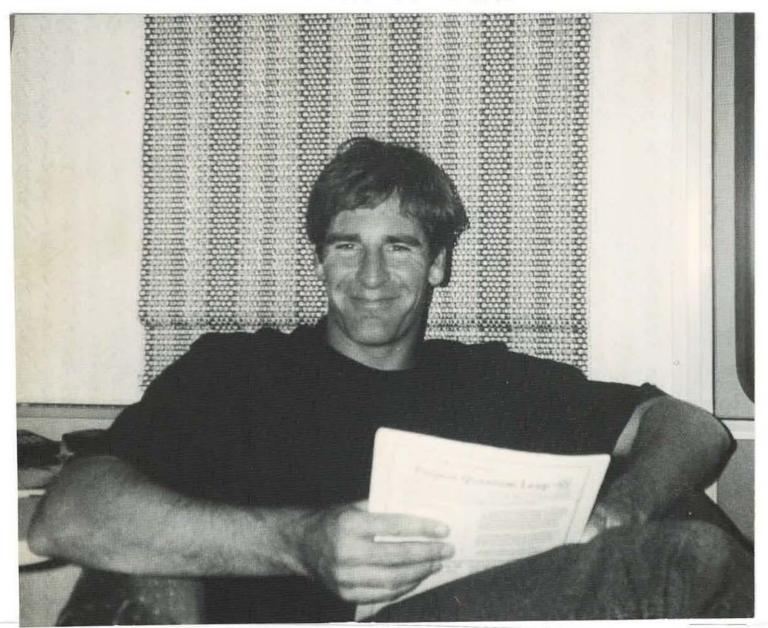
THE OBSERVER 7/8

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP WINTER 1993 DOUBLE ISSUE



SPOTLICHT ON SCOTT!

*An Interview With Scott Bakula *A Guilde to Scott on TV

* Part One of a Biography of Scott Bakula by Ann Raymont

PLUS: *Our Answers to Common Questions About Quantum Leap

*Interviews with Joe Napolitano, Diamond Farnsworth and Lydia Cornell

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Notice: see pages 78 and 81 in this issue for several important last-minute announcements!

--Karen Funk Blocher

A QUICK EXPLANATION by Karen Funk Blocher

Look, we're way behind schedule here, which is mostly my fault because I spent far too much time on Prodigy Computer Service in 1992, chatting about Quantum Leap and serving as the semi-official "Answer Lady" on the "QL" subjects. Right now I'm trying to get The Observer, The Hologram, my far novel Paradox and Doctor Who zine TARDIS Time Lore finished, printed, and mailed before we leave for L.A. in two weeks for the Second Annual Quantum Leap Plus I'm working full time, and Convention. Executive Director Teresa Murray is working overtime. But knowing that last year it took us months to catch up with convention memberships, I've decided we'd better get as many interviews and articles out to you as possible before we get even more swamped. This magazine counts as two issues of The Observer. If your subscription ends with #7, you are in effect getting #8 "on account" in the hope that you will renew. If you do not wish to renew, well, please accept the second half of this zine with our (puzzled and disappointed) compliments. Renewals will count #8 as having already been sent.

I hope that everyone will enjoy having this unexpected wealth of material all at once. If this craziness inconveniences you in any way, please accept my apologies.

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The State of the Project: 1993

(Or 2001 if you believe the passes!) by Karen Funk Blocher

Oh, boy! Has another year gone by? Apparently so. Two years ago at this time we had just sent out our first issue of *The Observer*, which if you hold us to the idea of this being a quarterly newsletter makes us a full issue behind even after this double "catch-up" issue.

A lot has happened in the past year, in the show, in the club, and to Teresa Murray and myself personally. Teresa is rapidly running out of states to collect in her quest to get at least one member in each of the 50 United States: now she's going for all the counties in Britain and as much of the rest of the world as she can get. We now have one or more members in several Canadian provinces, various places around England, in Wales, Northern Ireland, all over Germany (including the former East Germany!), and Australia. We've now passed membership #450, and expect to hit 500 about the time we leave for L.A. in two weeks. Warren Littlefield of NBC knows that we exist, and Don Bellisario's office gives out our address along with those of Quantum Quarterly and the other major newsletters and fan clubs. Yep, we've come a long was since our 23 members of a little over two years ago!

