Marlet), Sean Gregory Sullivan (Roy Brown), David Tom (Daniel Burke)

GUEST CAST: Co-Starring: Mike Jolly (as **Henry Adams/Mirror**), David Denney (as Deputy Jim Curtis), John Worful (as John Burke)

PLOT: Sam leaps in to find himself perched precariously in a window, wearing a huge, dirty fur coat. A boy named Daniel Burke comes into the room, thinks Sam is Bigfoot, and screams. Sam falls out of the window. A man chases him with a shotgun, but

with the help of a little man named Roy Brown, Sam hides and eventually escapes back into the mountains. Sam has leaped into Henry Adams, who served in Vietnam with Roy. Roy took a bullet in the head flushing VC out of tunnels in 'Nam, and he needs his pills to prevent a fatal seizure.



*Daniel thinks Sam is Bigfoot.*

The man chasing Henry and Roy is the local Sheriff, Luke Marlet. From Henry's scrapbook and diary, Sam discovers that Luke was in high school and later in Vietnam with Henry, Roy, and Daniel's father, John Burke. One day Luke refused to obey an order from John to secure an enemy "hooch" (shack) by killing an old man. John went in instead, and was immediately killed in an explosion, probably from a hand grenade. The three survivors never talked about what had happened.

Al tells Sam that if he doesn't get the pills for Roy, there's a 97.6% chance he'll die of a seizure the next night. But getting the pills isn't going to be easy. The town's doctor is dead, and Luke is determined to arrest both Henry (for breaking in to get the medication) and Roy, who stole a couple of chickens once when they were hungry, the minute they set foot into town. A replacement doctor is due to arrive in a couple of days, but Sam's got to keep him alive in the meantime. Sam finds and gathers some Lobelia, an herbal remedy containing a drug that should help with the seizures. Sam boils it down as a drink for Roy, and it seems to help.

Meanwhile, Daniel argues with his mother, Karen, about the existence of Bigfoot. Daniel's stepfather, Luke, has little patience with Daniel's monster talk. Later Karen talks about Daniel's dead father, and asks Daniel to "be there for" Luke. But Daniel is determined to prove that he and his dad were right about Bigfoot. He sneaks out, armed with a camera and his backpack. By the time Karen reports to Luke that Daniel's gone, Luke is preparing to go after Henry and Roy, and Daniel has wandered into Henry and Roy's camp. Luke sends Karen home in case anyone calls with news of Daniel.

Sam and Roy give Daniel some breakfast. Daniel guesses that Sam is Henry, and introductions are made. Sam is worried about Luke charging them with Daniel's kidnapping, and Daniel reports that Luke said that Henry and Roy are crazy. They start talking about Bigfoot, and Roy tells Daniel that they've seen Bigfoot. Daniel says that he and his dad saw Bigfoot at the same place Roy and Henry saw him, on Willamette Peak. Henry has another bad moment, and although it's not a full-fledged seizure, Sam decides to go into town for the pills. He asks Daniel to come with him, but Daniel refuses to go home without his proof. Sam makes Daniel and Roy promise to stay put while he goes into town.

Rather than try to avoid Luke, Sam decides to seek him out and try to settle their differences. Luke arrests Sam and locks him up.

Roy is telling a story about wrestling, and Daniel asks whether Roy was with his dad when he died, and how his dad died. Roy changes the subject, asking to hold Daniel's camera. They start talking about Bigfoot again. Daniel asks Roy to help him find Bigfoot. Roy demurs, but Daniel says that he doesn't want Luke to think he's lying, and that he owes it to his father to bring back proof of what they saw.

As the cell door closes, Sam tells Luke he's making a big mistake. Luke leaves to go find and arrest Roy. Al pops in to report that Roy and Daniel are gone from the campsite, and that history has changed. Now the bodies of both Daniel and Roy are going to be found at Willamette Peak the next day. Apparently, Daniel slipped into a fissure, and Roy had a seizure trying to help him.

As Al pops out, Sam tells G/T/W that he's "open to suggestions." Just then Karen arrives looking for Luke, and Sam calls out to her. Sam tells Karen about Daniel wandering into their campsite, and that he suspects that Daniel and Roy are off looking for Bigfoot. Sam reassures Karen that Roy would not hurt Daniel intentionally, and convinces Karen to get Roy's medication and to let Sam out to take her to where Sam thinks they are.

Roy and Daniel arrive at the chosen spot for finding Bigfoot, and they settle down to wait. Daniel asks to take a picture of Roy, but as he reaches for the camera it slips off the rock, and then Daniel slips as well.

