

The Observer

From the Files of Project Quantum Leap



The Return of Future Boy!

Issue #25

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CONTENTS

In Memoriam: Tracy Ann Murray..... 2
Letter from Scott Summer 2001 4
PQL Interview with Scott by Donna Dickenson 4
Don Bellisario: Riding High by Sharon Major..... 6
Reunion 101: Dean and Harriet..... 7
Spotlight on Melora Hardin by Sharon Major..... 8
Interview with Melora by Sharon Major..... 11
Ziggy Awards Ceremony, 2001 Orlando Leap..... 13
The Music of *Quantum Leap*, Part Four:
From PKE to MIA by Karen Funk Blocher..... 17
Q&A: Dan Roebuck and Rich Whiteside, 2001
Orlando Leap..... 22
Catching Up with Rich..... 32
A Scott-ish Adventure in New York City
 by Barbara Pilnick and Helene Kaplan..... 33
String Theory Redux by Jim Rondeau 39
Other Voices..... Inside Back Cover

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NEWS AND NOTES

Brad Silverman, who appeared in three *QL* episodes, "Jimmy," "Deliver Us from Evil," and "Mirror Image," is featured in the new motion picture, *I Am Sam*, which opened across the country at the beginning of January. Promos, which include Brad, have been airing frequently in primetime. Sean Penn stars as a mentally handicapped father fighting to retain custody of his young daughter, played by Dakota Fanning, and Michelle Pfeiffer is the lawyer pleading his case. The film is a tenderhearted tale which is still pleasing audiences; after 10 weeks the film is still in the Top 20. Go see the film if you have a chance. In addition to seeing what Brad has been up to, it's well worth the price of admission.

2001 Orlando Leap

2001 Orlando Leap, held June 22-24 in Orlando, Florida was a rousing success. Two years in planning, Jo Fox probably wondered if anyone would come to Florida during the summer to celebrate a television show that had been a hit ten years before. But not only did 74 people come, some from as far away as Great Britain, 5 guest stars appeared as well! Natasha Pavlovich, John D'Aquino, Dan Roebuck, Rich Whiteside and Deborah Pratt all accepted invitations and arranged their schedules to attend the event.

Saturday's crowded agenda featured a jam-packed Charity Auction in the morning; an afternoon filled with various Q&A sessions, a screening of Deborah's short film, *Girlfriends*, and an encore presentation of Scott's *Prowler*; and in the evening the formal banquet and Ziggy Award Ceremony. (See Ziggy Awards, p. 13.) Following the awards, Natasha had a very special surprise. She had taped a telephone interview with Scott only days before and brought it as a gift for the Leapers. (Audiotape copies of the interview are still available, see details on p. 3.)

Prior to the convention, Jo asked Scott to autograph a large assortment of auction items, and was thrilled that he not only signed every item, but that each had a unique inscription as well. A total of over 100 auction items, which included seats at the guest star's tables for the Ziggy's, raised just over \$6,700 for Beta Center, a support-oriented organization in Orlando geared to the problems of teen pregnancy, which provides therapeutic, academic and counseling services.

"Sometimes Life Requires Leaps" wrote Jo for Orlando Leap. Sometimes it also requires a "leap of faith" that people will come. Thanks so much to Jo, her husband Richard, her daughter Karen, and all of the volunteers for their hard work and determination, and for giving us a very memorable weekend. Please know full well, we would certainly come again.

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In Memoriam:
Tracy Ann Murray
 August 12, 1962-July 9, 2001
 by Karen Funk Blocher

I first met Tracy Ann Murray on March 11th, 1989, at the second-ever meeting of United Whovians of Tucson. I last spoke to her, by phone, on July 9th, 2001, the day of Tracy's death. On both days, the conversation included *Quantum Leap*. Tracy was a fan in the best sense of the word. She wasn't obsessive; she wasn't a stalker or an extreme trivia-monger, and she didn't go around in full costume to conventions, although she did own a *Doctor Who* scarf which she wore on appropriate occasions. She knew there was more to life than fandom, but that life was often better and richer with fandom than without it.



Teresa (left) and Tracy in 1989
 Photo by Sherlock

Her fan interests were wide-ranging. She enjoyed *Doctor Who* and *Dark Shadows*, The Beatles and the University of Arizona Wildcats, Sherlock Holmes and old movies, Disneyland and *Darkwing Duck*, *Star Trek* and *General Hospital*, Donald Duck and Daffy Duck. Aided and abetted by Teresa Murray, her twin, she founded or co-founded clubs and/or newsletters for *Star Trek*, The Monkees, *Doctor Who*, the SciFi Channel (Tucson Chapter) and *Quantum*

Leap. That was this club, Project Quantum Leap. Once she and Teresa even put on a Monkees convention in Tucson, AZ, and went broke doing it. Tracy's history of founding and running fan clubs was such that when Tracy, Teresa and I founded PQL, along with our friend Dimitra Catsaros, I assumed that Tracy would be the club president. Tracy and Teresa insisted on sticking me with the job instead, although I held out for the title Project Chairman.

For the first three or four years of Project Quantum Leap, Tracy, Teresa, Dimitra and I were the Four Musketeers, driving to California a few times a year to attend conventions, interview actors and writers and producers, and check the Hollywood memorabilia shops for scripts and stills. Tracy was the one who usually got stuck at cons running the PQL or United Whovians of Tucson table, selling fanzines and buttons and stickers. When she did get away from the table, though, she was right there with Teresa and myself at the interviews, taking pictures and posing the occasional question.



*Left to right: Karen Blocher, Tracy Murray,
 Teresa Murray, Scott Bakula, Dimitra Catsaros.*

Tracy was also a talented writer of fan fiction, which she often illustrated herself. Her stories were entertaining and funny, well-plotted, and true to the characters. Many of them were *Doctor Who*-oriented, but not all of them. Her *Quantum Leap-Alien Nation* crossover story appeared in Lorraine Anderson's fanzine *More Misadventures*. Tracy and Teresa lived together, in one place or another, for most of Tracy's life. In the twelve years I knew her, she and Teresa were pretty much inseparable, becoming interested in fandoms together, going off on adventures together, and moving on to new interests together as they grew bored with one fandom and another caught their attention. Although they were identical twins, they didn't actually look all that much like each other, most of the time. They often sported different hairstyles, and Tracy wore glasses, a relic of her difficult birth. Tracy was a bit more volatile and impulsive than her twin, while Teresa was a bit more studious, more interested in adding to her encyclopedic knowledge of tv and film history.

I have to say that I kind of lost track of Tracy in the mid-to-late 1990s, after she and Teresa dropped out of the *Doctor Who* club, got heavily into *General Hospital*, and eventually moved to San Francisco. In early December 2000, I got an e-mail telling me that Tracy was in the hospital with an enlarged ventricle and shortness of breath. These turned out to be caused by a somewhat rare disease called systemic scleroderma, a disease that robs elasticity from soft tissue, including the heart and lungs, until the organs don't function any longer. In later e-mails and instant messages, Tracy admitted to the disease and to various hospital visits, but never once told me that the disease was invariably fatal.

In June 2001, the twins' mother, Yvonne, was looking to make travel arrangements to bring her daughters home to Tucson. By then, Teresa had given up her job to care for Tracy full-time, and Yvonne didn't want Teresa to have to continue to bear this burden alone. After that, Tracy's condition began to deteriorate rapidly, and she

never made it home. On July 9th, 2001, I got a call from a friend warning me that Tracy was expected to live only a couple of more days, because her heart was failing. Once I was able to stop crying long enough to make myself do it, I called the hospital, and spoke to Tracy herself. Although it was hard to hear her, she was completely lucid and seemingly peaceful, resigned to her fate. "It's all right," she told me, more than once. Her main concern was for Teresa, not herself. She talked about Scott Bakula, and how pleased she was that he'd gotten the lead role in *Enterprise*. She agreed that we'd done a lot of neat stuff together over the years. We gave each other our love, and she said she was sorry she wouldn't see me again. If she had any other regrets, she didn't express them; but I expect that a major one was that she would not live to see the *Enterprise* premiere. Tracy died that night.

Teresa finally moved back to Tucson over the summer, and a memorial was held here for Tracy. It was well attended and well presented. That evening, several of us ended up at Teresa's mother's apartment, playing Trivial Pursuit with Teresa until 3 AM. I haven't seen Teresa since, although we've talked on a phone a few times. In November, she moved to New York to live with friends—and, I suspect, to get away from a city where practically every street corner carries with it a memory of Tracy.

Natasha's Interview with Scott

An audiocassette of the 15-minute telephone interview that Natasha brought with her to 2001 Orlando Leap is available through PQL for \$10 in US funds. Any proceeds above cost of tape, postage and shipping will go to The McCreedy Trust, one of the organizations to which Scott and Chelsea have been lending their support. Contact Billie Mason, 17427 SE Colina Vista, Milwaukie, OR, 97267 if you would like a copy.

WELCOME ABOARD

A Letter from Scott

Shortly after completing the pilot episode of *Enterprise*, Scott faxed a letter to us, welcoming us aboard. Although the letter has been posted for quite a while on the www.projectquantumleap.com website, it bears repeating for our readers without an Internet connection.

Date: Summer 2001
 To: Leapers Everywhere
 From: S.B.
 Subject: A Slight Change of Plans

For eight years I've had it on my résumé, right there under "Specialties," right after ping pong...ready and able to Leap...but alas, no takers. I had virtually given up hope when out of the blue, two old friends (McCluggage and Hart, remember them!!) made me an offer I suppose I could have refused, but hey, when you get right down to it, I mean scientifically speaking, how much difference is there between "leaping" and "transporting" (assuming we get it working right...). Feeling this was probably the closest I would get to fulfilling the void left by "Q.L.," I met with Mr. Berman and Mr. Braga, and finding them to be accessible, dedicated, easy-going gentlemen; finding the character, J.A., to be challenging, emotional, loyal, and brash; and finding the pilot script to be delightful, intricate, rich, spooky, and full of promise, I thought: "Well, what the heck, might as well take the..." Of course, you know the rest!

So here I am...on the bridge...waiting!

Where are all of you..?

Will you get on board and make the journey with me? I hope so! All you need to know is that the year is 2151 and you'll be flying with the first Captain on the first Starship and I promise to take good care of you!

See you out there!

S.B.

P.S. For a quick history lesson, rent "First Contact."

INTERVIEW WITH SCOTT

By Donna Dickenson for the PQL website
 March 2002

We submitted these questions to Scott a few days before his New York appearances, the day before the news of Dean's role on *Enterprise* was given to us -- which is why you won't see that question asked. You will find very interesting and thoughtful answers about *QL*, Captain Archer, and the Trek experience.

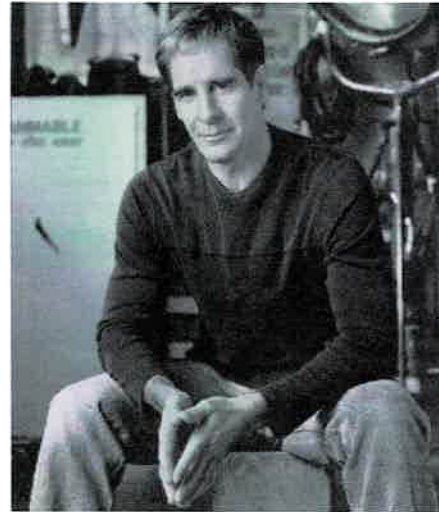


Photo by Blake Little for Parade

PQL: You've officially been the Captain on-screen for six months (at the time of submission of this question). Please tell us about the experience so far. What kind of fan feedback have you experienced? Has life outside of the studio changed for you at all?

SB: The first year has pretty much flown by. It's the first time I've done an ensemble drama and it's been so much easier schedule-wise than *Quantum Leap*. Fan feedback has been tremendous; everyone is very supportive of not just me, but the whole show.

Life outside the studio hasn't changed too much except that my notoriety is way up; but fans continue to treat my family and me with a lot of respect, which I appreciate very much. My only real fan experience was in New York at the book signing where many fans waited for hours in the cold, but despite the conditions, all seemed genuinely excited about seeing me and about the show.

PQL: I really like Captain Archer. He's just as you described him - a true classic hero. Archer has his flaws, but his actions show that his heart is in the right place. On our site, the episode reviews are following Archer through what we call Starship Captain 101 - learning as he goes along. What do you think of Archer so far? Are we going to see more of his backstory this year?

SB: I like where Archer is going, and because we were guaranteed at least two years of the show, they have been able to play out all our characters slowly - a luxury you usually don't get on network television. I think the writers have kept Archer interesting, somewhat mysterious, and emotional which again allows us to go in a lot of different directions. I don't imagine there will be much more of Archer's backstory revealed this year, but I'm not positive. I think it is a good thing that at this point we don't know everything from A to Z about him.

PQL: There is an episode coming up that (the website) *Trek Today* describes as being the first episode to comment on post-September 11th events: mainly that Archer learns not to judge all Suliban by the actions of a few. How do you feel *Enterprise* has been, and will be, affected by the events of September 11th?

SB: In the upcoming episode where Archer and Mayweather find themselves in what is, in effect, a space version of an internment camp surrounded by Suliban, they are forced to confront their prejudicial feelings. Obviously this mirrors some of the experiences we've been reading about with regards to encountering Arab-Americans since September 11th. Certainly the events of September 11th have and will continue to affect the writers and producers of *Enterprise*, and any opportunity to expand upon our emotional and spiritual landscape is time well spent. As a side note, everyone should be looking for that episode in particular because it marks the on-screen reunion of Mr. Stockwell and myself.

PQL: On a lighter note, the Archer action figure will be in the toy stores soon. How does it feel to

have your own "Mini-Me" sitting on the shelf at Toys R Us?

SB: Having your own action figure is a bizarre and yet on some level, I suppose a flattering occurrence. Certainly not something I put on my list of things to achieve when I started out in this business. It gets most odd when you're in the stores and you see yourself looking back at yourself from a magazine or *TV Guide* issue, or in this case, a boxed-up action figure waiting to get out. And it's not as if it looks exactly like me, but they've done a pretty incredible job of generating my likeness and the rest of the cast's. I think people will be pleased with the results.

PQL: Any comment for us on the recent *TV Guide* online article concerning Universal's rumored interest in doing a *QL* TV movie?

SB: I'm aware of the recent interest circulating about a *Quantum Leap* TV movie. While that would be good news in terms of working with Dean again, my first preference and ideal scenario would be to find a way to make *QL: The Feature*. I'm not sure what the chances might be of that happening, and obviously we're not getting any younger, but I still hold out hope. I think that would be the best way to top (off) the series and make it really special with Don and Dean.

PQL: Anything you can share with us about projects coming out of BPI?

SB: We don't have any projects coming out of BPI that I can discuss at this point, but we're working on several. As soon as anything gets firmed up, we'll let you know.



Ed. note: Check out our website at www.projectquantumleap.com for updates and pictures. While there please take a few minutes to contact us and let us know how we're doing and what you would like to see on the website and in *The Observer*. We would be very grateful for the input.—SAM.

DON BELLISARIO RIDING HIGH By Sharon Major

Don Bellisario is at the top of his game right now with, not one, but two hit series in production for CBS. *TV Guide* recently recognized this as well by honoring him as one of TV's Producer MVPs (Most Valuable Player) for 2002— (and David E. Kelley's name is nowhere in sight!)



photo by Cliff Lipson, ©CBS

Not only has *JAG*'s appeal soared this season, it has reached the 150-episode mark. Network television's only military-themed show is now 12th in the Nielsen's, up from 28th last season. Viewers and critics alike seem to find the series' story and message more appealing nowadays. "(Don) believes the ratings jump has more to do with the competition than with the nation's patriotic high. Certainly, he says, the show's basic mission hasn't changed since the shattering events of last fall. 'We didn't discover our patriotism on 9-11,' he said. 'We've always been a show that's pro-military but not jingoistic.'" ¹

First Monday, Don's new series about the Supreme Court, has also been doing well for a newcomer in the (dreaded) Friday 9 pm timeslot. A large ensemble cast of regulars—nine justices and a bevy of law clerks—is supported by several recurring and new characters each week. Joe Mantegna is Justice Novelli, the "new kid on the Court." Veteran actor James Garner is, as always, affable and down-to-earth in his portrayal of Chief Justice Brankin, and Charles Durning is curmudgeonly Justice Henry Hoskins. With so many main characters to introduce to viewers, the task seems daunting. Yet as the episodes unfold each Justice's unique personality and legal stance is revealed, and the parade has not been hard to follow.

Dean Stockwell's appearance in the fifth episode, "Family Affairs," came as a pleasant surprise. Dean plays Senator

Edward Sheffield, a scheming, wheeler-dealer kind of politician. Flashbacks show Sheffield trying to discredit Novelli at the confirmation hearing, and in the storyline for this episode, plotting to smear Novelli's name, obviously striving to have Novelli removed from the high court bench by any means possible.



*Dean as Senator Edward Sheffield
Screen capture by Billie Mason*

With Sheffield's icy comment at the end of the episode, "That's the end of Round One," it seemed likely that the senator would still be in the picture. A very brief appearance in "Right to Die" two episodes later confirmed that suspicion, and in the up-coming episode "Showdown," perhaps Sheffield's sinister intentions will be exposed.

While we might hope that Dean's role would become a recurring character, only time will tell. Leapers however will see familiar names and faces throughout the series. Liz Torres ("Song for the Soul") has a recurring role as Janet Crowley, Supreme Court Librarian. Guest star appearances so far have included Scott Lawrence ("Shock Theater") as a Death Row Guard, and Troian Bellisario ("Another Mother") as a friend of Justice Novelli's teenage daughter. Charles Floyd Johnson is acting as Co-executive Producer here as well as on *JAG*, and of course, Harriet Margulies is serving as Don's assistant no matter which hat he's wearing.