Things are not all great, however. All these hundreds of memberships, all the editing and typing and reprinting of zines and other membership items, answering of mail, making of buttons and so on are basically handled by two people, namely Teresa Murray and myself. Teresa was promoted to manager a few months ago in the Subway fast food chain (which sponsors QL both on NBC and USA!), and now gets one day "off" per 60 hour week if she's lucky. I don't usually work overtime these days, but it happens, with me pulling an all-nighter at the office as recently as last week. Something has to give somewhere, and I'm afraid that means that memberships don't generally go out nearly as promptly as we would wish. A number of generous leapers have volunteered their help, but unfortunately, dividing the labor between different cities would in most cases create more problems than it would solve. We can and have delegated work outside of Tucson in a few cases, however; Denise Brophy in L.A. and Julie Barrett in Plano. Texas have both given generously of their time to help us with the calla lily campaign and the Bing video situation. But what we really need is some Tucson leapers who can help us to make buttons, stuff envelopes, and maybe even help me get organized so that memberships, master copies of issues or pending articles and photos are never mislaid. Or is a miracle like that asking a lot of a few volunteers?

I mentioned the Bing tapes in the preceding paragraph. That deserves a fuller explanation. The following letter went out a few months ago to people who had

ordered but not received the video On The Front Line:

Dear Leaper,

Thank you for ordering On the Front Line: The Quantum Leap Weekend. Your video is enclosed. As you are undoubtedly aware, these videos were supposed to be sent out back in April to those who preordered it at the first Quantum Leap Convention. The fact that they were not is due to a combination of bad planning, cost overruns, lack of orders, severe financial difficulties and irresponsible behavior on the part of Bing Futch, director and producer of the video.

We realize that many people are extremely upset and frustrated by Bing's recent behavior and lack of response to phone calls and so on. There is an explanation. Basically, Bing has made a horrendous mess of this and of his life in general since March, partly his fault, partly not. He has been in terrible financial trouble; the tapes didn't even ALMOST pay for themselves and his personal finances are so bad that the phone company won't let him dial out and he's living under threat of eviction. For someone who was unemployed for a while and later working part time, and who is having various family and health problems as well, this video thing, which he was trying (and failed miserably) to do as a "favor" to the fans, has been a horrible disaster, especially once fans who felt they were being ripped off started threatening him with the Attorney General and so on. Bing's father died last year, his mother has cancer, he's been engaged and broken that engagement and has a baby on the way. He's been in a car accident, he's losing weight from malnutrition because he can't afford to buy food, his hair is falling out, he suffers from chest and stomach pains and his emotional state is equally bad. He currently describes himself as a "broken man"—this from a guy in his early twenties! If as a result he was rude to any of you in responding to your requests for the tapes, I hope you will take all this into account and forgive him. He truly believes that the whole world is against him right now, and the anger of Leapers who haven't gotten their tapes has only embittered him further. He truly never meant to cheat anyone; he just got in over his head and has been drowning ever since. Bing has now resigned from his position as Local Project Observer for Project Quantum Leap, and says he wants nothing more to do with the show except to watch it on tv.

The main problem has always been that Bing's production costs, particularly studio time, far exceeded the \$15 "donation" requested at the convent on and the \$20 requested thereafter. Had he had a few hundred orders, the cost per tape would have been manageable, and he would have been able to get a bulk dubbing discount. But the income from initial orders was entirely eaten up in studio costs, and so Bing could not even afford to produce the actual tapes until the fan club Project Quantum Leap stepped in with a \$500 loan against future orders. Even with that, there wasn't enough money

to make enough tapes to fill all the orders received to that point and in the months since, and there was no money left for postage. Being in a severe financial bind himself, Bing only managed to sent out 29 tapes over a five month period—and those went out Fourth Class. From the fact that many of these tapes have never arrived, we can only assume that the U.S. Postal Service, with their wonderful efficiency and respect for fourth class mail, has managed to lose at least some of those twenty tapes entirely. They will have to be replaced.