Sam and Karen are examining Karen's truck, which is stuck on some rocks at the river's edge after Karen swerved to avoid a deer. Al pops in to tell Sam of Daniel's fall. Sam and Karen leave the truck behind and run to the scene of Daniel's accident. By this time Roy is rocking back and forth, and Sam quickly gives him his pills. Al leads Sam to the crevice where Daniel is trapped, and out cold. Before Sam and Karen can do anything further, Luke arrives and cocks his rifle at



Sam. Karen says that Daniel is hurt, and Luke asks what Roy did to him. Sam disposes of that accusation, and then gets to the heart of the problem: "Luke, John's death wasn't your fault. It was a war. Things happen in war."

"I wanted to tell ya," Luke says to Karen. "It was my fault that John died."

"Why?" says Karen. "Because you couldn't kill an old man?" She knew all along, but never said anything. "I said 'I do.' I figured that was enough." Luke hesitates, and then lowers his rifle.

Sam crawls partway into the crevice, but it's too dark and too tight a fit. The only one who can get to Daniel is Roy, who (as established earlier) is claustrophobic from having crawled in too many tunnels in Vietnam. Roy is still rocking. "You want me to get in that hole, don't you?" Sam tells Roy he can do it, and the next thing we know, he's done it. Roy even says that he doesn't think he's gonna "see them snakes no more."



Roy asks, "You want me to get in that hole, don't you?"

Daniel is still unconscious as they carry him down to the truck, which is no longer stuck on the rocks. Sam suggests that Roy ride into town with them so that Karen can check him out. Luke invites Sam to come along, but Sam says he'll walk down and catch up with them in a bit. They leave, and Al reports that Daniel's injuries are minor, and that he's okay. Luke and Karen go on to have a couple of kids together, Roy gets a job as a fire-watcher with the Forest Service, and Henry writes a best-selling book based on his journal. That leaves just one question: how did the truck get off the rocks and facing the other way? Al thinks he sees the answer. Al points, and Sam sees him, too: Bigfoot. Sam leaps.

MUSIC NOTES: In-house music only in this one.

BODY AND SOUL: Sam doesn't have a beard, but Henry does.

LEAP OUT/LEAP IN: For once I found absolutely no differences between the leap-out from "Goodbye Norma Jean" and the leap-in to "The Beast Within."

THE NAME GAME: Henry Adams was Henry Akers

in the 12/21/92 script. I thought the revised name sounded familiar, so I looked it up. Henry Adams is the name of a 19th century "American historian and philosopher," according to my *American Heritage Dictionary*.

SCRIPT TO SCREEN: In the 12/21/92 FR script, Daniel sees Sam in the window because his mother has just sent him into the office to retrieve her purse. This unnecessary bit of motivation is gone in the aired version. Roy's pills were scripted to be Dilantin, but were aired as Phenytoin, which is the generic name for Di-Phen, Dilantin, Diphenylan, Phenytext. See Notes section for more on this drug.

The diary/flashback scene was scripted as just Sam reading, but with the line, "Except today we lost John" just before the bad dream line. Right after the line about losing John, the script has the following notation: "NOTE: IF BUDGET ALLOWS, WE MAY DO A BLACK AND WHITE FLASHBACK SCENE OF JOHN'S DEATH. SCENE TO BE INSERTED LATER. SPECIFICS OF SCENE TO BE DETERMINED." I guess they found the budget, because it became a full-blown flashback sequence. Being dark, it looks black and white, but by the time of the explosion it's obviously in full color.

Roy's admission that he was with Daniel's father when he died, and their further discussion on the subject is additional to the script. The ending of the 12/21/99 FR script is virtually identical to what aired.

Sharon Major has provided the following analysis of two more versions of the script for this episode:

*I have John's original submitted script that he auctioned (and I purchased) at an IndyLeap con several years ago. It is a Writer's Draft, dated Dec 17, 1992. The story is essentially the same but with a slightly different ending.*

*On the other hand, my shooting script for "The Beast Within" says it is written by Tommy Thompson(!) and is dated Dec 18, 1992(FR)--one day later! Interesting, indeed!*

*The only significant difference in plot (I re-read them side-by-side) was that John's original ending had Luke saving Daniel (and facing his Vietnam nightmares), followed by Sam approaching a nearly catatonic Roy with the medicine. Before Sam can reach him however, Roy falls (in slow motion) over the edge of a rock, and in the instant after Roy disappears a large hairy arm is seen bringing Roy back up onto the rock. cut to: POV of Bigfoot as everyone is aghast and Sam leaps. Of course there is no resolution as to what happens once Sam has leapt (as is usually customary) and which is consequently developed in the shooting script.*

*The shooting script has the truck getting stuck in the ditch (John's original just has Sam and Karen stopping and leaving the vehicle on the road to search*

for the "boys"). As I said, the scene back at the truck as aired, gives adequate resolution to everyone's "beasts."