When we asked Harriet if Dean's role might be recurring, she was happy to share with us a letter that she originally posted to her *JAG*-nik message board. (See next page.)

¹ Lynn Elber, "CBS's *JAG* reaches 150th episode," *The Associated Press*

REUNION 101

Posted February 13, 2002

By Harriet Margulies

Good morning,

Yesterday was one of those magical days I'd like to share. I had missed Dean Stockwell's last visit to *First Monday* in the part of Senator Edward Sheffield, so I was on the alert when the call sheet noted he'd be filming yesterday at Pinot's, the upscale restaurant at the corner of Sunset and Gower.

I waited patiently in the wings until director Alan Levi (another old friend) called "cut." As the crew prepared to set up for the next shot, I walked into the restaurant and greeted Dean, who yelled "Harriet!" in surprise. The crew stopped for a startled moment as we embraced warmly.

The years, nine to be exact, melted away as we each decided we hadn't changed a bit. (Nothing renews one's youth as being looked at through the eyes of a friend, no matter how many years have passed.) It was March of 1993, the day *Quantum Leap* finally wrapped after five years. It was also the day before Dean's birthday, and we had our usual celebration at the set. (I was in charge of ordering the decorated cakes for similar occasions.)

Scott said "no strangers, just my crew" for that last day. Dean was in his white Admiral's uniform called for by the scene, and the cake was set upon the long low table in the Imaging Chamber, glowing until Dean blew the candles out. He looked towards all of us and asked rhetorically, "Know what I wished for? Just one more year." Tears flowed rather freely, especially as Dean opened his present: a watch he had admired that we all chipped in to buy for him.

After Dean wrapped for the day (at Pinot's), I escorted him to our offices and began the tour of the 4th floor (anyone who's visited knows what

that's like), but somehow everyone knew he was here and came by to introduce themselves. The episode is called "Showdown" and teleplay authors Linnie Greene & Richard Levine especially enjoyed Dean's appreciative words regarding the script. (Lyn was so appealing as she recounted Dean's memorable movie roles that had impressed her through the years.)

Almost on cue DPB arrived and the years melted away once more as we leaped back into the Nineties. It was *déjà vu* all over again, as the expression goes.

I was especially glad to have provided a pleasant experience for a dear old friend, who had just suffered the loss of his brother, Guy. It reminded me of how important work and friends were in helping me to cope with my Mother's passing many years ago.

By coincidence, I'm having lunch with the L.A. Leapers Sunday, and we'll have a lot to talk about. Especially Dean's upcoming guest stint on *Enterprise*, with Scott. Al and Sam together again.

Yesterday was another reminder of the wonderful legacy one man, Don Bellisario, was able to bequeath not only to fans but also to the men and women who have worked for him through the years.

Best,

Harriet

SPECIAL FEATURE
SPOTLIGHT ON MELORA HARDIN

By Sharon Major
Screen Captures by Billie Mason

Melora Hardin is best known to Leapers as grown-up Abigail Fuller in "Trilogy II and III." After the end of the fifth season of *Quantum Leap*, PQL asked members to cast their votes for their favorites of the season. It came as no surprise that "Trilogy" won as the season's Best Episode, Deborah Pratt chosen Best Writer, and Melora Hardin as Best Guest Actress.

While fans may have chosen Melora because of her role as Sam's beloved Abigail, she does indeed earn our respect for the depth she brought to the role. At first a young, starry-eyed innocent in love with Will Kinman, Abigail has a sweetness that easily explains Sam's overpowering infatuation, and made us suspect that Sam's passion may have even exceeded the real Will Kinman's feelings for her.



In "Trilogy III," Abigail is now 12 years older and displays a stoic maturity beyond her years. Considering the disturbing and tragic losses she endured in her childhood, raising a child (Sam's daughter) on her own, and finally her incarceration, Melora's Abigail remains tender, without bitterness. Sam's "loss" of the years without her is made even more poignant. But this was only one of many complex roles that Melora has portrayed during her professional career, which began when she was eight.

Melora herself will say that she was "born to perform." Born on June 29, 1967 in Houston, Texas, she was raised in Los Angeles, California. Her father is

esteemed character actor Jerry Hardin ("Roberto!") and her mother, Diane Hardin, is a well-known manager and acting teacher (including Kimberly Cullum, "Trilogy I"). No matter how significantly genetics and ties to show business can influence a career, there is no doubt that Melora is achieving her goals through hard work, determination and a passion for her work.

Music and dancing were perhaps Melora's first loves. Starting dance lessons at the age of five, her intention was to become a serious ballerina. Lessons three days a week increased to everyday when she was nine, and at thirteen she earned a scholarship to the Joffrey Ballet School. Melora says, "I think I realized that to be the kind of ballerina I wanted to be, I would have had to give up everything else I was interested in, because dancing is such an all-consuming thing."

Along with the ballet lessons and her regular studies, Melora was also beginning her acting career, which she describes as being her "hobby" at the time. Credited as having a regular role in two short-lived television series, *The Cliffwood Avenue Kids* and *Thunder*, at the age of ten, Melora as a teen, went on to appear in episodes of *The Love Boat* and *Little House on the Prairie*, plus supporting roles in several short-lived series from 1980 to 1985. (See *String Theory Redux*, p. 39.) Her role in *The Family Tree* earned a Young Artist Award nomination in 1984, and in 1985 Melora won a Young Artist Award for her work in *Two Marriages*.

Melora's first feature film role came when she was 12, in Disney's *The North Avenue Irregulars*. Dean Stockwell's fans may recall seeing her in the 1985 film *Papa Was a Preacher*, a role which earned her another Young Artist Award nomination and her first on-screen singing part. "I grew up with a very close family. My parents...had a lot of knowledge and understanding to pass on. Very supportive, very loving. I had a great childhood and feel very blessed...My parents were good at keeping it sort of unimportant to me for a long time...It remained just a thing I enjoyed doing, and...if anybody is going to do it—it has to be for the joy."

Following high school, Melora enrolled at Sarah Lawrence College, a small private college in Bronxville, New York, where she “studied French, writing, music and all sorts of things, and realized that acting was really the thing that (she) wanted to do.” Supporting roles in *Soul Man* and *Iron Eagle* kept her in touch with her West Coast contacts. At the age of 21, Melora landed her first leading role in a primetime television series. It was 1988, the height of the “Dirty Dancing” craze, and CBS decided to capitalize on it by bringing the essence of the characters from the movie to a weekly television series. With Melora’s dance background, she was a natural to star as “Baby,” the talent coordinator and love interest to Patrick Cassidy’s Johnny, the dance instructor.



Melora and Patrick star in the television series, Dirty Dancing

The television series lasted from October 1988 to only January 1989, but Hollywood took note that a sweet, sexy **and** grown-up Melora was back. Speaking about making the transition from child to adult roles, Melora says, “For me it wasn’t hard at all. I’ve been lucky. I’ve had a very consistent career. I think that transition has a lot to do with how in touch you are, for women, with your sexuality, and for men, with their masculinity...For me it was just a natural thing. I was comfortable with that part of myself. The child (actresses with whom I worked) who weren’t comfortable with becoming women had a harder time of it.”

Roles in *Lambda* and *The Rocketeer* soon followed. In the latter, Melora had an unforgettable cameo coming out of a clamshell at the South Seas Club. Singing *Begin the Beguine* and *When Your Lover Has Gone*, her singing talents were once again brought to the big screen, and full-length recorded versions can be heard on the film’s soundtrack.



A saucy songstress in Disney’s The Rocketeer

But music has always been a part of Melora’s life, and not just because of dance. Melora’s mother, Diane recalls that at the age of two Melora was strumming her brother’s guitar and composing a song called “Coughing Genie,” the beginning of a lifetime of writing songs. While in college Melora began recording in New York City with musician friends, and by the mid-90’s her singer/songwriter talents resulted in an independent CD entitled, *Meloradrama*. Melora admits it is “an angst-ridden, folky-pop record” in which she was trying to figure out who she wanted to be, and feels it no longer reflects her outlook and personality.

Her new CD *Purr*, available through her website, is a true reflection of her grown-up perspective. The music style and songs are romantic and sensual, and hers alone. Melora states that, “music is a very visceral, instantly gratifying, sensual experience” for her, and writing her own songs gives her complete control. “There is something incredibly satisfying about being your own boss, doing it your own way, with your own vision. Acting is a totally different kind of satisfaction in that it is an interpretive art: I’m taking somebody else’s ideas and words and interpreting them, trying to find a surprising reality that supports the plot and creates a character that is appealing.” Music and acting are “my two greatest passions as far career goes.” Details about *Purr*, including samples of many

selections, are available at Melora's website, www.melora.com



From the Purr CD photo shoot

Melora returned to Hollywood full-time following *The Rocketeer*, and concentrated on merging acting, dancing and singing whenever possible. An episode of *Mann & Machine* called "Torch Song" featured her vocal talents once again. Then she was off to Australia for five months to film *Reckless Kelly*. Melora reveals that coming back to the States and getting the *Quantum Leap* role meant a lot to her. "I was at a really low point...and was really in need of some healing. I never thought guest starring on that show would be the healing I required. But what a lovely set to work on and what a lovely person Scott Bakula is. He really is warm and professional and down-to-earth. It was much more than just a job. It was a great experience. I also became good friends with one of the producers on that show, Deborah Pratt, another gem of a person. I would work with either of them anytime anywhere."

And work with Deborah again she did. In 1996 Deborah made her directorial debut with a short film she wrote and produced in conjunction with the American Film Institute. Deborah referred to the production company as "Calling In All Favors" and when she called Melora, Melora came. *Girlfriends* was recently shown at Orlando Leap, and Leapers recognized many a familiar name and face associated with the film.



In Girlfriends Melora once again portrays a mom, and again employs a Southern accent

Following *Quantum Leap*, Melora's roles on episodic television encompassed many of the popular sitcoms and dramas. In the fall of 1993, just after *Quantum Leap*'s cancellation, Melora appeared in an episode of *Moon Over Miami*. I can't recall the storyline of the show, but I do recall thinking that Sam had leaped into the main character to be with Abigail again. (Okay, so I was still feeling a bit forlorn.) From then on, Melora went on to make guest appearances in *Renegade*, *Matlock*, *Lois & Clark*, *Friends*, *Touched by an Angel*, *Caroline in the City*, *Pretender*, and many more. References* place both Melora and her father, Jerry Hardin, among the recurring cast members for a mid-season legal drama set in Louisiana, called *Orleans*, although it's likely they never appeared on-screen together.

In 1997, Melora moved into "A-list movie" terrain with her role in Clint Eastwood's *Absolute Power*, starring Gene Hackman. "I really felt seen by Clint Eastwood...He saw something that I always felt I had. He respected me." A Disney television movie, *Tower of Terror*, followed in 1998 and offered another singing/acting opportunity.

In 1999 Melora worked on a couple of independent ventures, both romantic comedies with a twist. *Seven Girlfriends* with Tim Daly, recently aired on HBO, after having made the film festival circuit. With quite a large cast, including Olivia d'Abo, Jami Gertz and Elizabeth Peña, Melora explains that *Seven Girlfriends* "is about a guy who can't make love work, so he goes back to each of his ex-girlfriends to see what he did wrong, and I'm the one he ends up with—the seventh girlfriend! It's sweet...(and) very romantic." The film also features Melora singing a delightful version of "Anywhere the Wind Blows," and has Tim Daly

joining in on the refrain. The other independent movie made about the same time has yet to find a distributor. *Certain Guys* stars Melora as an upper-class Southern Belle (an accent again, I'm sure) engaged to an upper-class Southern guy (played by Tom McCarthy), who is having second thoughts about marriage and seeks out his five buddies for support. Also appearing in the film are Jerry Hardin (Melora's dad) and Dietrich Bader ("Rebel Without a Clue").

Probably the best role offering a showcase for Melora's talents has been USA Network's *Cover Me: Based on the True Life of an FBI Family*, which began in March 2000 and ran for two seasons. Melora was happy to once again portray a mom, this time to two teenage daughters and a pre-teen son, but she wasn't just a regular mom. Barbara Arno is helping her husband Danny, played by Peter Dobson, go undercover for the FBI. "I'm playing older than I actually am because they needed to cast us young (to) do all these flashbacks... When you play a mother on a show, people start treating you with incredible adult respect... Those mothers out there who think they aren't respected should know that 99% of the people treated me with a great deal of respect and I think it had to do with me being the matriarch of the family."



Starring in Cover Me as Barbara Arno

The role allowed Melora to assume many disguises and personae during the course of the series, from a baseball mom to an exotic dancer, and everything in between. Melora says one of her favorite episodes from the first season was "The Fever Flip." "I loved playing

Carla Leone. It was basically a totally different person, a flashback to before Danny and Barbara had children...they sort of went a little too far undercover, and that was really, really fun to play." Melora had the opportunity to appear on-screen with real-life hubby, actor/writer Gildart Jackson, in "Borderline Normal" during the second season.

Cover Me is sassy and well-written, a blend of action, suspense and humor. But as Shaun Cassidy, the Executive Producer points out, "We're less interested in doing the crime of the week. We're interested in the family dynamic." Melora agrees that it is primarily about the characters dealing with the undercurrent of danger and interacting with each other. "The husband and wife have a lot of passion for each other, and I like to see that on TV." Although as the title states, it is the **true** story of an FBI family, Melora readily admits, "We're not portraying the people; we're using some of the circumstances."

In March 2001, Melora made her most recent appearance in the *Once and Again* episode called "Moving On"—again playing a mother/step-mom. With all of this on-screen practice, it's no wonder that Melora is taking a brief hiatus to focus on her husband Gil, with whom she is "madly in love," and their new baby daughter Rory, born in September.

Melora's future plans include singing engagements in Los Angeles and New York City to promote her CD *Purr*. All of her fans are invited to stop by to hear her and introduce themselves. Exact times and locations will be announced on www.melora.com, but in the meantime, Melora has graciously consented to personally autograph her *Purr* CD for any Leapers who mention this article when they place an order.

AN INTERVIEW WITH MELORA

e-mail: October 29, 2001

Dear Sharon,

I'm sorry it's taken me so long to get back to you about these questions. I've been in baby bliss with my new daughter. She's beautiful!

PQL: Your role as Abigail Fuller on *Quantum Leap* was quite substantial. Do you recall if you had auditioned for *QL* prior to getting this role? Do you have any specific stories to relate about your audition and/or your role in the two-part episode?

MELORA: I don't remember auditioning before for *QL*, however I'm sure that I did. I do remember the

audition for Abigail because I really liked that she was this naive, sweet character with a dark side, a sad side. There was mystery there. I very much like characters with mystery that are not always what they seem. I also remember Deborah Pratt from the audition. She was very eloquent, and I'm always impressed by strong women who are in this business.

PQL: Your father appeared in the episode "Roberto!" during the previous season of *QL*. Did you compare notes about the series before, during or afterward?

MELORA: My father and I never really discussed *QL* except to say how nice Scott was to work with. We both admired his professionalism and commented on how the tone that he set echoed throughout the cast and crew.



PQL: One of the favorite questions posed at conventions of guest stars is: Did anything unusual or funny happen on the set with Scott and/or Dean? (I personally am a bit embarrassed to ask this, but I know our female readers will find me remiss if I fail to ask about kissing Scott.) Any tales to tell, especially about that very passionate "Leap-in" scene?

MELORA: The funniest thing I can remember is that the first scene we shot was that bed scene where I was only wearing moleskin taped to my breasts and nude colored underwear and Scott was just in nude colored underwear. So it was like, "Hi, nice to meet you Scott, want to go to bed?" Of course it's all pretend, however it was a bit uncomfortable until I saw that Scott was going to be fun and easy to work with. We actually did

a lot of laughing between shots during that scene. And it definitely was an interesting way to get to know someone. I think that really broke the ice and set the tone for us for the rest of the shoot. And, yes, my recollection is that Scott was a fantastic kisser. I remember enjoying myself and that's not always the case when you have to kiss other actors. I think we definitely had some chemistry going there.

PQL: Personally I loved your role as Barbara Arno in *Cover Me*. I do not believe the name of the person who did the voiceovers for the grown-up Chance has ever been revealed. Could it have been Shaun Cassidy?

MELORA: David Faustino from *Married with Children* did the voice of grown-up Chance in *Cover Me*.

PQL: I was absolutely stunned that the series was cancelled; I thought it was well-written and well-received by critics and viewers alike. I gather that not all episodes were ever shown, and I certainly think the show would have done well an overseas market. Can you let us know if it ever re-airs?

MELORA: I will let you know if the series ever goes into syndication.

PQL: I'm hoping you will give some thought to auditioning for a role on Scott's new series, *Enterprise*. Maybe the two of you could even sing a duet together, although I'm not certain how that might be worked into the Star Trek formula<g>. Regardless, it would be a welcome treat to have the both of you together on-screen once again.

MELORA: I'd love to work with Scott again, and singing with him would be fun. He actually came to hear me sing at a club in L.A. when we were working together on *QL*. I was very touched that he came out like that to see me perform. I think he liked me too.

Melora

**The Complete Directory to Prime Time Network and Cable TV Shows, Seventh Edition*, by Tim Brooks and Earle Marsh (1999), imdb.com, and my personal collection were the primary sources for the factual material presented. Personal information and quotes came from melora.com and Melora's Yahoo! Chat from August 2, 2000. My deep appreciation goes to Melora for her time and consideration in honoring my request for an interview.