Denise Brophy of Project Quantum Leap has picked up the existing tapes from Bing, entered the orders into a database, and has sent them out with the financial help of Project Quantum Leap and an anonymous Leaper from one of the other major *Quantum Leap* fan organizations. Mailing labels for unfilled orders have now gone to Julie Barrett in Texas. Julie now has the 8 mm master tape, and will be dubbing more tapes as needed to fill existing or new orders. To further recoup its losses, Project Quantum Leap will be accepting new orders for additional tapes, at the new requested donation rate of \$22.90 including priority mail postage.

Once you and others who already ordered finally receive this tape, we humbly request that in true QL spirit, you will help us "set right what once went wrong" by reimbursing us for the postage on your tape. Any other donations toward the lost \$500 loan (which represents just part of the shortfall between the tape costs and tape revenue) would be greatly appreciated, because frankly this is going to clear out PQL's bank account in a big way since it's already depleted from the earlier loan. As a result we will be unable to print our December issue of *The Observer* (#7, featuring interviews with Scott Bakula, Diamond Farnsworth and Joe Napolitano) until at least part of this money is reimbursed through your generosity.

We at Project Quantum Leap are truly sorry about this mess—sorry for everyone involved from Bing to the fans who ordered the tape in good faith and had to wait, to Project members who may not get the next issue as soon as they would have otherwise. But from the response we've seen so far, I'm confident that by working together we'll all recover from this mess.

Warmest regards, Karen Funk Blocher Project Chairman Project Quantum Leap

As a result of this letter, we received many generous donations as well as quite a few expressions of understanding and sympathy for Bing and for the club. A number of kind-hearted leapers asked if there was anything they could do to help Bing (whose second child incidentally was born in late December amid minor medical complications). A few others were less forgiving, and still others did not understand why their tapes were not "complete" with footage they particularly wanted (such as of themselves). The explanation is that

a 110 minute video cannot hope to capture everything that happened over a 36 hour period of Star Ceremony, Luncheon and Convention. But we feel that much of the best of it did make it onto Bing's final tape.

As the result of the generosity and good wishes of various fans, Project Quantum Leap has told Bing that he is no longer under any obligation to repay the \$500 loan, which we now consider a gift from the fans to help cover the cost of the tapes. With a few recently heard-from exceptions, every pre-existing order that we know about has now been sent out, and new orders are being accommodated as quickly as possible at \$22.90 including Priority Mail postage. All of this was made possible first by Denise and then by Julie, who has made up the shortfall in tapes, made more for new orders, and who will redub any of the original tapes which may have unacceptably bad audio. It appears that despite the high cost of professional dubbing of tapes, the people Bing hired to do this were less than quality-conscious. If you have a tape which is in serious need of redubbing (please note that not even the original is of broadcast quality), please send it directly to Julie Barrett c/o Threadneedle Press, 2624 E. Park Blvd., Plano, TX 75074-4818. If you ordered a tape from Bing and still didn't get it despite our efforts, please contact Julie with a copy of your canceled check or other documentation. New orders should be directed to Project Quantum Leap, P.O. Box 77513, Tucson AZ 85703, with checks payable to Project Quantum Leap.

As strange as it seems, it is once again time to solicit nominations for officers in Project Quantum Leap for the coming year. Nominations will be accepted until March 1, with final voting to take place until around June 1, exact dates subject to change depending on how quickly we get the next two issues out. Last year there were no nominations received for anyone other than the existing officers. While we appreciate the vote of confidence, we have to be fair, right? So here are the posts for which nominations are being taken:

Project Chairman Executive Director Secretary Treasurer

I'd put Editor on there, but I really think that the decision to replace an editor should either be made by the club officers or by acclamation of the membership. If you really want to pry *The Observer* out of my cold, dead, fingers, let me know, but otherwise I'm signing on for at least four more issues.

One more small item: we bumped the dates on the passes forward two years based on the bogus 1999 date in "The Leap Back." Now we're a year ahead of the show, so passes will expire in '02 for the next two years. Don't worry about your expiration date. We don't. Your issues may run out, but you're still on "staff" basically as long as we know you want to be.