I've been thinking about these two scripts and the credits on them, and I have a wild guess at an explanation. I don't believe for a minute, given the nature and dating of the rewrite, that Tommy Thompson was trying to supplant John D'Aquino as the writer of record for the episode per Writers' Guild guidelines. One of Tommy's duties as a producer (and incidentally he'd left *Quantum Leap* by the time this episode aired) was to rewrite the scripts of others, on executive producer Don Bellisario's directive. The script with his name on it would have been one such rewrite, labeled with his name to distinguish it from the concurrent (or perhaps one day old) D'Aquino version. That way it would be easy for the staff to distinguish the two scripts as they sat on a desk or a conference table, awaiting further decisions on how to handle the aspects of the plot that were still in flux. Now, that's just a guess, but it seems to me I've seen similar wild credit changes in the evolution of "Running for Honor" and possibly other episodes as well. It seems like a reasonable explanation.

**ALUMNI WATCH:** Pat Skipper (Lucas "Luke" Marlet) previously played the thug called Tequila in another memorable episode that involved Vietnam, "MIA." Skipper's character and his fellow felon in that episode had the names Tequila and Boner about a year before Don Bellisario started a new series about a cop and a dog. The dog's name stayed Tequila, but the cop's name was changed to Bonetti—not before PQL members handed buttons around at Belisarius Productions that said, "Which one's Boner?" Pat Skipper played a redneck in *Independence Day*, and various minor roles in *Hellraiser: Bloodline*, *Demolition Man*, *Predator 2*, *Lethal Weapon 2* and *Wall Street*. On the tv side, he played Brig. Gen. Albanese in a 1998 episode of *JAG*, but is best known as Scully's rather unpleasant brother, Bill Scully Jr., in *The X-Files*.

Eileen Seeley (Karen Marlet) played Anne in the 1997 Michael Keaton movie *Jack Frost*, and Martha Wayne in *Batman Forever*. She also played Jenny Whiteman in the tv series version of *Down and Out in Beverly Hills*. She was Ard'rian McKenzie in the *Star Trek: The Next Generation* episode: "Ensigns Of Command," and has been on *ER* and *Night Court* and two episodes of *Freddy's Nightmares*. But her tv guest appearance of most interest to Leapers was as Ted Shively's fiancée Tammy in the *Designing Women* episode, "Ted Remarries." And who played Ted Shively? Scott Bakula, of course!

Sean Gregory Sullivan's (Roy Brown) actor filmography includes the role of Andy Warhol in the 1998 movie *54* (about Studio 54), and Phil in another Mike Myers film, *Wayne's World*. He was also in

Buford Tannen's gang in *Back to the Future Part III*, and portrayed Carl in the 1987 tv series *Roomies*. As a guest star, he played Monroe in at least two episodes of *Caroline in the City*, and Ashan in the *Babylon 5* episode: "There All the Honor Lies."

David Tom (Daniel Burke) is the twin brother of actress Nicholle Tom, and brother of actress Heather Tom. No word on whether he's related to Lauren Tom, who played Sophie in the *QL* episode "Southern Comforts." David Tom was in the 1999 mini-series *The '60s*, and played (or perhaps still plays) Billy Abbott on *The Young and the Restless*. He played Whitey in one of my favorite recent films, *Pleasantville* (1998.) He was also in at least two episodes of *Dr. Quinn, Medicine Woman*, both in 1993, the same year as his *QL* appearance.

Mike Jolly (Henry Adams/Mirror) has a particularly interesting list of credits. He was a club patron in *Forrest Gump* (1994), and a biker in *Sister Act* (1992). More significantly, he played Vern Beauboff in the 1988 tv series *Dirty Dozen: The Series*, which also had John D'Aquino in the cast. He was in the spoof mini-series *Fresno*, and in the 1988 tv movie *Bring Me the Head of Doobie Gillis*. As a guest star he played Ray McNeely in an episode of *JAG*, and (here's where it gets really interesting) has worked as an effects technician (*Blade*, 1998), a foam/caster key person (*Batman & Robin*, 1997) and a form technician (*Freaked*, 1993).

David Denney (as Deputy) was in the 1995 miniseries *Streets of Laredo*. I'm sorry to say that none of his other credits were interesting enough to mention here. John Worful (John Burke) hasn't had any other credits that I could find.

**NOTES:** On the reality of Bigfoot: I don't have a major problem with this. So many paranormal phenomena have been established as real on *QL* over the years that there's no reason they can't have Bigfoot be real, too. In fact, it's more dramatically satisfying to have Daniel and Roy proved right than to leave it ambiguous. Getting just that little bit of off-camera help from Bigfoot is dramatically valid, also, in that it solves a minor problem only after Sam and Roy have already saved the day. This avoids any sense of *deus ex machina*, and also saves us an unnecessary scene of getting the truck out of the rocks.