Publicity photos courtesy of www.melora.com

ZIGGY AWARDS 2001
ONE PERSON CAN MAKE A DIFFERENCE
 Transcribed by Trudy Costagliola
 Guest Star Photos by Jenna Major

Jo Fox conceived the idea for the Ziggy Award while making her earliest plans for Orlando Leap. Those of us who pre-registered were asked to contribute ideas for the categories. As the convention drew closer and guest stars were announced, the banquet and award ceremony became a major dress-up event for attendees. Final categories and choices were listed in each attendee's convention packet, and votes were cast for their fellow Leapers who were the most deserving of recognition. Each of Orlando Leap's guest stars had been asked to present an award to a winner at the banquet. The guest stars however did not know that we were also voting to give an award to each of them. John Koenig served as Master of Ceremonies.

In the "High Rollers" categories, the Ziggy Award winners were:

Nancy Matthews, for the highest amount spent on an auction item.

Verna Schossow, for the most expensive item donated to the auction.

Antonio Zavanaiu, for the highest total amount spent at the auction. (His wife was bidding, but he would get up and pay, so that she could go on bidding. What a dear!)

Ziggy Awards recognizing individual Leapers went to:

Helene Kaplan, for bringing the Best "Show and Tell" Items.

Janey Graves, for Most Congenial Leaper.

Margaret Colchin, for best exemplifying the motto, "One person can make a difference."

For the "motto" award, Deborah Pratt was asked to make the presentation:

Deborah: I want to say briefly that this award has special meaning for me because I think *Quantum Leap* really does exemplify that one person can make a difference. Every day each of us has the opportunity to reach out and touch people's lives and make it a special day (for them). A special event can do so much to change the day, change the moment, change a feeling from bad to good, so (this award goes) to the Best Motto Example, Margaret Colchin. Thank you very much. <applause>

Margaret: Thank you. I do believe one person can make a difference. I think that's why **all** of us like *Quantum Leap*. It's not just me. It's everybody here. I do this job, because all of you are wonderful, wonderful people who believe that one person can make a difference and you try to do that too. I'm just a representative. Thank you. <applause>



Photo by Jo Fox

The next group of awards was presented, as I said above, to the unsuspecting guest stars. In making our choices for the "category," each award became as personal and individual as possible. But more than the "category," each Ziggy Award serves to acknowledge each guest star's unique accomplishments. We are grateful that they have chosen to share their talent with the world.

Karen Fox: It started with a message on a video that convinced me to travel to Los Angeles. I was there only to meet You. L.A is so dangerous, but who was I? You had never met me before. How was I to know we would turn into something more?

The next time I saw you in Kansas City. Someone asked a question I will never forget. You did not give an answer back. You simply chose, "I love you" and began to act. You got down on one knee, took my sweaty hand, and you told me you loved me. Was this part of the plan? Then in Toronto, it happened again. You gave me a massage and fed me grapes with one hand. I now understand what is going on here—I am your prop. This has all become clear.

I have seen you act in plays and on TV, and even a movie that was rated a B. <laughter> But through it all, I am still here by your side, to give you a cheer.

[Fanfare and video clips of John's work from *Wildside*, *Murder She Wrote*, *3rd Rock from the Sun*, *Seinfeld*, *Lois & Clark*, *Xena*, and *Quantum Leap*]

John's Ziggy Award is for being the Best Big Brother, Both On- and Off-camera.



John D'Aquino: Well, thank you very much! [Chuckling] That (video clip tape) was mortifying. <laughter> I'm sure Dan Roebuck enjoyed that, and I will be hearing about those clips for the remainder of my life.

Thanks! "Best Big Brother, Both On- and Off-camera." Thank you all. This is the first award I've ever won in my life, so I'm going to relish it. I'm glad to win it and to share it with you guys. I appreciate it, and it means a lot.

I forgot about half of the things that you put up there—intentionally. It's almost weird. I feel like each one of those shows is a compartment and an inning of my life that is behind me. For the most part, I feel as if I live in the moment, and typically I don't watch old tapes. However the one show I do watch is the episode "Jimmy." I feel honored to be part of a television show that was written so beautifully, and cast and directed so well.

I'm not just saying that because of me. It was the right marriage of people for the parts. As Deborah can verify, it was probably the fifth time I auditioned for *Quantum Leap*. On the Friday before the audition, I lost two big films—one was a Mel Gibson movie, *Flight of the Intruder*, and the other was *Godfather III*, which I lost to Andy Garcia. I was thinking, just give me some place where I can put my energy. On Monday when the audition came up, I thought these guys must have already seen everything I've got. But when I read the script, I felt like I was home. This was a character that was in my body and in my heart. It's amazing how it all came together. It was the best one-hour of work that I have ever been associated with, certainly in Hollywood. The repercussion of the *QL* staff putting together so many wonderful hours is this group tonight. I'm just really proud to be a part of your group, and that's all I want to say. Thank you for recognizing me. I appreciate it. <applause>

Karen: Dan Roebuck was born and raised in Bethlehem, Pennsylvania where he performed at local events at the age of nine. He continued to act, write and direct plays, perform magic at local clubs and eventually did stand-up

comedy, before moving to L.A at the age of twenty-one. In 1986, he landed the role of Cliff Lewis, a legal assistant on *Matlock*, and the rest is history.

Dan loves to collect memorabilia on monsters and Halloween villains. For instance, his favorite Universal monster is "The Creature from the Black Lagoon" and Dan has a full size version, one of the few that were used to promote the movie. Dan is married and has two wonderful children, and we're all very proud of his accomplishments.

[Fanfare and video clips from Dan's roles in *Quantum Leap*, *Quints*, and *A Glimpse of Hell*]

Dan's Ziggy Award is for being Most Unlike His *Quantum Leap* Character.

Dan: This is very thoughtful. Thank you. [Chuckling] We were bemoaning on the way over here tonight, that we can't even win a Ziggy! And now look, we're standing here holding one. Dreams do come true! <laughter>

Who would have known that just going in to do, what I assumed would be a bread-and-butter guest-star job, that seven years later we'd still be celebrating this show? You've heard me tell the story. I was someone who didn't know how cool this show was! My wife-to-be had to tell me to turn it on and watch it. Look what I've learned over the years. I've grown to be a fan of the show myself. Whenever I'm flipping channels and I see that it's on, I watch it. I see some of the actors that I've met at these conventions, and I think about the people that I've met at these things. I think that it's wonderful that such an event could occur year after year, based on a television show. I salute you and your camaraderie, and your interest in getting to know each other—not just *Quantum Leap*—and how each of you do change people's lives. I think that's wonderful.

And if you ever want to do this for *Matlock*, give me a call. <laughter> Thank you.



Jo Fox: With her ability to handle accents, this actor has played a variety of Europeans. She has been Marina

Oswald, an Ivana Trump character, a mail-order bride from Russia, a belly-dancer, a coma patient, a gypsy, a sweatshop immigrant whose baby was stolen, and most recently in real life a bride.

Natasha Pavlovich's life has been as varied as her roles. She immigrated to this country as a child from Yugoslavia. Her inquisitive mind has led her to study life first-hand, and she blames the *Curious George* stories for her desire to explore, travel and try new things. Natasha has tried bungee jumping, sky diving, and swimming with dolphins. But of all of her accomplishments, she is the most proud about getting her pilot's license and flying solo. Natasha describes herself as a little of both "peasant and aristocrat," mixed with a little of "old country and modern American."

[Fanfare and video clips of Natasha's roles in *Mr. and Mrs. Smith*, *Martial Law*, *Viper*, *V.I.P.*, *JAG*, *Silk Stalkings*, and her wedding]

Natasha's Ziggy Award is for Best Acting Role of Natasha Pavlovich Playing Natasha Pavlovich. <applause>

Natasha: [in tears] Thank you. I've worked very hard to be where I'm at now. In the words of the motto that "one person makes a difference," I want to always do something positive. I promise you and everybody else watching the video, that in the future I hope that I will make good choices and that whatever I do will have a positive influence. I'm really honored. This is my first award and I'll always remember it. Thank you. <applause>

Sandy Herbert: This next Ziggy nominee came to *Quantum Leap* as a Technical Advisor for the episode "Vietnam." He is an actor, a published author and a screenwriter. In his biography Rich says he began his career at the age of nine when he started writing science fiction. Later, as a lead guitarist for several bands, he learned that he also loved entertaining.

From personal experience I also know that he is a very warm and caring individual. I first met Rich in July of 1994 at IndyLeap. It was my first Leap. I was new in town and I didn't know anyone there. As did all the other Leapers, Rich welcomed me and made me feel like I was in just the right place. I left feeling as if I had found a new home.

Over the course of the next few years, I watched him do the same thing for many other Leapers. At one Leap in New Jersey, there was a young woman looking for help with her writing career. Her mother urged her to speak to Rich, but she was absolutely mortified. She told her mother, "*I'm not going up there, I can't talk to him.*" Her mother went over and spoke to Rich, and he very kindly came over and sat down next to the young woman. I don't know what he said to her, but I watched her face go

from absolutely terrified to completely thrilled and animated by the end of the conversation.

On a personal note, a few years ago I was having problems with one of my children and I happened to mention it to him. He kindly offered to e-mail my son and see if he could help. I have always appreciated the effort because it was above and beyond the call of duty, and I just wanted to say thank you.

[Fanfare and video clips of Rich's scenes in *Quantum Leap*]

Rich's Ziggy Award is for the Best Collection of *Quantum Leap* Bloopers. <applause>

Rich: I appreciate all the attention you guys have given me over the years, because I'm such a minor player in all the goings-on at *JAG* and in *Quantum Leap*. Most of us aspire to affect more than just the small amount of people that are around us. Whether it was the thirty people in New Jersey, who brought me out into the middle of nowhere to have fun in the middle of a storm, or whether it was the bigger crowds at the first *Quantum Leap* convention, or here where we have a nice-sized group—I have found that same feeling no matter where I've gone.

A couple of months ago, a cousin of mine passed away suddenly. After having had Lupus for about ten years, she went in for an operation from which she did not recover. She affected a lot of lives, but her mother was not aware of just how many lives she had affected until they had the service and people came from all over the town. I wrote this little poem for her because it represents what was in my heart and what I feel comes from this group

*Our lives echo through the waters of our years
Lapping up on more souls
Than our small circle of family and friends*

I just want to thank you for this award and for all your affection and fun over the years. Thank you. <applause>

Jo: It is my honor this evening to present a very special award to a very special guest. Deborah M. Pratt has had a varied and illustrious career since relocating to Hollywood from Chicago. She has been a singer, a songwriter, a movie and television writer, a producer, an actor, a director and a mother. Ms. Pratt is most noted for her co-creative and co-executive contributions on *Quantum Leap*. As head writer on the show, Ms. Pratt wrote twenty-two episodes for the series including "Trilogy," "Shock Theater," "Black and White on Fire," and "The Color of Truth." She produced all ninety-seven episodes.

[Fanfare and video clips from "Song for the Soul," "Sea Bride," "So Help Me God," "Another Mother," "Trilogy," "Shock Theater," and "Black and White on Fire."]

As a television writer Ms. Pratt is the winner of the Lillian Gish Award, the Angel Award, the Golden Block Award and five BEN Awards. As a producer she is a four-time Emmy Award nominee, as well as a Golden Globe nominee. Ms. Pratt holds another distinction, not mentioned in her biography, but known to Leapers around the world. She is the voice of Ziggy, and tonight it is my honor to present Deborah M. Pratt with the first-ever "Voice of Ziggy Award." <applause>



Deborah: This is a surprise because I came to give, not to get. You know I've been very blessed. I look back over that body of work (the video clip tape) and I realize one of the pleasures of being a writer is that you know you wrote something. Sometimes, especially with *Quantum*, I would watch the show and forget I wrote it, because I had such a great team bringing it to fruition and reality. I could not have asked for a better ensemble to support me or performers to bring it to reality. The fun of the show from the very beginning was a treasure. It was a magic time. I want to make that speech, "I'd like to thank my producers: Mom and Dad."

Most of all, because of each and every person in this room—and the people that couldn't be here—there is still a place where *Quantum Leap* lives. (It's) in their hearts and souls and minds. I feel that this show is eternal. What we did lives on and what we gave is (now) a part of reality and life, because you keep it there. More than any other honor, I'm very grateful to be honored by you. This one is really special because *Quantum Leap* is very special to me; it's my soul. I thank you, and [in the voice of Ziggy] Ziggy thanks you. <laughter and applause>

Following the Ziggy Awards, Natasha shared with us a special surprise. She had taped a telephone conversation with Scott only two days before and brought it along so that everyone could listen.

Afterward, Deborah approached the stage.

Deborah: Jo, thank you! I know how hard you worked on this and I guess I was waiting for somebody to get up and say, "Wow, Jo! Thank you!" (So) Jo, thank you! This was a really wonderful event. Well done! Bravo! <applause and standing ovation for Jo>

Karen Fox then stepped up to the podium.

Karen: I was going to save this for Sunday, but since it was brought up, I think I'm going to do it now.

I know we all had a great time here.
For the past two days you deserve a big cheer,
And I think my mother deserves one too
For putting on this convention and making some dreams
come true.

I brought an award with me to give to her tonight.
She did not know this was coming, and I'm sure this is a
great delight.

I would like to present this award to her for all the effort
she has put in.

The convention was a great success, and in life she will
always win.

So for being a great mother, a wife and a friend,
Thank you for all you've done.
This award makes you Number One! <applause>

Jo: No this was **not** expected! I don't know what to say; I've already said it. This is your Con. You have worked just as hard as I have, by being here, by constantly being involved, by caring, by showing that you care, and by making everyone—"newbies" and "old-bies" alike—feel welcome. I thank you from the bottom of my heart for everything. Thank you.



Ed. note: I'd like to thank Jo Fox for giving us permission to transcribe and publish the Ziggy Award ceremony. The official 2001 Orlando Leap video (which includes all of the Ziggy Awards with the video clip segments, and much more) is still available on VHS and DVD. VHS cost is \$15 in the States, \$20 for Canadian orders, and \$25 overseas. DVD cost is \$30 in USA, \$35 to Canada, and \$40 overseas. Postage, shipping and handling is included. Payment should be in US funds, money order or bank check. Requests can be sent to Jo Fox, 1364 Campbell St., Orlando, FL 32806

**The Music of *Quantum Leap*,
Part Four: From PKE to MIA**

by Karen Funk Blocher

Screen captures by Billie Mason

SEASON TWO, Continued

A Portrait for Troian

The only music in this episode is basic scoring by Velton Ray Bunch and/or Mike Post.

Animal Frat

This episode is filled with classic rock songs of the “party hearty” variety, starting with the infamous *Louie Louie* by The Kingsmen during the leap-in and end credits. Originally recorded in 1956 by Richard Berry (who wrote it) and the Pharoahs, the song didn’t really take off until the Kingsmen and Paul Revere and the Raiders released competing versions in 1963. The Kingsmen version peaked at #2 for six weeks at the end of 1963.



That same year, someone started a rumor that the rather unintelligible lyrics in the Kingsmen version were sexually explicit, heard only if the 45 RPM single were played at 33 1/3 RPM. It wasn’t true, but in the battle between adult authority and the then-budding youth culture, the rumor was too good, too much fun, and too unprovable to die easily. Eventually the FBI got involved, conducting a 30-month investigation into the lyrics of *Louie Louie* before concluding that the lyrics weren’t dirty at all, just unintelligible. Even that didn’t kill the rumor. Decades later, Scott Bakula and Arsenio Hall discussed the allegedly dirty lyrics on Arsenio’s show, only to be disappointed when a member of

Arsenio’s staff came up with a copy of the actual lyrics. For a full discussion of this fascinating bit of cultural history, see the relevant entry on the <http://www.snopes2.com> web site. (I highly recommend this site for any and all urban legend questions, musical and otherwise.)

Surf City by Jan and Dean is also heard in “Animal Frat,” with the line “Two girls for every boy” popping up about the same time as the twins in Knut’s bed. The song hit #1 for two weeks in June 1963. The Beach Boys’ Brian Wilson sings backing vocals on the song.

I Can’t Help Myself by The Four Tops is heard during the frat guys’ half-hearted attempt at studying. This Motown classic was #1 on the R&B charts, and reached #1 on the *Billboard* Hot 100 chart for two weeks in May 1965.

La Bamba by Richie Valens is heard during the women’s dorm prank. This was actually the B-side of Valens’ other hit, *Donna*, which peaked at #2 in 1958. *La Bamba* peaked at #22 in January 1959; a couple of weeks before Valens was killed in the same plane crash as Buddy Holly and the Big Bopper.

The surf instrumental *Pipeline* by The Chantays is heard at the luau; it peaked at #4 in April 1963. And finally another raucous party song, *Wild Thing* by The Troggs (#1 for two weeks in July 1966), is heard after Sam disposes of the bomb.

Although not exactly singing, at the end of “Animal Frat,” Sam gets the whole frat and their guests to chant: “PKE is the life for me!”

Another Mother

Songs on this episode’s soundtrack include *Call Me* (Blondie, leap-in and end credits), *Shake It Up* (The Cars, setting up Kevin for a fall at Jackie’s), *Give Me the Night* by George Benson (at Jackie’s with Kevin) and *He’s So Shy* (the Pointer Sisters, during the kiss in the cafeteria). *Call Me* was Blondie’s biggest hit, staying at #1 for six weeks in March/April 1980. *Shake It Up* peaked at #4 in December 1981. *Give Me the Night* peaked at #4 in August 1980, although it did reach #1 for three weeks on the R&B chart. *He’s So Shy* reached #3 also in

August 1980.

The loud, heavy-metal music to which Kevin makes his escape from the house is original to the series. I wonder: who plays the guitar hero stuff here?



In the ever-popular “Dean Sings” category, Al sings *Inchworm* to Teresa.