Sixteen months ago, we didn't know whether Universal was about to shut us down. Now it looks as if we and *Quantum Leap* are both going to be around for a while yet. We're glad to have you Observing with us!

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1992 LEAPER AWARDS 1991-1992 SEASON results reported by Karen Blocher and Tracy Ann Murray

This year's Leaper Awards (Sammys) nominees were chosen by the Project Quantum Leap membership. Ballots were distributed with Observer #5 and though the deadline was very short many of you managed to get them in. In some categories there were ties for the fifth nominee, in which case a sixth nominee was added to that category.

In order to present the final results to the Quantum Leap office the week of the VOT convention we again gave a short deadline, September 16th 1992. We also opened the balloting to fans on the computer network Prodigy. Those ballots which by some miracle managed to reach us in time were tabulated the night Teresa and I left for L.A., and we presented the preliminary results in person on September 18th to Harriet Margulies at the Quantum Leap offices. At that time, there were several ties and near ties, and when we returned to Tucson there were many additional ballots in the PQL mailbox. We therefore decided to include in the final tabulation any and all ballots that were received in the next month or so. In all, 55 ballots were gathered together and counted one last time on January 26, 1993.

Surprisingly enough, the final results were almost identical in proportion to the preliminary results taken with us to L.A. Some categories had a runaway winner from the start, while others kept having two and threeway ties as each new ballot was counted. Nearly everyone and everything got at least one vote in most of the categories. In the case of Best Lead Actress in a Dramatic Series, the tie could not be broken between Marlee Matlin and Regina Taylor, so an extra Sammy will be made up so that an award can be presented to each of them.

The final results are below. Please note a name in bold type indicates the winner in each category. Names are listed in order of votes received. The numbers before each name are the actual number of votes tallied.

PART ONE: QUANTUM LEAP 1991-2 The criteria for part one were simple. The nominees had to be from Quantum Leap during the September 1991 - May 1992 television season (Season Four).

BEST QUANTUM LEAP GUEST ACTOR 16 Charles Rocket in "A Leap For Lisa" 14.5 Harrison Page in "A Song For The Soul" 10 John Anderson in "The Last Gunfighter" 7 Roddy McDowall in "A Leap For Lisa" 4.5 Neal McDonough in "Play Ball" Alan Scarfe in "Dreams"

ACT	QUANTUM		GOESI
ACI.	RESS		
38	_ Liz Torres in "It's a Wonderful Leap"		
6	Kathleen Wilhoite	in "Momen	its Tc Live"
5	DeLane Matthews	in "Roberto	"
4	Tamlyn Tomita in	"Temptatio	n Eyes"
0	Caroline Goodall	in "The Wro	ng Stuff"
BEST	T QUANTUM LEA	P WRITE	ER
13	Donald P Bellis	ario for "	The Leap
	Back"		
12	Paul Brown and D	anielle Alex	andra for "It's a
	Wonderful Leap"		
11	Deborah Pratt for '	"Dreams"	
10	Donald P Bellisar	io for "A Le	ap For Lisa"
6	Beverly Bridges for	r "Raped"	
3	Paul Brown for "T	Temptation E	Eyes"
BEST	QUANTUM LEA	P DIREC	CTOR
19			
	Anita Addison for "Dreams"		
17	/ 111144 / 14445011 101		
17		Jr. for "A L	eap For Lisa"
11	James Whitmore,		eap For Lisa"
0.524	James Whitmore,	or "Raped"	THE PART OF THE PART
11 6 2	James Whitmore, Michael Zinberg f Joe Napolitano for T QUANTUM LEA	or "Raped" r "The Last of P EPISO	Gunfighter"
11 6 2	James Whitmore, Michael Zinberg f Joe Napolitano for	or "Raped" r "The Last of P EPISO	Gunfighter"
11 6 2 BES	James Whitmore, Michael Zinberg f Joe Napolitano for T QUANTUM LEA	or "Raped" r "The Last of P EPISO Lisa"	Gunfighter"
11 6 2 BES	James Whitmore, Michael Zinberg f Joe Napolitano for T QUANTUM LEA "A Leap For I	or "Raped" r "The Last of P EPISO Lisa"	Gunfighter"
11 6 2 BES' 17 14	James Whitmore, Michael Zinberg f Joe Napolitano for T QUANTUM LEA "A Leap For I "It's a Wonderful!	or "Raped" r "The Last of P EPISO Lisa"	Gunfighter"
11 6 2 BES 17 14 10	James Whitmore, Michael Zinberg for Joe Napolitano for T QUANTUM LEA "A Leap For I "It's a Wonderful to the Leap Back"	or "Raped" r "The Last of P EPISO Lisa"	Gunfighter"