What I do have a problem with in this episode is the character and motivation of Luke. I have to say that I don't understand him at all. If I had two close friends who knew my darkest secret and had never used it to hurt me, I'd want to be very nice to them, but Luke's reaction is the opposite. Why? How does his overwhelming guilt lead him to persecute his two surviving friends? I just don't get it. On the other hand, I have to admit that there is an awful lot of human behavior in the real world I can't understand, either. Is

Luke's behavior any more incomprehensible than shooting kids in a day care center, or harassing a tv star? Probably not. This show is about dealing with "the beast within," and although I don't understand Luke's beast, it may be that someone in his situation might indeed behave that way. At a convention Q&A John said the point of his story was that "everyone has to face up to their demons at some point in their life."



Roy cocks his rifle.

More about Phenytoin, most commonly known as Dilantin: it's an anticonvulsant, which makes it very appropriate for Roy's condition. It's used to prevent or control seizures caused by epilepsy and other conditions. According to the Johns Hopkins web site, "Phenytoin is thought to depress the activity of certain parts of the brain and suppress the irregular and uncontrolled firing of neurons that cause seizures." In our reality it takes several hours to take effect, but of course we're all used to tv characters feeling better almost immediately after taking any medication. The medication is sometimes effective for as much as 24 hours at a time, and sudden withdrawal from it can cause seizures.

On the likelihood of finding Lobelia still in bloom in November, Sharon wrote: *With less than a week until November 6 (the leapdate), we have had only spotty patches of frost here in the Mid-west, and I believe the Pacific Northwest to be somewhat milder. My Lobelia is still blooming with its little blue and purple flowers, but no way am I going to try brewing tea with it.*

Interestingly, two days after I researched this drug on-line for this episode guide, Fox Mulder was given the same drug in the *X-Files* season premiere. Unlike on *Quantum Leap*, where the drug name was mispronounced by both Sam (Swiss-cheesed?) and Al (who was having trouble reading it off the handlink), everyone got the pronunciation right on *The X-Files*.

NEXT ISSUE: SEASON FIVE, PART EIGHT ❀

## Season Five Quiz (Part Seven)

### Answers

#### Episode #91: Goodbye Norma Jean

1. Dennis Boardman in Hollywood
2. Marilyn Monroe's real name (Norma Jean Baker)
3. Marilyn, after Sam cooked breakfast for her
4. Marilyn rehearses with Clark Gable for *The Misfits*. It was the last movie for both of them.

#### Episode #92: The Beast Within

5. Henry Adams in the mountains of Washington State
6. Daniel Burke
7. Roy Brown
8. Al

\* \* \* \* \*

Announcing the publication of *Wilmington Films and Locations: Movie Power in North Carolina* by Betsy Brodie Roberts. Introduction by Deborah Ellis Daniel.

Who is head of Screen Gems Studios in Wilmington? Has your favorite actor worked in Wilmington? Grips and Best Boys work behind the scenes. What do they do? These are just a few of the questions that will be answered after you read *Wilmington Films and Locations: Movie Power in North Carolina*, a book telling you why Wilmington, North Carolina is the United States' third leading filming location and such a great place to work. There are listings of over 170 feature films, movies of the week, and productions filmed, plus actors and directors who have worked here. As an added bonus you can take a trivia quiz, find out what other folks think of the area, and learn a little about who does what behind the scenes.

Betsy Roberts has lived near Wilmington for the past seven years. She has worked on several productions including *Dawson's Creek*, *I Know What You Did Last Summer*, *Holy Joe* and *Major League: Back to the Minors*. Working as an extra has given her first hand knowledge of Wilmington and the surrounding area. In addition to her regular trivia contribution to *The Observer*, she has also been published in *Reel Carolina: Journal of Film and Video* and *The Pelican Post*.

Want more information? Address your requests to: [brorob78@hotmail.com](mailto:brorob78@hotmail.com) or Arcola Productions, 415 Mercer Street, Oak Island, North Carolina 28465

The cost of each book is \$15.00 plus \$3 shipping and handling. (Check or money order only, written to Arcola Productions.) Please be sure to mention if you would like your book signed by Betsy or Deb Daniel, or if you have another special request.