All-Americans

Sam and Al don’t sing in this episode, but Chuey does, getting in a line-and-a-half of *Heartbreak Hotel* (up to the foreshadowing lyric, “I found a new place to dwell”) just before Ruben shows up and threatens eviction. This soundtrack is full of rock & roll classics, mostly at the party after the first game: *Big Girls Don’t Cry* (The Four Seasons, #1 for five weeks at the end of 1962), *Tequila* (The Champs, #1 for five weeks starting in March 1958), *Let’s Twist Again* (Chubby Checker, a song that peaked at #8 in July 1961), and *Sleep Walk* (Santo and Johnny, #1 for two weeks in August 1959). There’s also Billy Rose’s *The Stripper* during cheerleading practice, and Richie Valens’ *La Bamba* (#22 in January 1959) as Sam “invents” aerobics. *La Bamba* is reprised at the party at the end, and *Tequila* is reprised for the end credits.

I don’t know whether the samba-like music during Ruben’s talk with Celia is original to the show, but I suspect that it is. There’s also sort of a generic school fight song at the beginning of the championship game, which I’m also guessing was written by Mike Post and/or Ray Bunch.

Her Charm

This episode has no songs beyond the background scoring.

Freedom

When Joseph sings and misquotes lyrics from the title song of the Rogers & Hammerstein musical *Oklahoma!*, Sam points out that the song is *Oklahoma!*, not *Nevada!*, the state whose name prompted Joseph’s little musical riff. This is the second song from that musical on which Sam has corrected someone’s rendition of the lyrics. (He previously corrected Al’s mangling of *The Surrey with the Fringe on Top* in “Catch a Falling Star.”) Other than that, there are no original vocal performances except for Joseph’s chanting. In the “Scott Sings” category however, Sam very briefly tries to chant along with Joseph during the fire-making gag.



The first country song in the general store is *Mama Tried* (*The Theme from Killers Three*) by Merle Haggard. *Killers Three* was a 1968 film in which Haggard played a character named Charlie.

Mama Tried is followed by *I’m So Lonesome I Could Cry* by Hank Williams Sr. This is the second Hank Williams song used on *Quantum Leap*. It’s kind of an acquired taste, but the man had a lot of memorable songs, especially considering that he died at the age of 29.

Good Night, Dear Heart

Moonglow and *Theme from Picnic* is Hilla’s signature theme, which Sam plays repeatedly throughout most of the episode. This is a different recording than the one used in the pilot episode. The familiar theme is actually two songs, the old song *Moonglow* (previously recorded by Woody Herman and others) and the *Love Theme from Picnic*. *The Love Theme* appeared in the film first by itself, and then later (in combination with this stylized version of *Moonglow*) in a scene on the dance floor.



The main recording used here is the one from the film *Picnic*, recorded by Morris Stoloff. (Other recording artists of the era covered the combined songs, but the original was the hit version.) There are times during the episode, however, when the song is re-mixed, and I'm not 100% certain that Ray Bunch didn't slip in any re-recordings along the way.

Al says of the *Moonglow/Picnic* theme: "That's a beautiful melody; haunting, beautiful. I used to play that on rainy nights, sitting in front of a roaring fire by the fireplace." For more on this song, see my write-up of the pilot episode in an earlier installment of this series of music articles.

The Love Theme by itself, taken directly from the *Picnic* soundtrack, also turns up during the scene in which Al catches Sam watching the home movies.

Pool Hall Blues

Sam sings *He'll Be There* while accompanying himself on the piano, and Violet joins in and harmonizes. Evidently Sam's skill on the piano, previously seen in "Blind Faith," extends to more than just classical music. According to Deborah Pratt, Mike Post wrote the song.



In the episode's opening scene Violet sings *Stormy Weather*, which is followed by a generic boogie-woogie instrumental, probably by Mike Post and/or Ray Bunch. Later, alone at the piano, Violet (Shari Headley) sings *Blue Feeling*, prompting Sam's effort to come over and cheer her up with *He'll Be There*. *Blue Feeling* is apparently an old Duke Ellington number.

Other songs heard at the club include *Baby I Don't Cry Over You* by Billie Holiday and a song that's either called *Baby Please Don't Dog Me 'Round*, or *Mama Don't Dog Me*, or *Please Don't Dog Me*; I'm not quite sure which. All of the above titles exist on cdnow.com, and may or may not refer to the same basic song. In any case, none of the songs I sampled match this particular recording. Yes, it's true: my knowledge of this stuff tends to falter when we get too far outside the *Billboard* Hot 100, most of which I can look up in my reference books!

Leaping In Without a Net

Appropriately the episode begins with calliope music. The song is not quite that waltzy calliope tune we all associate with circuses and such—not that I know what that might be called! But since it's not quite that song, it is probably original music by Mike Post and/or Ray Bunch. This is followed by generic snake-charming music. Again, almost—but not quite—the same music one might expect to hear. Then we're back to the same calliope melody as before. Later, there's a kind of Hungarian/gypsy-style music played during the Panzini's' act. But again, if it's a pre-existing song, I don't have a clue what it is. I can't begin to identify the music played during the Circus Vargas montage, either. Sorry.



Carmenina's dog act performs to *Cuanto La Gusta*—but not the lyrics or arrangement that Al and Sam use in a later episode. I'm 99% sure that the version here is by the Andrews Sisters with Carmen Miranda. (Carmen Miranda, a Brazilian singer who made it big in the U.S. with this song, is the source of the elaborate fruit-on-the-head outfits used here and in "Miss Deep South.")

Tequila by The Champs turns up on the radio as the Panzini's drive to the Circus.

Maybe Baby

Sam reluctantly joins in with his old acquaintance Buddy Holly singing *Maybe Baby* on the radio. Released under the group name The Crickets, it topped out at #17 (on my birthday!) in March 1958. Sam doesn't remember the words very well.

Al's memory for lyrics is no better, however. He sings *Pop Goes the Weasel* to Christy—and gets most of the words wrong. It's a wonderful moment anyway.

Julie Brown as Bunny sings along to the car radio as it plays *My Boyfriend's Back* by The Angels, changing the lyrics slightly to fit their situation. The song hit #1 for three weeks in August 1963. It's not Julie's best performance (anybody remember *The Homecoming Queen's Got a Gun?*). She asks Sam to join in, but he doesn't. Later she pipes in on *Maybe Baby* with Scott and Buddy. There's also a brief bit of semi-generic rock & roll instrumental toward the beginning of the episode, which I think is basically a vamp on *My Boyfriend's Back*.

Other songs on the soundtrack include *Runaway* by Del Shannon, *Dancing in the Street* by Martha and the Vandellas, *True Love Ways* by Buddy Holly (again!)—all on the car radio—and Billy Rose's *The Stripper* when Bunny does her bit with the balloons. *The Stripper* is reprised on the end credits. *Runaway* was #1 for four weeks in March/April 1961, *Dancing in the Street* peaked at #2 for two weeks in September 1964, and *True Love Ways* wasn't a hit for Buddy Holly at all. However, Peter & Gordon took their version of the song to #14 in May 1965.

Sea Bride

Sam and Catherine do one of the sexist tangos in the history of television—including cable!—dancing to *Hernando's Hideaway*. Sam also does a wonderful little reprise involving a chair, a rose, and a martini glass. *Hernando's Hideaway* first appeared in the 1954 Broadway show *The Pajama Game*, and

has since been recorded by artists as diverse as the Everly Brothers, Ella Fitzgerald, Harry James, Homer & Jethro, Doris Day, as well as many others. It is undoubtedly the most famous tango song of all time, the one song everyone thinks of when they hear the word "tango."



Carlo Monte, the bandleader, sings *I'm Walking Behind You*, a song made famous by Frank Sinatra. This is extremely appropriate to the episode, because it's about a man telling a woman on her wedding day that even though they're no longer together and she's about to marry someone else, he's watching out for her. Sinatra's version appeared on his 1961 Capitol LP *Point of No Return*, but the song itself dates back to 1953 or earlier. It was recorded by Ray Anthony in 1953, and by Eddie Fisher (I don't know when, but it made his *Greatest Hits* album).

During the garbage scene Vinnie taunts Sam with a quote that he ascribes to Dostoevsky, and Sam retorts "Gilbert and Sullivan!" Sam is correct in attributing the quotation, "My object all sublime/I shall achieve in time/To let the punishment fit the crime" to Gilbert & Sullivan. It is from a song called *My Object All Sublime* in *The Mikado*. Since one of Sam's doctorates is in music, as revealed in "A Song for the Soul," Sam's familiarity with this 1884 operetta shouldn't come as a surprise. Even allowing for Swiss-cheesing, we would expect his knowledge to extend beyond rock & roll and twentieth-century show tunes.

Catherine walks down the aisle to the *Bridal March from 'Lohengrin'* (Here Comes the Bride). Although I always think of this as "Here comes the bride/all dressed in white," it's actually from an opera by Richard Wagner.

M.I.A.

Sam whistles and sings a quick snippet of *I Heard it Through the Grapevine*—as the Marvin Gaye version plays on the car radio—in an attempt to avoid answering Beth’s question about how he knows her name. Marvin Gaye’s recording of the song was #1 for seven weeks beginning in November 1968, but it was not the original version. Gladys Knight & the Pips took the song to #2 for three weeks in November 1967.

The stakeout in the park features an original recording, sort of a vamp on *Aquarius* from the 1968 rock-musical *Hair!*, just far enough from that melody that they presumably didn’t have to pay licensing on it. Similarly, there’s another original recording in the bar—when Tequila and Boner are offering tequila to the baby—which sounds like the instrumental portion of Santana’s *Oye Como Va* (#13 in March 1971). Toward the end of the scene I can just barely hear some sort of female vocal with it, so close to inaudible that my husband swears it’s not there at all. There’s an easy-listening instrumental at the outdoor café that I also cannot place, and another generic rock instrumental in the bar when the baby’s mother calls the police station.

The “M.I.A.” episode also includes Otis Redding’s (*Sittin’ on*) *The Dock of the Bay* (from the end of the second meeting at the marina into the taco scene). Recorded just three days before Redding’s death, (*Sittin’ on*) *The Dock of the Bay* reached #1 for four weeks in February/March 1968.

A more memorable musical moment—an instrumental rendition (probably original to the episode) of *This Guy’s in Love with You*—takes place as Al hangs around Beth’s house. The hit version was by trumpet player Herb Alpert, co-founder of A&M Records. Written by Burt Bacharach and Hal David, *This Guy’s in Love with You* (#1 for four weeks, May/June 1968) was an unusual recording in that it featured a vocal by Alpert, whose other hits were instrumentals.

Later in Beth’s bungalow, Sam puts on a record of the Supremes’ ironic (in this context) *Someday We’ll Be Together*, just before he notices the photo of Al. *Someday We’ll Be Together* (#1 for a week in November 1969) was, I’m pretty sure, the last hit for Diana Ross and the Supremes before Ross left the group to go solo.

Okay, here’s the good stuff. Al’s speech to Beth during The Righteous Brothers’ classic *Unchained Melody* has much more emotional impact

than the scene in *Ghost* featuring the same song. Followed by Al dancing with Beth to Ray Charles’ *Georgia on My Mind*, this sequence is the single most moving five-minute period, musically or otherwise, in the entire series.



Although the song *Unchained Melody* dates back to the 1955 film *Unchained* (I rather like the Les Baxter recording from that year), the definitive version is the Righteous Brothers’ one that originally peaked at #4 on the charts in April 1965. The record grew in popularity over the years via airplay on oldies stations, but it didn’t really take off until the release of the film *Ghost* in 1990. That was enough to take the song back up the charts, making it all the way up to #13 in September 1990. The Righteous Brothers released a new recording of the song about that time, which managed to peak at #19 the following month. The 1965 version has been extremely popular on oldies and classic rock stations ever since.

Georgia on My Mind was Ray Charles’ first #1 hit, reaching the top for one week in October 1960. The context, of course, is that it’s a song Al knows that Beth loves, one that will remind her of him—as indeed it does. Coincidentally, Doc Severinson’s instrumental version of *Georgia on My Mind* was the theme song for the tv series *Designing Women*, on which Scott Bakula had a recurring role as Mary Jo’s ex-husband. ❀

Next issue—Season Three, part one

DAN ROEBUCK AND RICH WHITESIDE Q&A

2001 ORLANDO LEAP

Transcribed by Trudy Costagliola

Photos by Jenna Major

Dan: I remember some faces from a few years ago in Indiana.

Rich (to Dan): I've seen you a million times in *Nash Bridges*. I loved your character in that.

Dan: Thank you. I spent a lot of time worrying what they'd do to me next on that show. I got that script and I'd say, "*What's this? Oh, God!*" They shot me; they dropped me in the water outside of San Francisco, which by the way is not pleasant—it's disgusting, it's disgusting; and they made me dress like a woman for an entire episode. <Audience remark> I was ugly? Oh yeah, I know...



Rich: I remember at IndyLeap about three years ago, I mentioned being a technical adviser on "The Leap Home, Part II (Vietnam)" and one of the things I told Don (Bellisario) about the SEALs, especially in the Vietnam era, is that they didn't wear underwear. So he wrote that line into the script and of course at every convention I get asked, "*Is it true that SEALs don't wear underwear?*" "*Yeah, that's true.*"

Somebody once gave me a pair of boxer shorts that had seals—the animal—all over them. Since they always wanted me to demonstrate that SEALs don't wear underwear, I put on some regular underwear, then the seal underwear on top. I came into their room while they were having a little party, and I did a little striptease to show what SEALs wear under their clothes. When I got down (to the underwear) I said, "*They wear SEAL underwear!*" That video has been

circulating for years! Every time I come to these things I'm always asked, "*Did you bring your seal underwear?*" Actually they've been auctioned off—so somebody else has them.

Question: Richard, I want to know what you've been doing the last two or three years?

Rich: I'm not like Dan and the others who are reasonably established in Hollywood. Even at their levels, with all the exposure they're getting, you have to understand how much of a fight it is just to try and get in there. It's intensely political.

I've been trying to break in as a writer because that's what I consider to be my greater strength. Don has kindly cast me in some guest spots as an actor. I'm okay as an actor. I love acting; I've done it most of my life. But I've worked with people who have the true gift, so I've focused on my writing. I've completed three years at UCLA in the Professional Program of Screenwriting, an off-shoot of the Masters Program in Screenwriting, in which all you do is write screenplays.

Last Summer my first feature script was in play, and it was mentioned twice in the *Hollywood Reporter*. First it was up, then it was down, then it was up, and then down, and with all the politics, it eventually went away. But that's the nature of Hollywood. Every week (they'd say), "*We have such and such an actor who is really hot to do this.*" Roger Moore apparently called and wanted to be the Spymaster in this script. Although I had interesting people attached, it really wasn't quite enough power to make it happen.

I have a book out called *The Screenwriting Life*, which is an interview-driven book about the politics and nature of the business. The subtitle is *The Dream, The Job and the Reality*. [ISBN 0-425-16496-9] I've also brought four copies of the *JAG* script I just wrote called "Budding Hero," and I've started a novel. I have my first three pages, if you want to read some of that. I've written for magazines and for LewHunter.com.

Lew Hunter was the head of the Masters Program at UCLA for twenty years, after spending twenty years in

the industry. He had an Emmy-nominated movie-for-television about child pornography, called *Fallen Angel*, and at different times he headed up NBC, CBS and ABC Drama Development. Then he got into teaching and loved it. He retired last year after teaching for 20 years at UCLA, and he now has a website—LewHunter.com. He asked me to write an article, which I called, “Breaking In: Not Without Pain.” {Rich recently added another article to the website, “Goal Setting: Taking Control of Your Screenwriting Life.”}

I’m on the fringes trying to work my way up, whereas these guys are kind of up there and they’re trying to work their way (further) up. You have to be really committed. Not only do you have to have the talent, especially in the acting area, but you also have to have the staying power to fight the politics.

Question for Dan: *How did you like working on Matlock?*

Dan: A dream come true! I was on that for three years, but I’d been on and off *Matlock* since the first season. I played a doctor on the last episode of the first season. A year or two later they tried to put me on the show playing an accountant who would have been a new regular (character), but that didn’t work out.

When I did that first episode, I had just one scene in the show with Andy Griffith. He came up to me at the craft service table the next day and said, “*Danny, we wanna talk later.*” I said “*Alright,*” and then he walked away. The director came over to me and said “*I don’t know what you did yesterday, but Andy wants you to be a regular on the show.*” “*Yeah right! Andy Griffith—me!* [laughs] *Right.*” Lo and behold, two years later he tried to put me on the show, but NBC said no. Then when NBC dropped the show and ABC picked it up, they gave Andy autonomy and he asked for Brynn Thayer and myself to be new cast members.

So as you can imagine, I’m a big fan. Everybody likes *The Andy Griffith Show* right? I don’t mean *Matlock*, I mean **The Show**—the one with Barney and everybody! I would go to work for twelve hours, then I’d go home and turn on *The Andy Griffith Show*, because in North Carolina, where we were shooting, I think they ran it twenty-four hours a day. My wife would say, “*What’s the matter with you? You were just with the guy for fourteen hours!*” I’d say, “*Look how cool he is; he’s so cool!*”

It was a great experience. I had a good time down in North Carolina. I haven’t been back unfortunately. Since we’ve had our children, we travel less when we go on vacation. However both of my brothers live in Wilmington now; they came and visited me and liked it so much, they both moved there.

Question for Dan: *Compare working with well-known stars like in The Fugitive vs. We Were Soldiers.*

Dan: I’m doing a movie called *We Were Soldiers* {release date March 1, based on the 1992 bestseller called, *We Were Soldiers Once...and Young*} about the first American battle in Vietnam. However I didn’t work with Mel Gibson who was the star. I did one scene in the movie and it was with Greg Kinnear, who is a really nice guy. I literally begged to be in this movie. I found out they were making it, but many of the parts were for young actors. I said, “*No, I want a meeting; I want to be in this movie.*” So I went to the meeting with Randy Wallace who wrote *Pearl Harbor* and *Braveheart* and directed *Man in the Iron Mask*. He said, “*You know Dan, there’s really nothing in here,*” and I said, “*I’ll do anything in your movie.*” So they gave me this one scene where I get to push Greg Kinnear around.

The Fugitive was a whole different world for a guy my age sitting across from Harrison Ford. As I was growing up I felt every movie Harrison Ford made was directed right toward me. When I was fourteen and *Star Wars* came out, I thought, “*Look at this, the guy’s making movies for me!*” Then when I was eighteen and *Indiana Jones* came out, I thought, “*Look another one just for me!*” So I was sitting across from (Ford) and I said, “*I don’t know what to say to you,*” and he said, “*I understand.*” <laughter> But he’s a gentleman and a good guy, and it was a great experience all around.

There’s nothing like being in a ninety-million-dollar movie! We were shooting (*Soldiers*) up in Fort Hunter Liggett (in central California), and at the same time I was also making an independent (film). I’d go from my little tiny room to up there, where they were bringing Greg Kinnear’s helicopter to the set. They had a masseuse! “*Do you need a massage, Dan?*”—you know, while you’re waiting. Very strange.

Rich (to Dan): Could you talk a little about the challenge of the political side, and how it’s not about your ability as an actor?

Dan: Actually it's a unique situation: when you're someone that they want, everybody wants you; and when you're someone that they don't, nobody does. I do very well because I'm fortunate that I'm kind of like an "Everyman." I look like your brother, your husband or your Dad. I'm fortunate that I'm not cursed with the good looks that I wanted since I was fifteen—or a great body. <laughter>

It's a weird situation. I would much rather go to Disneyland, and believe me being this close to the Magic Kingdom is very difficult for me; I know it's just beckoning, beckoning me "Dan, [in a Mickey Mouse voice] *Come here, come here.*"

Rich: Of course. They built it for you!

Dan: They built it for me! I know Harrison Ford is somewhere in Montana (leafing through scripts) saying, "Dan loves horror movies, let's see what we can find."



I would rather go to Disneyland than go to a party. I would rather hang out with people who collect toys than people in show business. Most of my dearest, best friends are away from the business. John (D'Aquino) truly would be one of the few actors that I count as a guy who is a close friend that I see as often as I can.

I look at every opportunity. I don't assume people will say, "Get me Dan Roebuck. I need Dan Roebuck." So I take every opportunity and I try to convince them. I always thought the best thing would be to be like Lon Chaney who was the "man of a thousand faces." If you see the work that I do, I generally look different all the time and I seem different. I can wear fake moustaches, plaid suits, padded costumes, rubber chins—whatever the part calls for. I dye my hair; I do whatever.

Although I think it's great that I've done all of those different things, it confuses people. If you're someone who is consistent then they know how to cast you.

Rich: It's easier when they've seen you a number of times with a similar look.

Dan: A great point is Scott doing this next *Star Trek* series (*Enterprise*). They see him as a character in authority. They know he's a great looking guy. They know he can handle the show and be the leader on the show.

Rich: And bring in fans!

Dan: Truly it's a brilliant idea. When they first told me about it, I thought that's what I would have done too, if I were in that position. I think he's smart to have taken the job too, because you guys are meeting a lot more people who like the same thing you like.

I have a good time. They're talking about the actors going on strike now, and I think it's common knowledge that the actor's base salary is \$600 a day. That's the lowest they can pay you. My dad digs ditches, works fifteen or sixteen hours a day and he probably doesn't make that in a week! So I think, what have we got to complain about? We've got a great job; we get to play pretend.

The movie I'm doing now is based on a book by Erskine Caldwell, who also wrote *Tobacco Road*. [using a Southern accent] I go in there every day and they put grease in my hair, yellow on my teeth and I wear these suspenders with overalls. I say, "Look what I'm doing. I'm doing exactly what I did when I was ten years old, but now some idiot is giving me money to do it!" <laughter> Then I think my mom and dad must owe me a fortune, because I've been doing this for years and no one paid me!

Question: Is it hard to come into an established series, where everyone knows everyone else and has their own working habits?

Dan: You're absolutely right, that is the situation. You come into the make-up room the first day and say, "Good morning!" and can tell who is in charge, because they'll say, "You do him." <laughter> Whoever is in charge doesn't want to have anything to do with you.

Everybody has their way of doing things. It's a little hard. It depends who the actors are in the show, and whether they are like Scott. My experience on

Quantum Leap was that Scott couldn't have been nicer and more outgoing. I did a *Star Trek* once. I was in make-up for four hours next to the lead, and he never once turned and said "Hi" or introduced himself. It's a bit of an uphill climb. You have to convince people that you're not going to be difficult and you're actually going to make things a little easy. You've got to convince them you're not going to make their life worse—you're going to try and make it better.

When we were on *Matlock*, I would get the list of actors who were coming in and I would call them at their hotel on Sunday night and welcome them to the show. I'd say "Here's my number. Call me if you need to know where to eat or where to go." That's the kind of thing that makes it easier for people to come in on the first day.

(Another hard part is doing)...a role like I have on *Nash Bridges*, having to do all the exposition.

Rich: The hardest thing to do, as an actor, is to make exposition look interesting.

Dan: Oh yeah, I always say why don't they just put it at the bottom of the screen.

Rich: I'm assuming that you all know what we mean by exposition. {Many in the audience do not.} As a writer you have to get certain information to move the story forward, like certain background information about a character. Getting in touch with the characters, setting, the problem and all that stuff is called exposition. An example of bad exposition is: {Rich puts his hand on Dan's shoulder and says to him} "Remember when we were in high school and..." then Dan continues, "Yeah, yeah, and we had the game but at the last touchdown you threw the pass and I dropped it." Rich replies, "Yes, I know."

Dan: See that's bad exposition! Another screenwriter would just have it in a flashback and the guy would (fumble the pass), but you can't always film that because nobody's going to rent the stadium and put the guys in football uniforms. So they say to Rich, we're going to take out the flashback and we want you to put it somewhere else to get the point across.

Rich: Somehow (the viewer) needs to know he dropped the pass in high school and they went to high school together. That's exposition. It's very difficult to write well, and the challenging part is to come up with ways to get that stuff across and make it interesting. In writing, everything is identified by conflict. I

interviewed a great writer on *Bonanza*, who also wrote *Wrath of Khan* and *Star Trek*, and one of the things he said was "Nothing ever comes easy." If one character asks the other character, "What time is it?" He'll answer, "Get your own damn watch!" Then they'll argue for five minutes over what the time is. With that argument you're developing the relationship and the characters. All that information comes out through conflict. A writer is trying to find interesting and creative ways to do the exposition.

Question to Dan: When you play a character like the one in Nash Bridges—a pain in the neck—do you try to stay in character (while not working)?

Dan: No, no, many years ago I did a part in which I played a killer, and I was not going to bring that guy home! Can you imagine doing that to your wife? The Rick Bettina character is really one of the favorite roles I've had to play because he is so consistently stupid! But no, I wouldn't put that guy on anybody for real. They were good because they gave me the "schtick" and the funny stuff. I was fortunate that we had good writers that knew how to write for what I could make work. Some things I can't make work, some things I can. Can you imagine being on a plane going back to L.A. with that guy?

The confusion that is caused by an actor! I think I mentioned that the next day after I appeared in the *Quantum Leap* episode, a woman came up to me and said, "You were so horrible to your Mom!" I know it's a TV show, why don't they know it's a TV show? And that was before we had *Survivor*! It wasn't as if we were following people around with cameras that you could be confused: "Oh, that guy really does go through time, and there really is another guy who pops up and has a little computer in his hand."

People always say they're confused when they meet me because they see I have a lovely wife and two lovely children. I think the kind of characters that I play, more often than not, are either stupid, or goofy, or stupid and goofy, and sometimes I get them goofy and stupid. <laughter> People meet me and they say, "Oh look you're married; oh you've got kids." Like they didn't think I knew how to do that. <laughter>

I played the father in a Disney TV movie called *Quints* and now, do you know who totally believe in me? Kids! They just think I'm Dad because they saw me as Dad, so they don't judge me. It's only the adults. You know every time I play a cop I think, "Oh, he's gonna be an idiot." <laughter>

Rich: The cops say, "Oh we've got your license plate number. We're watching you!"

Dan: Yeah. They just pulled me over. "What did I do wrong?" "Well, did you see your last performance? I'm citing you for over-acting and misuse of police vernacular." <laughter>

Question for Rich. How do you become a military consultant, and what do you do when advising on movies?

Rich: There are a lot of consultants. It's political and who you know.

In this particular case I got attached to Don Bellisario because I was working on a government contract as a technical writer and adviser on the Special Ops Project—I have an engineering degree from the Naval Academy. Briefly, the story is that my program manager was one of those really unique people who try to help you do whatever it is you want to do. There were about thirteen of us on this project. Well, he brought us in one at a time, to talk with us and to find out who we were as individuals. At the end of the talk he asked, "This contract is good for maybe two or three years. What is it you really want to do?" I told him "Honestly, I want to go out to Hollywood, to act and to write." So he thought for a second and he said, "I know Don Bellisario."

The program manager ended up convincing the people who gave us the contract that they needed a video to sell what they were doing. What they did for Naval Special Ops was to take radios off the shelf—like you buy in a store—and remove everything that had excess weight, embed encryption, and make it something that was very small, lightweight and manageable for the SEAL teams. The goal was to sell their abilities to the Army Special Ops. Overall, Naval Special Ops is a tiny sliver of the overall Special Ops community, compared to Army Special Ops. So to get a bigger piece of the pie for themselves, my manager convinced them that a video would be the best thing to do. He called Don and said, "We're going to do this video and we need some advice. Would you meet with us?"

We flew from Washington DC out to California because we had some meetings down in San Diego with the SEALs and Special Ops people. We were supposed to have a fifteen-minute meeting (in L.A.) that Friday with Don around 5 p.m. That morning, at a 9 a.m. meeting, I called Don's office to make sure we were still on for the meeting, and Harriet (Margulies),

his assistant, said "Don wants to take you guys to lunch. Could you make it up here for that?" So we cancelled the meeting (in San Diego) and drove at 90 mph, right past Universal, I might add! Along the way, we saw the Universal Tour signs, but we didn't see signs for Universal Studios. <laughter> We ended up lost out in the valley somewhere. Ultimately, we had lunch with Don, and he took us around all afternoon. Out of that afternoon, we developed a professional friendship. Later, my program manager let Don know about my desire to be out here in Hollywood.

About three or four weeks later I got a call from Don saying that they were wrapping up the season and next season he wanted to do an episode where Sam leaps into his brother's platoon in Vietnam on a SEAL mission. He wanted to know if I would help him put that together. So I spent the next three months feeding him tons of stuff. As a writer I kind of knew what he was looking for. That episode, as you know, earned three Emmy nominations, and won a couple of Emmy's—one for Cinematography.



So I (now) had this whole connection with Hollywood and with Don, and when I was out there, I met other people. I met with the Navy Liaison Office, and I ended up helping the tactical advisors on *A Few Good Men*. I spent three-and-a-half months as permanent background and scrutinizing all the uniforms and stuff like that. So I made more contacts. That's why I talk about the politics of it. You're constantly having to "schmooze" and meet people and make friendships. You have to build friendships. That's just the nature of the business. I happen to really enjoy meeting people and going to these functions.

Don has used me now on a couple of *Quantum Leap* and several *JAG* episodes. The "Scimitar" episode that Natasha Pavlovich talked about was my story. The original idea that I pitched was that terrorists have

captured Admiral Chegwiddden down in South America, and the CIA analysts say that these people won't give him back; historically, they take the money and kill him. Don only wants to do episodes where Harm {Harmon Rabb, *JAG*'s main character} is the hero in the end. And in the process, he wants Harm to be the "SEAL's SEAL," and the "Marine's Marine." So I thought to myself, how could I make Harm like a "SEAL's SEAL," when he's a pilot and a lawyer? At a meeting with Don and the writing staff, I said, "*You could do a mission where they need Harm to fly a plane back, and at the last second Harm is the only one available.*" That idea was used in (the episode) "Black Ops," (except) I wasn't sure how he could be used as an attorney.

So I came up with the idea that Harm would go in as an attorney representing the government, supposedly negotiating the release of the Admiral, but he really was going to be the lead element of the SEAL assault rescue. He would plant something on the Admiral so they would know exactly where he is, and when the timing was right, Harm would initiate the attack and save the day.

In my story, I wrote that a platoon commander wouldn't take Harm out on a mission because, not knowing the routines, he'd probably get them all killed. Like Don said in "The Leap Home," "*SEAL's are an incredibly tight unit. That's what keeps them alive on these missions. Any little mistake can blow it all, so he probably wouldn't be taken out.*" So I came up with a scene in which Harm insists on being part of the action, but the platoon commander refuses. In order to convince Harm, they have a hostage rescue rehearsal in which Harm kills the hostage. Then the platoon commander comes up, takes Harm's rifle away and tells him politely, "*When this goes down, I want your ass against that wall and I won't shoot you! And on the way out, I'll take you with us and everybody will be happy.*"

Then when the actual action goes down, a SEAL in a critical position is shot and killed, and Harm has to step in and save the day. Don gets his hero of the day—Harm gets to be the "SEAL's SEAL" and lead everyone to safety, including in the Admiral. That was what I pitched. Then they said, "*Don wants you to do an episode about Marines in the desert, can you kind of do that?*" <laughter> This is Hollywood! So the next day I delivered a story about two Marines patrolling the northern border of Kuwait, who then drift across the border into Iraq and get captured, and the rest is pretty much the same. Well, they took the

show away from me, and the Supervising Producer wrote it and turned it into a spy intrigue, which was really great and one of the top episodes of the season. It's called "Scimitar." Natasha played 'Scimitar', which was the code name of the woman who was undercover and helped Harm save the day.

I know we've drifted off your point. It's all about making contacts and then delivering. (For the "Vietnam" episode, they were) kind enough to consult with me before every shot. Michael Zinberg was co-Executive Producer and also directing the "Vietnam" episode, and he's a no nonsense director. He doesn't have a lot of humor on the set and he is very firm. On the first day, after he'd lay out all the action—"You're going to start here and you're going to do this"—everyone would turn to me, including Scott and say, "*Rich, is that right?*" Let's just question the director's choices before every scene! This was my first experience in Hollywood, and Michael wasn't happy with his every choice being questioned. At the end of the first day, he'd privately dress down the lead guest star, thereby assert his authority and take back control.

Well, at 6 am the next morning I was in the make-up trailer out in the boonies in Corona. I was halfway through make-up when the second Assistant Director ran up to me and said, "*Michael wants to see you on the set right now! Stop what you're doing.*" I was thinking, "*Oh my God! He's firing me after the first day!*" With my face half made-up, I ran about a half-mile through the woods and bushes down to the set. He was standing there with (cinematographer) Michael Watkins and the First Assistant Director. They were in a very serious discussion and then stopped. Zinberg looked at me and said, "*Come with me,*" turned around and walked away from everybody, out into the middle of the little stream. I was thinking, "*Oh my God.*" I was white! He then looked at me for a second, pointed upstream and said, "*I see the platoon patrolling down the stream over here, the ambush is going to open up over here and then they run into the bushes over there. What do you think?*" <laughter> After I sucked air back into my lungs for about two minutes, <laughter> I told him how stupid that was! I said, "*Well you know, if I were the ambusher, I would have put demolitions in all the bushes, praying that they would run over there. Then I would have cranked off the demolitions, collected body parts and all the intelligence, and gone home.*" He said, "*That's not going to work.*"

We ended up having a two-minute discussion in which I gave him various options. He picked one, and from

that point on we had this little discussion before each scene. As a director he was able to figure out what made the best sense between reality and the show. At the end, he won the Directors Guild Award for the best dramatic episode of that season. I see technical advising as a fine balance between not pissing people off and trying to get things correct.

Dan: For the movie *We Were Soldiers* that I just did, they picked a captain in the Army and said, "You're the technical adviser in this movie." Over the course of time, people want a different point of view and there are always technical advisers on things, but do you know what the directors do? Sometimes they say, "How would this really run? Right. Okay, go away." In every movie they always say, "We need to see your gun in the shot." You'll never see a cop walking around with a gun clutched to his face! You know they just don't do that! But there's always a DP saying, "Can you get the gun a little higher? A little higher? A little higher?" <laughter> And the technical adviser in the back is saying, "Oh God!"

Question for Rich: How is the writer viewed in the entertainment industry?

Rich: In television, the writer is king because in nine months they have to do twenty-two or twenty-six episodes. A writing team that can pump out that many entertaining scripts owns the shop. In features, the director owns the shop and the writer is a kind of annoying little gnat that won't go away, (that the director) keeps trying to swat. They're two different worlds.

In television, there is a clear pecking order. You start out as a staff writer, work your way up to Story Editor, then Executive Story Editor, then Co-producer, Producer, Co-executive Producer—all that stuff. As you go up the ladder you learn more producing, and you're more involved in putting the show together.

There was another aspect to your question about novelists. In novels, it's all about what's going on in the character's head, "What are they thinking, what are they feeling?" I can't put that up on a screen. As a screenwriter, it's all about writing what an audience can see or hear. It's a totally different world. A screenwriter has only 110 pages to say what a novelist can say in 500, so critical stuff is lost. Screenwriting is all about structure—the characters, the settings, and the "Aristotelian Three Acts"—the beginning, the middle and the end. In the beginning you set up the situation and the characters, in the middle are the

problems and the complications, and the end resolves the problems in an interesting and exciting way. I can't remember which writer said this, but "In the first act you get your hero up the tree, in the second act you throw rocks and bottles at him, and in the third act you get him down gracefully and heroically."