## STRING THEORY REDUX

By Jim Rondeau

Welcome to String Theory Redux. As we've followed Scott's and Dean's acting credits on other TV shows and movies, it seemed only logical we chronicle the other credits to all the guest stars on Quantum Leap -- a monumental task. This project started in Quantum Quarterly, with readers supplying credits to add to the list whenever they came across one. The list is now too long to publish as a whole; only the entries that have been updated since their last publication are presented here. The last time the list was published nearly in full was the final issue of *Quantum Quarterly*. Anyone can help out. Please send any actor/actress credits of guest stars you come across to Jim Rondeau, 1853 Fallbrook Av, San Jose CA 95130-1727 (which is also where you can ask for details on back issues of *Quantum Quarterly*). Movies are underlined. TV series are in italic. If not in a regular series, specific episode titles would be helpful. Guests would be listed again in future issues only if their entry is updated. Entries appearing in that final issue of *Quantum Quarterly* or previous issues of *The Observer* will not be repeated.

\*denotes updated entry

**\*Cynthia Bain** (Blind Faith)ChangesFamily of Spies*Father Dowling Mysteries*: The Stone Killer MysteryHometown Boy Makes Good*Murder, She Wrote*: Family Doctor*Police Story*: Gladiator SchoolPumpkinheadSpontaneous Combustion*Tour of Duty*: USO DownVietnam War Story II**\*John Calvin** (What Price Gloria?)Almost PregnantThe Ambush Murders*Anything But Love*: Three Men on a MatchBaby Blue MarineBack to the Beach*The Black Tie Affair* (regular)Boris and Natasha*Cade's County*: Violent EchoCalifornia Dreaming*Cannon*: A Lonely Place to DieThe Cheap DetectiveCritters 3Dark Secret of Harvest Home*Days of Our Lives* (regular)DragonworldFoolin' Around*From Here To Eternity* (regular)*The George Wendt Show* (unknown title)Ghost Warrior*Hart to Hart* (unknown title)The Hatfields and the McCoys*Here's Lucy*: Milton Berle is the Life of the Party*In the Heat of the Night*: By Duty BoundMaking Love*Matlock*: The Good Boy*Matlock*: The Mayor*Mike Hammer*: Murder Takes All*Murder, She Wrote*: How To Make a Killing Without

Really Trying

*Night Court*: PaternityNorma RaePrimary Target*The Rockford Files*: Crack Back*Salvage-1*: Round UpSiege of Firebase Gloria*Taxi*: Tony's LadyUnbecoming Age*Walker, Texas Ranger*: Line of FireThe Wrong Guys**\*John Cullum** (Catch a Falling Star)*All My Children* (regular)All the Way HomeAndrocles and the Lion*Buck James* (regular)The Day After*The Edge of Night* (regular)*The Equalizer*: Carnal Persuasion*The Equalizer*: Unpunished Crimes*ER*: Family Practice*ER*: Fathers and SonsHamlet (1964)HawaiiInconveniencedInherit the Wind*Law & Order*: MenaceLooking Back*The Magnificent Seven*: ManhuntThe Man without a CountryMarieMoney, Power, Murder*Northern Exposure* (regular)*Nothing Sacred* (unknown title)Ricochet RiverRoll of Thunder, Hear Me CrySecret Life of Algernon1776Shootdown*Spenser for Hire*: Rockabye Baby

SummerSweet Country*To Have and to Hold* (regular)With a Vengeance**\*Richard Herd** (Future Boy; Mirror Image)A Case for LifeAll the President's MenThe Big One: The Great Los Angeles EarthquakeCamp Cucamonga*Captains and the Kings* (miniseries)*Caroline in the City: Caroline and the Big Night*The China SyndromeCorporate AffairsCosmic SlopDeal of the Century*Diagnosis Murder: Write, She Murdered**Dr. Quinn, Medicine Woman: Colleen's Paper**Dr. Quinn, Medicine Woman: Where the Heart Is*Dr. ScorpionElvis and the Beauty QueenEnola Gay: The Men, the Mission, the Atomic Bomb*ER: Men Plan, Gods Laugh*Fall From GraceFarrell for the PeopleFavorite SonFighting BackF.I.S.T.The Gift of LoveGleaming the Cube*Golden Girls: The Impotence of Being Ernest**Hart to Hart* (unknown title)I Married a Monster*Ike* (miniseries)*The Incredible Hulk: The Confession*Journey of the HeartThe Judas ProjectLovely But DeadlyMajority RuleMarciano*Matlock: The Captain*Midnight in the Garden of Good and EvilMy First LoveThe Onion Field*Pacific Blue: Cop in a Box*Planes, Trains & AutomobilesPrivate BenjaminPueblo*The Rockford Files: Pastoria Prime Pick*SchizoidThe SecretarySeduction: Three Tales from the 'Inner Sanctum'Sgt. BilkoShattered Mind*Starsky & Hutch: Targets Without a Badge* (part 2)*The Streets of San Francisco: The Cannibals*Summer RentalThe Survivor (theatrical release as Terminal Force 2)Terror Out of the SkyVic*Walker, Texas Ranger: Codename: Dragonfly**Winnetka Road* (regular)Wolf LakeYesterday's Target**\*Jennifer Rhodes** (Blind Faith)The Baby Doll MurdersBig Rose: Double Trouble*Charmed: Is There a Woogy in the House?**Charmed: That 70's Episode*The Death of Ritchie*Designing Women: The Big Circle*Doorways*ER: It's Not Easy Being Greene**Fame: Parent's Week**Fame: Who Am I, Really?**Family Matters: Lost in Space* (part 1)Frame-Up II: The Cover Up*Friends: The One Where They're Going to Party!**Full House: Designing Mothers*Ghost FeverHeathers*The High Chaparrel: A Man to Match the Land*Jacqueline Bouvier KennedyThe Killers WithinKilling Obsession*L.A. Law: Dummy Dearest**The Larry Sanders Show: Hank's Sex Tape**Little House on the Prairie: The King is Dead**Little House on the Prairie: No Beast So Fierce**Matlock: The Stripper*Night Creature*Nightingales* (regular)Night of the Demons 2Perfect People*Reasonable Doubts* (unknown title)SkeletonsSlumber Party Massacre IIThere Was a Little Boy**\*Ernie Sabella** (Catch a Falling Star)*A Fine Romance* (regular)*Alice* (unknown title)Annie*Benson: Parade Rest**Cagney & Lacey* (unknown title)*Cheers: Love Thy Neighbor**Cheers: Whodunit?*