As a writer in Hollywood there's always a fight to get respect because we're not seen. We do all our work and then they take it and they farm it out to the actors. It's very much a collaborative process in which the writers, the actors, the directors, the make-up people all come together, and when they all gel on a set, it is powerful.

Like John (D'Aquino) was saying, the writers put the black part on the page and the actors fill in the white. They fill in all the blank spaces. I've seen actors do amazing things that weren't necessarily in the mind of the writer. I'm part of a Writers-Actors Group, and each Wednesday night four writers get to present thirty minutes of material. Seasoned actors read the parts. I've put my stuff up through it and it's just amazing what the actors do. They bring in so many emotional colors that go beyond what I originally thought (would be there). It helps me when I go back and rewrite. A secondary character might start out kind of blurred and all of a sudden the actor makes a choice that crystallizes the character for me. I can then go back and rewrite that character and make it stronger. So instead of it being a vague little part of the story, it becomes a strong counterpoint. The collaborative process can be a very powerful part of making a great movie or TV show.

Question about the potential writers' strike.

Dan: There was a weird kind of thing that happened, which unfortunately backfired against the writers. They were making a play for more money in Hollywood but they were also making a play for respect. It seems to me that the writers were getting

oddly cocky and sort of elevating themselves. They were asking, "Why does the film say it was done by Stephen Spielberg, if I wrote it?" I see a lot of movies and it says "A film by Stephen Spielberg" because he is the vision. This is my soapbox! I can only liken it to a pie by Wolfgang Puck (the famous chef). He takes the flour and the fruit, puts in the seasoning, and then he bakes it and presents it—there's your pie! No one says that the pie was by Gold Medal Flour. It was absurd. The actors, the directors, nobody else wanted to elevate themselves above the whole, and I thought it was unconscionable that the writers were making a play to do that. I've written plays and I've been sitting there when the writer comes up or the actor asks, "Hey, would this work better?" and they answer, "Yeah, that's true." You can't be so attached. It's not your child. It's a collaborative thing.

All I kept thinking for the guys who were without work for the last few months was, "Go write a novel!" You want to be the only guy, but you're still going to be edited by somebody. That sounds like harping. So many times writers bring so much to a thing and they're happy that you can move it forward. Often times I'll call a writer and say "I'm confused by this, can you help me?" They generally say, "Yeah, I was confused by that too. I was hoping you would help Me." <laughter> Can't we all just get along?

Rich: Dan's point is absolutely right. I think part of what was happening, was that the writers were being ignored and left out. They would sweat for three to five years on a script. Then when it would go into production, all you hear about is DeCaprio and the director. The writer would be forgotten and often blocked from the set and then not even invited to the premieres. Generally, they feel very disrespected. I don't think they wanted the vanity of "A Film by Rich Whiteside," but I think they preferred that the directors wouldn't get that either, so that it would truly be a collaborative credit up front. There are a lot of emotions behind this on the writers' side. Mostly because, as a group, they're not flamboyant and actually oftentimes boring to listen to, compared to actors and directors, who have a lot more presence. They feel this oppression and I think they are rebelling against it by saying, "I'm here and an important part of this. People should know my name!"

Dan: Let's talk about good things!

Question to Dan: It's not easy to get parts, but over the years you have really had a great career. Do you have a great agent?

Dan: I think I have a great angel not a great agent. A lot of my work comes from people who say, "I worked with him. He didn't screw it up too bad." I'm happy with the people who represent me. There are actors who say, "I hate my agent," and I just think "Oh God." But it's a weird business. The agent is only going to work as hard as he has to. If you're successful then they'll work harder. I work consistently, so that actually makes it easier for my agents because there are periods of time when I'm busy and they don't have to do anything. <laughter>

I honestly feel truly blessed that I do what I do. I'd had the same manager for fifteen years until last year when he became so busy. Now he's writing and producing movies. So I went with his wife who is also a manager. It's funny that it's still in the family. His brother was my agent for years, and his other brother represented me when I bought a house, <laughter> and he fathered my two children, which is the most disturbing thing. <laughter>

Rich: Bully for them! <laughter>

Dan: You try to keep positive. When the agent says, [gruffly] "I'm going to go in there and..." I just say, [sweetly] "Can't we just work this out?" Or when they always say, "I'm just going to tell them pass," I say, "How about we just say 'No thank you'?" Everything is about being tough, but if someone calls to do a part, why be nasty? They may need me again.

To Dan: Tell us about your experience on Quantum Leap.

Dan: *Quantum Leap* recaps a strange series of events in my life. My wife, who wasn't my wife at the time, was living in Pennsylvania and she came out to visit. I had never seen *Quantum Leap*, and we watched it in my home. It was the episode where Scott (Sam) jumps into the body of a female who had been raped. As I sat and watched, I was looking at him and thinking, "Look at this guy, he's pulling this off." At first you see him in women's clothing, which is a leap in itself. We have to think of an actor asking himself, "Can I convince people?" Then during the scene in court when the woman behind him was speaking, I thought "Wow! That's really cool how they did that." My wife-to-be said, "You should get on that show!" I said, "Yeah, alright. I'll just call that guy." <laughter> Literally, I talked to my agent at the time and said, "Hey, that show *Quantum Leap*, I'd like to do that." He said, "Okay." Later on that day or the next day

they called and said, “*There’s an audition tomorrow for Quantum Leap.*” If only everything worked like this! <laughter>

Eric Laneuville was the director (for “The Play’s the Thing”). I would normally need my glasses, but I took them off before I went in. I swear, this happened to me all the time. I wouldn’t know who the director or who the producer was, or anyone in the room. But I remembered Eric because when I got close I knew he was the guy from *White Shadow*. They gave me the part—which was very kind of them—and I had a good time doing it.

I remember Anna Gunn who played my wife. On the morning of the first day of shooting in the Disco, one of the crewmen ran into her with a piece of equipment and blackened her eye. He hit her so hard, it didn’t just black her eye, it blackened half of her head. It was a weird situation. The make-up people were geniuses. Her eye turned red, then black almost within minutes. But they covered it up and we shot the scene, and they just altered where she was looking.



More than anything I remember thinking that Scott Bakula is the hardest working man in show business. That’s what I told my friends at the end of the day. I never saw someone work as hard, be so involved and ask, “*Would this be a better idea?*”

Did you guys see that Penny Fuller, who played my Mom, was nominated for a Tony this year? {Best Featured Actress in a Play, Neil Simon’s *The Dinner Party*} Unfortunately she didn’t win, but she is still out there working. I remember she was very funny. It was just a neat experience.

I’ll tell you what I remember most of all: Universal opened E.T. (the ride) a week or two before we shot that episode. I would call all my friends and say, “*Come on down. We’ll go ride E.T.*” So they’d come

to the set and I’d ask, “*Do I have ten minutes?*” Then we would go ride E.T. because we were shooting only two minutes away. There is a man there named Andre, who I still see whenever I take my family to Universal. He thought I was an executive because I wore that suit. <laughter> When I came over with people, he’d say, “*Hello Mr. Roebuck,*” and he would take us right to the front of the line. <laughter> The last day of the episode I said, “*You know Andre, I’m not an executive. I’m an actor.*” Anyway we see each other often at Universal Studios.

To do a lot of guest spots can be a little more difficult because it’s a bigger hill to climb. There was no hill to climb on *Quantum Leap*, although I will say I remember specifically the make-up artist saying, “*You do him!*” <laughter>

Question about movies

Dan: I am a big kid. In that movie with Danny De Vito, *Jack and the Bear*, there is a scene in which he is fighting with his wife and she says, “*I have three kids, not two.*” I’ve heard my wife say that so often! When she is asked how many children she has, she always says three. She seems to enjoy the fact that I’m a big kid; she’s known me since she was twelve years old, so she’s always known I was a big kid.

I wouldn’t be here if it weren’t for Kelly, because my daughter is having her first dance recital tonight. <awwws> But I was at the dress rehearsal yesterday, and I’m seeing it tomorrow, which is why I’m leaving first thing in the morning.

There are a lot of different kinds of actors. I don’t like to play practical jokes, but I just like to have fun all the time. Whatever movie it is, I just try to make it fun. The one nice thing about being a lead actor in a movie or a television series is that the set is yours. It’s like the show I’m doing now. I’m one of the lead characters so from the first day I could get the tone of the set and make it light, and make sure nobody is going crazy. On *Matlock*, when Andy Griffith would leave, they would move my trailer one closer to the front door. I’d say, “*That’s a lot of work you guys are going through for me.*” “*Oh Dan, we’re gonna do it.*” So then it’s your set, and you get to crack people up.

Sometimes you’re on a show in which the lead is maybe not a very nice person. He’s making jokes and everyone is going, “*Ha, ha, ha,*” laughing even when the joke is not that funny. I hope that I do actually make people laugh. I try to. I try to. Sometimes

people laugh out of fear. <laughter> “I’ll laugh, or I’ll get fired.”

The thing I remember that was absurd when we were doing *Quints* was that we had twenty-two babies playing the five, because they had to age. So there was really no way of bonding with any of the real babies. The girl who played my daughter, Kimberly J. Brown was the star of the movie. It was like working with Kathryn Hepburn. I mean she would know her lines, your lines, her blocking, your blocking.

Six weeks before we started shooting, the woman who played my wife and the Mom had just had a baby herself, so she would be so emotional. From the beginning we’d have meetings on the set: “*Alright now, here’s the plan. If the baby you’re holding cries, you give the signal which will be (the word) ‘always.’*” If you said the word “always,” they would come and take that baby and bring you another baby, and you would say from where you wanted to take the scene. Guess what? The babies never cried, but when one went “Ah!” we would have to wait for the actress playing the wife, “*I want to hold them all!*” <laughter>

If you guys ever see that I’m in your area, shooting a movie, find some way to contact me so I can invite you to the set. There’s nothing like being on a set. It’s the best thing.

Question to Dan: Can you tell us about your Sci-Fi collection and if its better than Jo Fox’s?

Dan: I’ve been a fan of horror movies ever since I was a kid. I don’t know if Jo can compete with this!

In my den I have an eight-foot-tall wax figure of Frankenstein, a six-foot-tall figure of the *Creature from the Black Lagoon*, a Bride of Frankenstein and two *Planet of the Apes* characters—both of whom are in real costumes from the movies!

When I got the Frankenstein, my daughter—thank God she said it in front of my wife—it was as if I had given her a script and worked with her a couple of weeks. She said, “*Mommy, Daddy, oh please for Christmas can I have a life-size Bride of Frankenstein to go with Frankenstein?*” <laughter> I heard the steam coming out of my wife’s ears and felt the eye-laser as it tried to destroy me.

From the audience: “How much did you pay her to say that?”

Dan: Nothing! The kid is a genius! I said “*Kelly, you can’t disappoint her! It’s for Christmas! What kind of an animal wouldn’t give a little four-year-old what she wants?*”

I have monster toys. In my new home, I have a two-car garage on which I’m waiting to put up a second story so I can put in a toy museum. I want it to look like Dracula’s Castle so that it will be like a themed event when you go in there. I like lots of toys.

Question to Dan about working with Andy Griffith and if he may have changed recently?

Dan: Andy is like anybody. You kind of have to take into account that the guy was 72 years old and working 12-hour days. Some days were better than others. I don’t think that he’s senile. He was just shooting an episode of *L.A. Law*. He was a guest star on the show two episodes after I was, so I stopped to say “hi” to him. He didn’t look well. We had a brief conversation, but he didn’t invite me into his trailer, which I thought was weird. Later, people I know called me and told me that he collapsed on the set that afternoon. It wasn’t in the papers. He had quadruple by-pass the year before, so I guess it’s taken its toll on him.

If people want an autograph I stop and give it to them, but then I haven’t been doing it for sixty years. Also, as he’s gotten older, maybe his ability to pretend it’s okay has diminished. But he should remain your idol, because what he has given us is an amazing body of work. People get old, it’s unfortunate that they do. But I tell you I felt honored every day and any day when Andy Griffith would turn to Dan Roebuck, the schmuck from Pennsylvania, and say, “*Danny, what do you think we should do here?*” when he wanted to know how to make a joke funnier.

One time he gave me something he had written...and said, “*See if you can do something with this.*” He gave me his own writing and asked me to rewrite it! There is no greater honor than that. I’d say, let’s just keep him in our prayers, because it’s probably been a little hard for him now that he’s 77 or 78.

Thank you. <applause>

CATCHING UP WITH RICH

e-mail February 25, 2002



PQL: Are you pitching scripts for *JAG*, or any other show, on a regular basis this season? Are you hoping eventually to move into a staff writer position, or maybe even producing?

RICH: No, I am not pitching *JAG*. First, the show has a big staff and most have guaranteed script assignments, so after those are doled out, there are not many slots to fill. Second, all the writers on staff have out-

of-work writing friends who have far more pull than I; and, third, while I have ideas, I don't have credibility enough with the show to pitch.

R. Scott Gimmell (Story Editor on the show at the time) set up the last pitch because I had been talking with him regularly, and he knew I was a writer. I was told that when Don found out that I had pitched, he got upset, thinking that I only had training as an actor, and they took the writing away from me.

They have a spec script of mine that was read first by the attorney, who loved it and approved it for them to read, but it never got beyond Charles Johnson, who called to say he loved it also. But that's the biz.

I'd love to get on staff, and I have officially called the head of the writing staff and Charles to make sure there is no misunderstanding this season about my desire to get on staff. I don't think Don knows that I've been writing for a long time, have credits (although not screenwriting credits) or that I attended the UCLA Professional Program in Screenwriting.

PQL: Did you have any involvement in pitching the story for "Black Ops," the *JAG* episode in which you appeared?

RICH: As for "Black Ops," I had nothing to do with the story. My only possible connection to the story was a brief comment I made at an early meeting with Don and other staff members. He invited me down to his office to help come up with SEAL ideas. In the conversation, among many comments, I remember saying that the only reason I would possibly take Harm on a mission would be for him to fly a plane out at the end of a mission (or words to that effect). Later Don had an idea for an episode which came from a clip that he wanted to use, but I was not involved with the

writing, shaping or pitching of "Black Ops." However, I did provide some technical advising on the script, and as you know, had an acting role.

It's hard for me to portray SEAL characters because I have all this baggage that comes along—like needing to be true to the personalities of Team members. I can't get away from what I know, and the directors all have some distorted view of the SEALs. They either see them as run-amok baby killers or rigid, by-the-book, clean-cut straight arrows (like the director in "Black Ops"). For the most part, SEALs have an anti-establishment, free will attitude. "The Leap Home" came closest to getting it right—and the Team members, as a group, love it.

When I try to give an honest portrayal, it (usually) doesn't mesh with the director's vision, and we have problems. "Black Ops" was fun but it had a lot of problems with the way the director viewed the SEALs—but that's my problem—and probably the reason why Don hasn't used me again. If Don ever does use me again, which I doubt, I hope he will let me get away from SEAL and Marine characters.

PQL: It seems writing for *JAG* might require a strong interest in current events, political affairs and even geography. Do you personally keep up with the news?

RICH: Yes, I do keep up with current events, but that doesn't help or hinder when it comes to getting the opportunity to pitch. I've pitched story ideas to *Star Trek: Voyager* and got an open invite to come back, and twice I've pitched series ideas to Paramount.

PQL: Is there anything else you have been involved in that you would like to mention to our readers?

RICH: I've written several articles and have some new material up on www.lewhunter.com. Lew Hunter was the head of the masters program in screenwriting at UCLA, and now runs a private program out of his home in Nebraska and travels the world, working with all the critical screenwriting venues around the world.

I'm continuing to work on new feature scripts and series ideas, and continue to study screenwriting. Writing is a never-ending process of honing ones skills and depth of understanding. I'm also getting involved in small DV projects as a means of storytelling. I'm directing and producing and editing. It's a blast.

Rich

PQL: Thanks so much for taking the time to answer a few more questions.

A SCOTT-ISH ADVENTURE

New York City, February 2002

By Barbara Pilnick and Helene Kaplan

On a cold and very blustery February 11th in New York, some determined Scott fans decided to brave the elements and venture to the Barnes & Noble Bookstore to have an encounter, hopefully close and personal, with Scott Bakula.

Barnes & Noble listed the book signing for 12:30. Subsequent phone calls to their staff afforded us the following: Scott was definitely coming (we were worrying that the death of Dean Stockwell's brother might cancel his trip), and that he might need to stay longer than the usual one hour if the crowds were long and if his schedule permitted it.

With that information in hand, we met MJ and Kathy outside the store. We were all there by 9:15 on the Barnes & Noble line in midtown Manhattan. We'd been warned that the wait might have to be outdoors, so we came prepared. Well, at least we thought we were. Hot chocolate and other goodies quickly were necessary for fortification and warmth! Of course, the possibility of seeing Scott again helped to warm our insides also, but man, it was cold out there!

There were about a dozen people ahead of us already, including three other Leapers. Most of the people were Trekkies, and a large number were male. There were people of all types on the line, but thankfully no one was dressed as a Klingon. The line eventually stretched down the block and around the corner. We only had thoughts of Scott to keep us warm in the bitter cold and wind, as the time went by.

Here are the mechanics of the morning: A B&N person came up the line, attaching post-it notes with each person's name to their book to make things go faster once inside. Everyone was forbidden to get anything signed except one of the two *Enterprise* books that had to be bought before getting on line. No memorabilia of any kind would be allowed.

Finally, at 12:30, B&N opened the back door, which was near the table that was set up for Scott to sign

books. From that point on things were in a whirlwind. We couldn't even see Scott around the wall until it was our time to go up to him. There was no time to take off gloves and hats or wipe dripping noses. I'm sure we all made a wonderful impression on the man. <g>

The B&N people were lined up on either side. One would grab the book(s) and hand them over to someone standing by the table. Someone on the other side grabbed the bags, backpacks, and anything else the person was carrying, and if they held a camera, a third person would grab that and stand there ready to snap a photo.



Photograph courtesy of Helene Kaplan

Scott was sitting behind a small table. Fans were forbidden to go around the back of the table. If you wanted a photo, you had to stand in front of the table

and smile from there. Scott stayed seated and was constantly signing stacks of books (sad to say, a lot of them were sold on e-Bay). He would glance up and smile when the B&N person yelled "picture!" Then you were escorted out immediately, and if you had your wits about you, you managed to gather up all your belongings. More B&N people made sure you cleared out immediately. No loitering. No talking to Scott. No peeks around the curtain. Very much like an assembly line, and very unlike what Scott fans (and Scott) are used to. Those of you who have ever been fortunate enough to be at a Scott event know that Scott has always gone out of his way to talk to each and every person, sign whatever was offered and be gracious to a fault. However, Scott was not "running the show" this time, the publisher was.

Since there were many more people than expected (final count reached about 250 fans plus a couple dozen more B&N and Simon & Schuster people), Scott was told to write only his name. The personalized post-it notes were for naught.

Now that you understand the setup, here's the more personal story.

It was finally our turn to be escorted in. We went through the B&N obstacle course (see above). There was no time or opportunity for us to take each other's pictures with Scott, nor have anything that resembled a conversation with him. In fact, by the time we followed MJ and Kathy up to the table, they had already been escorted out!

However, when we said "hello" to Scott, we extended our (frigid) hands. He put down the Sharpie and took our hands and looked up from the books into our eyes. Ahhhhh. That's what we had hoped for. We just needed to gaze into those beautiful green eyes. He looked so gorgeous and had a slight tan. He had on a beautiful blue turtleneck sweater that enhanced his trim and fit look. His hair was the way you see it on Stewart and Rosie. He seemed relieved to be able to put down the pen for a few moments. He said "Hi there," followed by, "Nice jacket!" (Of course being a "cheesy" person, Barbara was wearing her *Quantum Leap* winter jacket.) As hard as we try, we can't remember what else he said. (There was something said briefly). We did manage to get in a "hope your hand is feeling okay because we've got a number of books for you to sign. We're sort of the

New York contingent for a whole bunch of people." It DID get a smile!

Then the B&N henchmen did their dirty work and we were deposited back onto the sidewalk. After the wait of four hours, we were in Scott's presence for less than a minute. However, as one person put it, Scott was as sweet as ever. Was it worth the time and effort? Of course!

We had each purchased a few additional copies of the book in hopes we could auction them for The McCready Trust and Broadway Cares/Equity Fights AIDS. To that end, we wanted to try to get something with a unique signature. When we emerged and saw that he had only signed "Scott Bakula," we returned to the end of the line in hopes that if the rush were over he would actually be afforded extra time at the end to sign something in addition. As it turns out, being there was fortuitous, because none other than Jay D. Schwartz, Scott's publicist, walked by and kindly stopped for five or ten minutes to chat with us.

He said he thought he recognized us and asked our names ("Hi. I think I know you. What are your names, again?"). He seemed slightly exasperated by the situation inside and was checking the line to see just how many people were left. When we explained to him why we'd gotten back on the line, he said he couldn't promise anything, but he'd see what he could do. He also took a look at the two items we had brought to give to Scott and chatted about those. Then he answered some of the questions we'd have been tempted to ask Scott had we been given the opportunity. Luckily, we had made a list of everyone's questions that we had asked for ahead of time on-line, and went through them all with Jay. Jay was extremely forthcoming, asking several times if we had any more questions.

Will you be inside to take the photographs (since the first time through was practically a disaster)?
"We'll see how it goes."

Did Scott get a chance to visit Ground Zero, again?
"No, he just didn't have enough time."

Will Scott be making an appearance at The McCready Trust this year?
"I really doubt it."
or the Hamilton benefit?

"I have no idea."

Did you have a chance to see any Broadway shows while in the city?

"No, this trip is too short."

Do you have any information regarding the distribution for *Role of a Lifetime*?

"I didn't even know it had changed its name - I found that out from you guys (Internet crowd)!"

Any chance we'll ever see a copy of *Late Boomers* at a convention or somewhere else?

"Nah, doubtful."

Scott doesn't even have a copy of it?

"No."

How disappointed was Scott about the Superbowl?

"Probably very, but we haven't discussed it."

Please tell us that we don't have to go to a Star Trek Convention to see Scott! <g>

"You don't have to! There are no plans right now (for Scott to attend)."

It must have been fun for Scott working with Dean again this past week.

"Oh, yeah! You guys heard about that? Good. We told Margaret on Friday." (The name of the episode is "Detained.")

What episode is James Whitmore working on?

"He directed the episode before Dean's but I can't remember the name. Whatever comes before it." ("Acquisition" is the title.)

Is there a chance that Scott will hang around a little more to take our things?

"We have to leave by 1:45 because we have an interview. But you can leave them and I'll give them to him."

Is the interview something we should look out for?

"Yes, it's with *Newsday* (a leading New York/Long Island newspaper). Something called "Fast Chat." I think it's in their Sunday edition, but I don't know which Sunday."

Anything else coming up?

"Just the Jon Stewart show tonight and Rosie tomorrow. Then we're going home."

Aren't you cold??

"No, this is my New York leather jacket. I was originally from New York, but you knew that! It's been 17 years since I moved."

At about that point Jay went back inside but re-emerged briefly a short time later, suggesting that we make sure we're at the very end of the line. We'd already asked the people behind us (only a few) to move in front of us so there'd be no problem. However, when we got to the door, one of the security guards decided we couldn't go in, claiming at first that we were behind the cut off point. Huh? Turns out, one of the people we let go ahead was working for the store and was supposed to mark the end of the line, but neglected to do so. When we told the security guard that Jay Schwartz, Scott's publicist, had requested that we remain at the end of the line, he got very belligerent. (We also tried to get the fellow we'd let go ahead explain what had happened but there was definitely a communication problem.) Of course, when the Simon & Schuster people realized our books had already been signed, they had another reason to try to oust us. The security guy, who obviously took his job VERY seriously, walked off yelling, "Jay Schwartz! Is there a Jay Schwartz here? Jay Schwartz!"



Photograph courtesy of Helene Kaplan

Jay came to the rescue and tried graciously to explain the situation to this man, but security kept saying, "No one can come in after the cutoff; no one told me about a 'situation.'" Jay replied, "No one told me

there was a cutoff!" Still the security man insisted he didn't care who Jay was, and that he wasn't letting us in. Jay stormed off with, "Oh, yeah? We'll see about that!" At that point, we were all probably about as red-faced as we could be, although Jay didn't seem to think it was anything unusual.

Jay obviously prevailed because upon his return we were once again ushered into Scott's presence. Before we reached the table, we again had to compete in the B&N marathon, but now Scott seemed a bit more relaxed, knowing the end was near.

We gave him back the same books he had already signed, explaining that we were going to auction them for the McCready Trust and BC/EFA. These words came out: "You know, things always go for more money at auction if you sign something more than just your name." Well, we all know it's true, even if he doesn't! So what did Scott add above his signature? Yes, you guessed it: "All the best!" But it was certainly nice gazing into those green liquid pools again.

On our way out, we noticed that B&N had a separate (but short) line inside of their own people and invited guests, so Scott was not quite done yet. We apologized to Jay for the earlier "situation," and thanked him for going to bat for us. We can't remember his exact words, but the impression was that it was his "pleasure" and "not a big deal." He seemed to enjoy "flexing his muscles" and going all-out for the longtime fans. We certainly have the highest regard for him and how he handled the situation and how accommodating he was. He and Scott make a great team.

We didn't leave the store right away because we had one more mission to accomplish. Earlier we had asked the B&N people if there were any chance we'd be able to get the poster announcing the signing. After discussions among themselves and some shuffling around, they finally very kindly parted with the poster and we were happily on our way!

The Daily Show with John Stewart

Having successfully survived the Barnes & Noble triathlon (freezing, shoving and exiting), we set our sights on the Jon Stewart show. The other Leapers weren't able to stay, so the two of us set out for the West Side of Manhattan.

We'd been calling for weeks trying to get tickets but to no avail. We'd also been told quite explicitly that they do not have a standby line. However, Scott is a great motivator and we decided we'd at least give it a go. To make a very long story short, and without giving away any trade secrets, after three-and-a-half hours of extreme cold, winds, and other suffering we ended up inside the studio! They had already turned away 40 people from this theater which only seats 125! There weren't really any Scott fans there; these were all Stewart's fans trying to get in.

Unfortunately, while we would have been happy sitting on the floor, our choices were either to stay together in the two seats to the side of the stage, or split up and have one in the wings and one in the center of the top row. There was no reason why both of us should be in the corner. After a lot of "you go in the audience," "No, you should go," Helene went to the wings and Barbara to the audience seat. When it was time for Scott's segment, he waited near the audience while his microphone was adjusted. The audience spied him and started to applaud. He spotted Barbara waving from her seat and gave her a smile and wave. And it's possible he spotted Helene in the wings during the standing ovation he received. Of course, he was probably looking at something else, but a girl can dream. Funny how angles change things because Helene didn't realize until glimpsing at the monitor that everyone else in the audience was looking at him mostly in profile, but that she got the full frontal face. So the wing seat had its advantages after all.

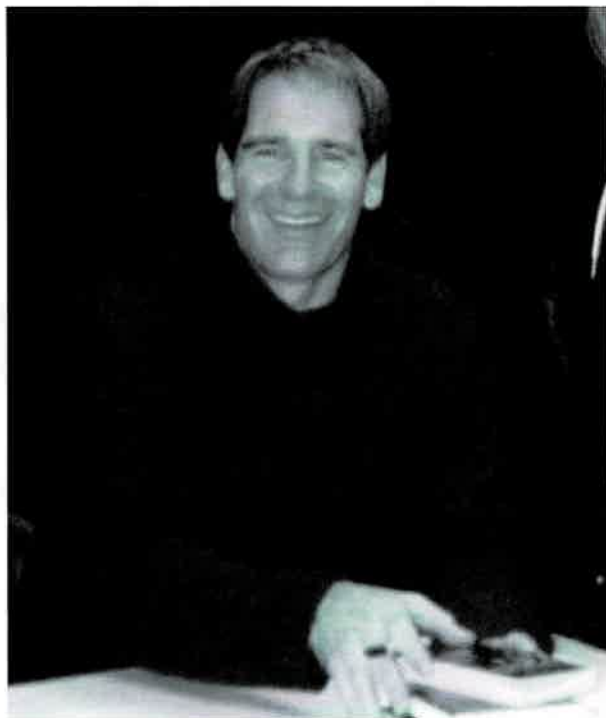
Well, as you've all seen by now, it was a wonderful interview, but very quick. There was no banter or greeting between Scott and Jon before the segment unless it happened backstage before filming began. What you saw on TV was just about all there was, since Scott made a quick exit as soon as his interview was over. There were a few parting words and a handshake.

We were delirious, of course, just to be there, and were basking in our "successes" of the day. Dare we try the next day for the Rosie show? Of course! We are more than willing to risk loss of our jobs, reduced paychecks, and abandoned families all in the name of Scott!

The Rosie O'Donnell Show

So, what do you do the next day with little or no sleep? Try to see Scott, again, of course! Scott-fools that we are, we decided to go over to NBC and try for standby tickets for the Rosie Show. We'd had such fabulous luck so far, why not try for three out of three?

On yet another bitterly cold and blustery day in New York City, we both managed to be on the line for Rosie at Rockefeller Center by 7AM. A spokesperson for the show came down the line handing out a paper that explained their standby process. It didn't matter what time you got in the line. At 7:30 sharp, a person walks down the line with a bucket of numbered tickets and holds it over your head and asks you to pick one out. If you pick a blank ticket, you cannot try for a standby ticket and you're sent on your way. If you pick a number, you're invited back at 8:45 to attempt to get in on standby. That's right: there's a lottery system to earn the right to stand in the standby line!



Photograph courtesy of Helene Kaplan

When our turn came, we started hesitating, since neither of us wanted the responsibility of choosing a ticket. When a slip with the number 13 finally emerged from the bucket, we were not only ecstatic

that it wasn't a blank ticket, we were also hoping this would turn out be a lucky number.

After two more hours of stressful waiting and praying (at least we were indoors this time), we were finally told there would be room for us. There were only a few more people allowed in after us, so we were quite lucky to have made it in at all.

However, as seems to be our history, we were separated yet again. When they offered a choice of either two single seats up front, or a pair of seats in the last row, we grabbed the closer, separate seats. (The only time we've actually sat together was at *The View*.) Of course, we had our usual argument about who'd sit closer: "You take it," "No, you take it." Barbara ended up in an "inside" spot in the second row, while Helene was in the fifth row on the aisle.

Rosie started the show and did her introduction. The young man who had just won the \$250,000 on *Who Wants to Be a Millionaire* was sitting in the row in front of Barbara. (Off-topic... he was so thrilled to receive that sword. Rosie explained to him during a break that they tried to get him a real prop from the movie, but that none were available, and the sword replica was the best they could do. He was absolutely thrilled anyway!)

After the opening, Rosie came out and explained that Janet Jackson wasn't able to be there that day and had filmed her segment the day before, although they were going to air it as if it were live. She gave the audience their choice of watching the Janet segment on the monitors, or having a Q&A session with Rosie. Of course the audience chose to chat with Rosie.

So here is where "the ball" started rolling. Barbara had the bright idea of "putting right what once went wrong" and raised her hand. When Rosie picked her, she thanked her for having Scott back on the show and decided to "mention" a couple of points to her.

First of all, since Rosie's bandleader seems to be hugely popular with the audience, Barbara mentioned that John and Scott both attended the same high school. Rosie replied, "No, I did not know that!" Then, in an effort to remind Rosie of Scott's musical theater heritage, (who can forget Rosie's surprise three years ago when she learned that Scott had already "done" Broadway, after she suggested that he

should consider it?) Barbara said, "Are you aware that Scott is a Tony-nominated actor?" Rosie again replied, "I did not know that!" and continued with, "...and he wouldn't tell me that, would he?" After Barbara replied "No," Rosie asked, "Why? Is he shy?" Barbara said, "No, he just doesn't self-promote." To which Rosie exclaimed, "and that's why you like him so much, right?" Barbara (keeping her cool) replied that that was just one of the many reasons. Rosie said, "Then I'll be sure to mention both those things." Rosie continued with, "Are you president of his fan club?" Rather than go into a long, detailed explanation of why Scott doesn't even have an official fan club, Barbara just picked up her *Quantum Leap* jacket that had been sitting on the back of her chair and held it up facing Rosie. Rosie just smiled and then continued on to the next person.

When it was time to go on the air with Scott's segment, Jay and Chelsea emerged from the wings and stood next to the seat in which Barbara was sitting. (You never get a chance to glimpse them onscreen, however). We were so glad that Chelsea had made the trip. It's nice to think that New York is a place where they like to be together.

As you've all seen by now, Rosie did mention both those things as promised. But to Barbara's horror and chagrin, Rosie pointed her out to Scott during the show, and this was no easy task. There was a huge camera directly between them that had to be hurriedly moved out of the way. That's why Scott thought at first that Rosie meant Chelsea, standing next to Barbara. Barbara was really upset that Rosie did this. Her purpose in mentioning those things was to bring attention to Scott, not herself, but it was completely out of her control. All she could do was smile and wave numbly.

However, we thought the interview was great and lengthy enough to be satisfying with some new information for everyone. The only thing we didn't care for was Paramount's choice of an *Enterprise* clip. Incidentally, you'll hear the audience laughing when Rosie asks Scott if he passed Janet Jackson in the hallway, because as already explained, she wasn't really there that day! When they showed the Canada Dry clip, Chelsea was indeed doubled over with laughter and so was Jay. It was real out-loud knee-bending laughter and they could barely stay standing! Watching them was the biggest kick of all to see!

When the segment was over, Scott and Rosie actually talked for a couple of minutes until it was almost time to come back on live. Scott seemed to loiter for a bit and finally exited the stage, which was the opposite of what happened at *The Daily Show*. Within a minute or two, a representative from the show tapped Barbara on the shoulder. He said, "Here, Scott wanted you to have this," and handed her an autographed *Enterprise* hat. In fact, Scott had signed it in two places, both on the brim and inside. The man said he would tell Scott of her appreciation.

The Rosie people kept the whole audience captive for another half-hour doing clapping and laughing to fill in a compilation show they were going to air the next Tuesday of "Rosie on the Road" clips. To "pay" us for our extra duty, we received extra gifts. Just for coming to the regular show, each audience member received a gift bag at the beginning with cold milk and Ring Dings, a copy of the *Rosie* magazine, a bottle of Vera Wang perfume, and a DVD of *Hearts in Atlantis*. Best of all, Scott had brought an NX-01 *Enterprise* hat for each person. In addition, our "extra" gifts were given to us on the way out and consisted of a Rosie T-shirt, a pair of boxer shorts, and a DVD of *Braveheart*. All this in addition to the assortment of koosh balls that we managed to catch as they were propelled into the audience.

On that note, our heads filled with wonderful Scott memories, we parted company and each headed off for her own job to try to redeem our absences and tardiness. It was all well worth it.

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 Ave., San Jose, CA 95130-1727 (where you can also ask for details on back issues of *Quantum Quarterly*).