City HeatCopacabana*Encore! Encore!* (regular)*Domestic Life* (unknown title)FaithFright Night IIGoing Under*Hill Street Blues* (semi-regular)*Hunter: Turning Point*In & Out*It's a Living* (unknown title)*It's Your Move* (regular)Just My Imagination*Knot's Landing* (unknown title)The Lion KingThe Lion King II: Simba's Pride*Mad About You: Til Death Do Us Part**Married... With Children: Peggy Sue Got Work**Mickey Spillane's Mike Hammer: Vicky's Song*Mouse Hunt*Murphy Brown: Small**Newhart* (semi-regular)The Out-of-Towners (1999)Quiz Show*Perfect Strangers* (regular)*The Practice: Legacy**Punky Brewster* (unknown title)Roommates*Roxie* (regular)*Saved by the Bell* (regular)*Seinfeld: The Subway**She's the Sheriff: Dismore's Wedding**She's the Sheriff: Monkey Business**Sledge Hammer* (unknown title)Stand by Me*Timon & Pumbaa* (regular voice)Tough Guys**\*Jean Sagal** (What Price Gloria?)*Double Trouble* (regular)Grease 2*Just Shoot Me* (semi-regular?)*Picket Fences: Nuclear Meltdowns**21 Jumpstreet: Chapel of Love***Sam Scarber** (Revenge of the Evil Leaper)*The A-Team: Diamonds 'N Dust*Against All OddsBasic TrainingThe BorrowerA Caribbean Mystery*Cheers: Cliff's Rocky Romance**Cheers: I Call Your Name*Dead BangDead Weekend*ER: Luck of the Draw*EraserFear*Gung Ho: Line of Credit**JAG: Ghosts*The Karate Kid*MacGyver: Split Decision*The Morning AfterOver the Top*Renegade: The Hot Tip*Robot Wars*The Rockford Files: I Still Love L.A.*Savage LandShockerTake Your Best ShotThe Takeover*The (New) Twilight Zone: The Convict's Piano**Voyagers: All Fall Down*W\*A\*L\*T\*E\*R*Who's the Boss?: The Prodigal Father-in-Law***\*Kevin Skousen** (Blind Faith)*Dharma & Greg: Invasion of the Buddy Snatcher**Doctor Doctor: Fetal Attraction*The Hand That Rocks the CradleMurderous Vision*Welcome Home, Roxy Carmichael**Wild Jack* (regular)**\*Janine Turner** (Catch a Falling Star)The Ambulance*Another World* (regular)*The A-Team: The Big Squeeze*Beauty*Behind the Screen* (regular)Circle of DeceitCliffhangerThe Curse of InfernoFatal Error*General Hospital* (regular)Knights of the City*Leave It to Beaver* (1997)*The Love Boat* (unknown title)*Mickey Spillane's Mike Hammer: Bonecrunch*Monkey Shines: An Experiment in Fear*Northern Exposure* (regular)Steel MagnoliasStolen Women, Captured HeartsTai-PanYoung Doctors in Love

**Q&A CONTINUED: Beverly Leech, Natasha Pavlovich & John D'Aquino**  
**KC Leap, Sunday, July 19, 1998**  
 Transcribed by Nancy Kelley



Photo by Sharon Major

*Ed. note: When we left off in our last issue, John was in the middle of a story about Charles Nelson Reilly at Adriano's, a hilltop restaurant in Beverly Hills. We continue:*