Feature films are underlined, TV series are in italic, and TV movies are shown in regular type with (TV) after. The year in parentheses indicates date of film release or broadcast appearance. (Much of the information for this column was obtained at Imdb.com)

**Anne Haney** (8½ Months, A Single Drop of Rain)

The Adventures of Pollyanna (TV) (1982)
Ally McBeal: Reasons to Believe (2001)
The American President (1995)
Any Day Now: Eve of Destruction (1998)
The Bad Seed (TV) (1985)
Beauty and the Beast: Dead of Winter (1988)
The Best of Times (1986)
Blind Justice (TV) (1986)
Bosom Buddies: How Great Thou Art (1981)
Boy Meets World: The Honeymooners (1999)
The Bradys: Bradys on the Move (1990)
Celebration Family (TV) (1987)
Celebrity (mini-series) (1984)
Changing Habits (1997)
Charmed: How to Make a Quilt Out of Americans (2000)
Cheers: Endless Slumper (1982)

Chicago Hope: Faith, Hope & Surgery (2000)
The Christmas Gift (TV) (1986)
Coach: War of the Dopes (1992)
Cold Steel (1987)
Columbo: Agenda for Murder (TV) (1990)
Condition: Critical (TV) (1992)
Condo: The Baby (1983)
Curb Your Enthusiasm:
Designing Women: Come On and Marry Me, Bill (1989)
Designing Women: The Engagement (1989)
Dharma & Greg: (1997)
Dynasty: (1981)
Elvis and Me (TV) (1988)
ER: Going Home (1994)
Family Law: Necessity (2000)
Family Ties: Margin of Error (1983)
Father Dowling Mysteries: The Devil and the Deep Blue Sea Mystery (1990)
Forces of Nature (1999)
Frances (1982)
The Geena Davis Show: Photo Finish (2001)
George—regular (1993)
The Golden Girls: The Operation (1986)
The Golden Palace: One Old Lady to Go (1992)
Harper Valley P.T.A.: The \$500 Misunderstanding (1981)
Hill Street Blues: Days of Swine and Roses (1987)
Hill Street Blues: Last Chance Salon (1984)
Hopscotch (1980)
Impulse (1984)
In My Daughter's Name (TV) (1992)
Independence Day (1983)
The Invisible Woman (TV) (1983)
Jailbirds (TV) (1991)
K-9000 (TV) (1991)
L.A. Law—recurring (1986-94)
LBJ: The Early Years (TV) (1987)
Leaving L.A.—regular (1997)
The Lesser Evil (1998)
Liar Liar (1997)
Lime Street—regular (1985)
Little Girl Fly Away (TV) (1998)
The Magnificent Seven: The Collector (1998)
Making Love (as Ann Harvey) (1982)
Malice in Wonderland (TV) (1985)
Marian Rose White (TV) (1982)
The Mating Season (TV) (1980)
Mama's Family: Child's Play (1987)
Mama's Family: Ladies Choice (1988)
Mama's Family: Mama's Medicine Show (1989)
Mama's Family: Where's There's Smoke (1986)
Matlock: The Ambassador—Parts 1&2 (1988)
Matlock: The Stripper (1986)
Matlock: The Witness Killings (TV) (1991)
Midnight in the Garden of Good and Evil (1997)
Mother (1996)
Movie Stars—regular (1999)
Mr. Belvedere: Sweet Charity (1985)
Mrs. Doubtfire (1993)
Murder One: Chapter Twenty (1996)

Murder One: Chapter Twenty-Two (1996)
Newhart: Vermont Today (1984)
The Night the Lights Went Out in Georgia (1981)
 The Night They Saved Christmas (TV) (1984)
Northern Exposure: Crime and Punishment (1992)
NYPD Blue: Head Case (1996)
The Osterman Weekend (1983)
Our House: Families and Friends (1986)
Our House: Multiple Episodes
The Out-of-Towners (1999)
Popular: Misery Loathes Company (2000)
Providence: It Was a Dark and Stormy Night (2001)
Providence: Saved by the Bell (2001)
Psycho (1998)
 Roses Are for the Rich (TV) (1987)
Scarecrow and Mrs. King: Lost and Found (1984)
Sisters: One Fine Day (1995)
Some Kind of Hero (1981)
St. Elsewhere: Drama Center (1984)
 Star Struck (TV) (1994)
Star Trek: Deep Space Nine: Dax (1993)
Star Trek: The Next Generation: The Survivors (1989)
 Summer of My German Soldier (TV) (1978)
 Take Me Home Again (TV) (1994)
 Telling Secrets (TV) (1993)
 The Thanksgiving Promise (TV) (1986)
Tour of Duty: Payback (1990)
The Twilight Zone: The Toys of Caliban (1986)
Valerie: Save Baby Mark (1988)
 When the Circus Came to Town (TV) (1981)
Who's the Boss?: To Tony, with Love (1989)

In Memory

Anne Haney—one of “Sam’s Moms” to Leapers—passed away on May 26, 2001 of heart failure at the age of 67. Although she studied acting at the University of North Carolina, she did not begin her film career until her mid-40’s when she came to Los Angeles after her husband’s death in 1980. When asked if she regretted starting a career so late, she replied that “this is gravy to me. It’s a wonderful way to spend the last third of my life.” She is survived by her daughter.



Melora Hardin (Trilogy II & III)
Absolute Power (1997)
The Best Times—regular (1985)
Big Man on Campus (1989)
La Bottega dell'orefice (1988) (aka *The Jeweler's Shop*)
Caroline in the City: Caroline and the Bridesmaids (1996)
Certain Guys (1999)
Chameleon (1995)
The Cliffwood Avenue Kids—regular (1977)
Cover Me: Based on the True Life of an FBI Family—lead role (2000)
Diagnosis Murder: The New Healers (1995)
Dirty Dancing (TV series)—lead role (1988)
Diff'rent Strokes: Skin Deep (a.k.a. True Blue) (1980)
Erasable You (1998)
The Family Tree—regular (1983)
Friends: The One with the Stoned Guy (1995)
Girlfriends (AFI short by Deborah Pratt) (1996)
 Haywire (TV) (1980) uncredited
Iron Eagle (1986)
Lambada (1990)
Little House: Look Back to Yesterday (TV) (1983)
Little House on the Prairie: The Reincarnation of Nellie—Parts 1&2 (1981)
Lois & Clark: Operation Blackout (1994)
The Love Boat: Double Wedding/The Ventriloquists/Julie Falls Hard (1978)
Magnum, P.I.: Luther Gillis: File #521 (1983)
Mann & Machine: Torch Song (1992)
Matlock: The Scandal (1994)
 Miles from Nowhere (TV) (1992)
Moon over Miami: My Old Flame (1993)
Murder, She Wrote: Roadkill (1994)
The North Avenue Irregulars (1979)
Once and Again: Moving On (2001)
Orleans—recurring (1997)
Papa Was a Preacher (1985)
Payne: Gossip Checks In and a Cat Checks Out (1999)
The Pretender: Homefront (1998)
The Pornographer (1994) (aka *Family Values*)
Reckless Kelly (1993)
Renegade: Paradise Lost (1996)

Renegade: Carrick O'Quinn (1994)
The Rocketeer (1991)
Secrets of Midland Heights—regular (1980)
Seven Girlfriends (1999)
Shangri-La Plaza
Soul Man (1986)
Thunder—regular (1977)
Timecop: Lost Voyage (1998)
The Tom Show: Tom's First Date (1997)
Touched by an Angel: The Big Bang (1995)
Tour of Duty: Sealed with a Kiss (1989)
Tour of Duty: Sins of the Fathers (1989)
Tower of Terror (TV) (1997)
Two Marriages: (1983?)
The Undercover Kid (1996)
Voices Carry (1997-8?)
What Are Best Friends For? (TV) (1980)



Dan as Jay Leno in *The Late Shift*

Daniel Roebuck (*The Play's the Thing*)
Abducted: A Father's Love (TV) (1996)
Buddy Faro: Ain't That a Kick in the Head (1998)
Cadillac (1997)
Capital News (TV Series)—regular (1990)
Capital News (TV Movie) (1990)
Cave Girl (1985)
The Cold Equations (TV) (1996)
Crossing Jordan: Believers (2001)
Disorganized Crime (1989)
Double Take (2001)
Driven (1996)
Dudes (1987)
Early Edition: Gifted (2000)
Eddie Presley (1993)
eMale (2001)
Family Law: Generations (2000)
Final Destination (2000)
Freaky Links: Subject: The Harbingers (2001)
The Fugitive (1993)
A Glimpse of Hell (TV) (2001)
Halloween... The Happy Haunting of America! (also
Producer/Director) (1997)
Hollywood Off-Ramp: Big Screen (2000)
House Arrest (1996)
The Killing Mind (TV) (1991)

The King of Queens: Court Date (1998)
L.A. Law: (2001?)
The Late Shift (TV) (1996)
Lois & Clark: Oedipus Wrecks (1996)
Martial Law: The Thrill Is Gone (2000)
Matlock (as Cliff Lewis)—regular (1992-1995)
Matlock (as Alex Winthrop): The Ambassador—Parts 1&2
(1988)
Matlock (as Assistant D.A. Sadowsky): The Assassination
(1992)
Matlock (as Dr. Bobby Shaw): The Doctors (1987)
Matlock: The Fatal Seduction (TV) (1993)
Matlock: The Fortune (TV) (1992)
Matlock: The Idol (TV) (1994)
Matlock: The Kidnapping (TV) (1993)
Matlock (as Alex Winthrop): The Priest (1989)
Matlock: The Vacation (TV) (1992)
Moment of Truth: Caught in the Crossfire (TV) (1994)
Money Talks (1997)
A Mother's Testimony (TV) (2001)
Nash Bridges—regular (1996-2001)
Night School (1981)
Only You (1992)
The Pretender: Potato Head Blues (1997)
Project X (1987)
Quints (TV) (2000)
River's Edge (1986)
Spy Game: Lorne and Max Drop the Ball (1997)
Star Trek: The Next Generation: Unification—Parts 1&2
(1991)
Stir (1997)
The Sure Hand of God (2002)
Sweet Jane (1998)
Terror Eyes (1989)
Together & Alone (1998)
Up Against Amanda (2000)
U.S. Marshals (1998)
The Vampire Hunters Club (2001)
Vengeance Unlimited: Cruel and Unusual (1998)
V.I.P.: Beats Working at a Hot Dog Stand (1998)
We Were Soldiers (2002)
The West Wing: And It's Surely to Their Credit (2000)



Guy Stockwell (*The Right Hand of God*)
Adventures in Paradise—regular (1961-62)

Airport 1975 (1974)
And Now Miguel (1966)
Ark II: The Balloon (1976)
 Ballad of Hector, the Stowaway Dog (TV) (1964)
Banning (1967)
The Beat Generation (1959)
Beau Geste (1966)
Blindfold (1965)
Bonanza: Anatomy of a Lynching (1969)
Bonanza: Invention of a Gunfighter (1964)
Burned at the Stake (1981)
CHiPs: Pressure Point (1979)
 Columbo: Columbo Goes to College (TV) (1990)
Combat!: Rescue (1964)
 The Disappearance of Flight 412 (TV) (1974)
 Everybody's Baby: The Rescue of Jessica McClure (TV) (1989)
The Fall Guy: Just a Small Circle of Friends (1983)
The Fall Guy: To the Finish (1983)
The F.B.I.: The Last Job (1971)
40 Days of Musa Dagh (1982)
The Gatling Gun (1973)
The Green Years (1946) (uncredited)
Grotesque (1988)
Gunsmoke: The Cook (1960)
Gunsmoke: No Chip (1960)
The Hardy Boys/Nancy Drew Mysteries: Oh Say Can You Sing (1978)
Harry O: Shadows at Noon (1974)
How the West Was Won: The Rustler (1979)
In Enemy Country (1968)
It's Alive! (1974)
The King's Pirate (1967)
Knight Rider: Knight Moves (1983)
Knight Rider: Return to Cadiz (1983)
Lancer: The Man without a Gun (1969)
Land of the Giants: Collector's Item (1969)
Le Tre spade di Zorro (1963)
Magnum, P.I.: The Taking of Dick McWilliams (1981)
Mannix: Dark So Early, Dark So Long (1971)
Matlock: The Author (1987)
The Million Dollar Collar (1967)
The Monitors (1969)
Murder, She Wrote: Hannigan's Wake (1990)
Murder, She Wrote: Night of the Headless Horseman (1987)
Murder, She Wrote: Who Threw the Barbitals in Mrs. Fletcher's Chowder? (1988)
Perry Mason: The Case of the Betrayed Bride (1964)
The Plainsman (1966)
Please Don't Eat the Daisies (1960) (uncredited)
Police Story: The Other Side of the Fence (1976)
Rawhide: Incident of Fear in the Streets (1959)
Return to Peyton Place—regular (1972-74)
The Richard Boone Show—regular
Santa Sangre (1989)
Simon & Simon: The Club Murder Vacation (1983)
Simon & Simon: Deep Cover (1984)
Stagecoach West: Red Sand (1960)
The Streets of San Francisco: Child of Anger (1976)
 The Sound of Anger (TV) (1968)

Tales of the Gold Monkey: Shanghaied (1982)
T.J. Hooker: Thieves' Highway (1982)
Tobruk (1967)
 Unspeakable Acts (TV) (1990)
The Virginian: The Runaway Boy (1969)
Voyagers!: Agents of Satan (1982)
Wagon Train: The Richard Bloodgood Story (1964)
The War Lord (1965)
Whiz Kids: Airwave Anarchy (1983)
The Wild, Wild West: The Night of the Cossacks (1969)

In Memory

Guy Stockwell, Dean's older brother, died February 7, 2002 in Prescott, Arizona, where he had resided for the last five years. The above listing is only a sample of the almost thirty movies and 250 television appearances that encompassed his career. He was active in theater as well, helping create the Los Angeles Art Theater and teaching in the master's program for acting at the University of California, Los Angeles. Guy Stockwell is also survived by his wife Suzanne, his two sons and one daughter.



Rich Whiteside (The Leap Home: Part 2 [Vietnam], A Leap for Lisa)

JAG: Black Ops (1996)
JAG: Pilot—Parts 1&2 (1995)

OTHER VOICES IN *QUANTUM LEAP* FANDOM

Other Voices in Quantum Leap Fandom is a free listing service printed in *The Observer* and elsewhere, updated according to the most recent information we have. All we need to list your club, zine, etc. is the most current information you can give us about it; stale listings will be dropped if we don't hear for you periodically. For copyright reasons we do not list fiction zines or unlicensed *Quantum Leap* merchandise. Our editorial address (for submissions, updates, and comments) is c/o Project Quantum Leap; 3801 Grindley Park; Dearborn, MI 48124, or e-mail Sharon at SMajorPQL@aol.com. All submissions are welcome, and the editors will choose which submissions are published. Please do NOT use the Michigan address to order a membership.

FAN CLUBS

Project Quantum Leap is the main US-based club for the series, with members literally all over the world. Information and membership form can be found on the back cover of this issue, with even more information at our website: www.projectquantumleap.com

Leapers Unlimited, an international fan club based in Australia, formerly **The Quantum Leap, Scott and Dean Fan Club**, is now handled by Trudy Costagliola and May Ling Ong. An 8-10 page newsletter, called *Leapers Gazette*, is published about every three months. Australian subscriptions are \$16 AD per year, and overseas memberships are \$15 US (US funds only) per year. You can send your subscription application to Trudy at P.O. Box 4025; Castlecrag, 2068; NSW, Australia, or, if you're in the US, you can send a check in US funds to Janey Graves, PO Box 134, Osawatomie, KS 66064. If you're already a member of the previous Club, your membership will be transferred to the new Club, and you'll be sent a renewal notice when your membership expires. For further information, write to Club director Trudy or e-mail her at quantumleap88@hotmail.com

Quantum Quest is a quarterly British newsletter and letterzine. This small format, 32-page newsletter is crammed with photos, art, letters, commentary on the episodes, and news on UK and American developments in the world of *QL*. To join, write to Emma Fee, 75 Friars Ave., Delapre, Northampton NN4 8PX, ENGLAND. UK price £6 for four issues, elsewhere £7 (cheque payable to Ms. Emma Fee) or \$18 in US funds (cheque to Janey Graves, as above).

Publication of **Basically Bakula**, the quarterly zine devoted primarily to Scott Bakula, is managed by Gillian Earthy of the UK. Annual rate is £5 in UK, £6 for Europe, £7 worldwide. Residents of USA can send checks \$15 (US funds) to Janey Graves (address above). For more information you can e-mail Gillian at BB@aeathy.freemove.co.uk or write to her at 48 Norwich Road; Lowestoft, Suffolk, NR32 2BW; ENGLAND

The official French Fan Club is **Les Chroniques Quantum**. They put out a zine (in French) of about 60 pages on a regular basis, about every four months. Membership and three issues of the zine are \$29.00/year. We finally heard from Micheline Caputo of Les Chronique Quantum. She said if you wrote using Christine's address that was printed in *The Observer*, they never received the letter. If you write to Micheline at: 19 rue Marcel Paul, 54190 Villerupt, France, she will be happy to write back to you. Please enclose two IRCs (international response coupons that you get at the post office) and a self-addressed envelope.

Some dedicated Dean fans in the French Club have published a wonderful book, in English, detailing Dean's career. Cost for the book, "Dean Stockwell, from Midshipman Donald Martin to Admiral Al Calavicci", is \$20.00. You can send your order to Marine Vion, 22 rue de Vouille, 75015, Paris, France.

John D'Aquino's Fan Club is managed by Jeanne Koenig as an on-line club. For information, e-mail Jeanne at JKoenig317@aol.com