John: At any rate, the night that we were going to celebrate my birthday was also a Jewish holiday. We went to the restaurant and there were only 4 groups. Tables had been pushed next to each other and had at least 4, 6, 8 people. Now I'm thinking, well you know, chances are I'm going to have the only birthday cake coming out tonight, and that's kind of nice. I had invited a couple of friends of mine, and Charles was [jokingly] my 'date' for the night, because I knew I just wanted to laugh and he makes me laugh like nobody else. All of a sudden, I noticed we had a few notable tables: a soap opera star--a guy I recognized--over here; the other table I don't know who they were, but you could tell they're sort of staunchy and very old world; and on this table was 'Moses'---Charlton Heston--and his group<laughter>.

So we're having a good time and we're laughing, but Charles was still a little sedate. Finally, (when they brought my) cake, (I realized) there was a cake on every table--a birthday cake--every table had a

birthday that night! So, now I'm not feeling very special. <laughter> The cake came out, and Charles asked, [imitating Charles' loud voice] "WHAT'S WRONG??" and I said, "Well, you know I figure it's my birthday, and chances are (since) it's a Jewish holiday, there's not going to be many birthdays. But every table's got a birthday, and I just saw that the Heston cake is twice the size of ours." <laughter> So right away, Charles got up, took his napkin, threw it down, and said [shouting] "WHERE'S THE MANAGER?? THE HESTON CAKE IS TWICE THE SIZE OF OURS!!" <laughter> And then I looked over [John poses as if he were Heston holding utensils in mid-air] at Moses...holding his staff. <laughter>

The point to this is that Charles is very animated. The first time that I ever saw him act was in *The Odd Couple*, in the theater. Charles took a line in which he's talking to the Pigeon sisters, the two girls from England. It's such a funny gag when he's playing Felix, thinking he's so nervous around women, but what is he going to say to these English women? The line in the script is "How long have you been in this country?" But Charles, talking to two foreigners says, [very drawn out] "Hooww..... lonng...have you...beeen..." Y'know, as if they don't speak English. Well, I watched him do this show every night. It was very funny. But by the final night--its just too absurd to do--he literally ran across the entire stage, and when he came to the word 'America' in "How long have you been in America?" he would stand up and with his arm he would draw out the map of the United States, every state, all of the Great Lakes... <laughter> He was so funny that it would sustain (the joke). He went all the way over and drew Florida, and then California. Just amazing! He got about 5 minutes of hysterical laughter out of that line...unbelievable!!

So, as a young person I began to watch (and realize) that you're allowed to push the envelope a little bit. I coupled this with a game that I learned when I was doing *Wildside*. Remember the guy from *The Flying Nun*, the romantic interest, Alejandro Rey? <ohs and ahs> You remember him?!

Audience: Oh, yes...fondly!

John: He died early...he really died as a young man. Anyway, he saw me outside one day and saw I was having trouble, and helped me with a game. You were asking me about what kind of research I do. After I read it through a few times, I play this game. I find that a lot of things come to me as a result of it. The first thing I'll do is I'll rewrite all of the dialog out with the beats of the sentence. So, if the sentence were, "I took my brother Jimmy to the beach and we had a great time," very simply I would say...

Natasha: That's a compound sentence. <laughter>

John: ..."I took my brother Jimmy to the beach (on the second line) and we had a great time."

So that's 4 lines. I break down the thoughts of the sentence. Then, I'll take the line, and I do this really silly game with myself that looks very stupid if you saw it--

Beverly: Oh, let's see it. <laughter>

John: --I could look more stupid now... If the line is, "We had a great time," then the idea would be to explore the meaning of every word. Now every word can have a multitude of different expressions. Let me take a different line, a better one. I'll take "I love you," because you can do something with it. Now, if I want to, depending on how I want to do the read, I can explore the word "I", and I'll say [using different inflections] "I." "I." "I, John." "I." "I, me!" (singular). "I." "I." And then I'll go on to "love."

Okay, I'll stand. [John begins repeating the word "I" in as many different ways as he can, then the word "love", then "you," as he moves among the audience members amid lots of laughter.] And if I'm angry at you, I can say, [seethingly] "I love you!" <more laughter> Anyway, you get the idea. If I explore the total extent of every word, the next time I say it, it's sort of like a golf swing. If I've done all the preparation, the next time I say, "I LOVE you" "I... love you" "I love you" "I love YOU" "I love you!" etc. <laughter> And then two days later, somewhere in the middle of the scene, because I've done all the homework, I can say "I love you." Because it's already in my body and I've let it out

and I have no inhibitions about saying "I love you," hopefully you will believe that I love this person. If I were to just try and do it on that day, it's not the same. So, I just have to explore every meaning and every expression. If I have a lot of dialog it really helps me more, because I can color it and I can do the things like Charles does [imitating Charles] "Oh-oh-oh," and it's just fun. Then, I can get something out of me that's beyond--

Natasha: Beyond! <laughter>

John: ---beyond something stagnant. I don't want to just be--whatever--just a lead in this thing and have no expression or meaning. Some of you were saying that Mel Gibson did really well in the first *Lethal Weapon*, I don't know about the second or third or fourth, but in the first one he was able to just laugh at himself, have fun and be very gregarious. A lot of actors always get caught in this sort of posturing and it's a trap.

Natasha: So now if you have a dialog with some different meanings of "I love you," you're prepared! <laughter>

John: Oh, baby!

Audience: When you're actually rehearsing and shooting a scene, do you give a different reading each time or do you try to keep it consistent?

Natasha: I think that once you've rehearsed it, and you're all in agreement--and you don't get a lot of time to rehearse--then you have to do it exactly the way that you rehearsed it. The camera guys, the lighting guys, all the guys marking you, they're all expecting you to show up on that mark. So after you've got it down, you'd better be pretty consistent.

Beverly [nodding]: Yeah.

John: Was that what you meant?

Audience: Yes! I was on the set of *Tequila & Bonetti* some years ago and Charles Rocket did it differently every time, slightly differently. It was the same line. It was a comedy reading, but he gave it a little shading.

John: Well, as long as he was on the same piece of tape, the same mark, and they have him in focus.



Especially with a role like his, I would imagine he had total freedom to do it.

Beverly: If the environment is built in like that, where it's not really obnoxious to the other actors. The thing is, once you have an understanding between the actors, the producers and the director and you're all in agreement--as she [indicating Natasha] spoke of---and it works, why would you change it if it works? If it's good and it's funny, don't change it. You can kill a laugh that way. There's also the danger of getting stale. So there's always the balance that we have to make sure that we don't get stale, because then it's not funny at all. Some environments have a built-in personality. Let's say, perhaps the leading man is also the Executive Producer. Some people really like consistency and if you change it, it makes them mad. So, you have to understand the dynamics that are happening on the set, and be really aware of all of that. With Charlie Rocket, there might have already been the understanding of "Hey, this is the way we do it, when I improv..."

Sound of Natasha's camera magazine rewinding <giggles, laughter> [Bev shoots her a look]

Natasha (to audience): They'll thank me later when I send them copies.

Beverly: That's right! <more laughter>

Beverly: Bonnie Hunt. Does everybody know Bonnie? She's incredible! I think she's Lucille Ball.

Natasha: She's from Chicago.

Beverly: She's from Chicago! <laughter>. She's an incredibly funny woman. She comes from that improv background, and that's the demand of (her) set. If you don't know how to do improv, you're sunk! It helps to know what you're walking into ahead of time, and rise to the occasion. But she's right [indicating Natasha], we don't have a lot of time to rehearse.

Natasha: Pretty much when they cast you, you've done the audition, and they know what kind of colors you've already put (on the role), and they know that you can do the job. Then when you get to the set you can come up with more and do better. I find that sometimes I'm only inconsistent emotionally, and

then I won't be happy with (the fact) that I was pushing for the emotion or I just didn't have enough. Then I'll ask the director to do it again, and hopefully I'll just have more going on in my own mind. That's always good to aim for that.

John: It's hard when you get off on the wrong foot, isn't it? You begin a scene and then all of a sudden, you know---

Natasha: Then you might as well mess it up!

John: --it's almost as if we give ourselves an arc. We know what we have to achieve and if we don't hit the first mark correctly, then we know we're not going to be able to get to where we need to go in the scene.

Beverly: Yeah.

Natasha: So the best thing to do is mess it up, because then they can't use it in editing...or you have to match it---

John: You guys are very devious! <laughter>

Natasha: If you do a horrible performance, you're going to have to match it with a horrible performance, (so) I always burp or something... <laughter>

Beverly: You see why I love this woman?! <more laughter>

Natasha: Really! Because then they have to cut it, they can't edit!

John: My whole fantasy is dying before me...this one [indicates Beverly] is constipated, this one [toward Natasha] has gas, <laughter> and here I sit--Dirk Diggler! <laughter>

[In yet another *Boogie Nights* reference, all three mimic karate chops and kicks from their chairs.]

John: Oh, it's glamorous, this business!

\*\*\*\*\*

Jo Fox's videotape of KC Leap '98 is still available by writing Janey Graves, P.O. Box 134, Osawatomie, KS 66064. \$10 for US orders, \$11 to Canada, and \$12 overseas. (US \$, NTSC format only)