AKA Not Necessarily Quantum Leap Awards. Sure, Scott, Dean and Quantum Leap could have lost; that could happen. Not.) Two categories were added by write-in vote during the nomination process, Best Actress and Best Supporting Actress. Although these categories do not have Quantum Leap participants, several fans rightly pointed out that it was only fair to include these performers. The two winners will be mighty surprised and somewhat confused when they receive their awards.

BEST LEAD ACTOR IN A DRAMATIC SERIES:

52	Scott Bakula in Quantum Leap		
2	Patrick Stewart in Star Trek: The Next		
	Generation		
1	Abstained or forgot to vote		
0	Mark Harmon in Reasonable Doub's		
0	Rob Morrow in Northern Exposure		
0	Sam Waterston in I'll Fly Away		

BEST LEAD ACTRESS IN A DRAMATIC SERIES:

- 21 Marlee Matlin in Reasonable Doubts
- 21 Regina Taylor in I'll Fly Away
- 4 Susan Dey in L.A. Law
- 4 Janine Turner in Northern Exposure
- 3 Abstained or forgot to vote
- 2 Jessica Steen in Homefront

BEST SUPPORTING ACTOR IN A DRAMATIC SERIES.

- 45.5 Dean Stockwell in Quantum Leap
- 4 Brent Spiner in Star Trek: The Next Generation
- 2 John Corbett in Northern Exposure
- 1.5 Chad Lowe in Life Goes On
- John Cullum in Northern Exposure
- 1 Abstained or forgot to vote
- O Darren E Burrows in Northern Exposure

BEST SUPPORTING ACTRESS IN A DRAMATIC SERIES:

- 14 Nancy Everhard in Reasonable Doubts
- 12 Gates McFadden in Star Trek: The Next
 - Generation
- 11 Marina Sirtis in Star Trek: The Next Generation
- Generation
- 6_____ Mimi Kennedy in Homefront
- 6 Kellie Martin in Life Goes On
- 5 Abstained or forgot to vote

Below: Sample graphics from the Sammy Awards. The art was printed on clear plastic and mounted in a free-standing Lucite photo frame over pearlescent white more.

with iridescent highlights in pink and blue. Design by Karen Funk Blocher incorporating a cartoon by Sherlock.



BEST DRAMATIC SERIES.

- 48 Quantum Leap
 - _____ I'll Fly Away
- 2 Abstained or forgot to vote
- O Northern Exposure
- Reasonable Doubts
- Star Trek: The Next Generation

BEST OVERALL SERIES.

- 46 Quantum Leap
- 3 Murphy Brown
- 2_____ I'll Fly Away
- 2 Abstained or forgot to vote
- 1 Seinfeld
- 1 Star Trek: The Next Generation

I don't know about you guys, but I'm pretty proud of us all for voting as we did. Although the pro-Quantum Leap sentiment is obvious ir Part Two, the overall voting strikes me as being remarkably fair and even-handed, with at least a few votes against the QL nominee in each of the Part Two categories. Part One voting also showed relatively little bias. Although some fans tended to vote for the same episode in the writer, director and episode categories (which is also perfectly valid), many others split the honors among two or more episodes, and the guest actor voting showed little correlation with the favorite episode votes. This indicates to me that with the slighting of Quantum Leap in the 1992 Emmys so fresh in everyone's mind, fans were careful to vote for what they truly believed to be the best work in each category, whether it was in their favorite episode (as it no doubt sometimes was!) or not. Well done, leapers!-Karen Funk Blocher



Above: Scott Bakula's 1992 Viewers for Quality Television award for Best Actor in a Quality Drama. Photo by leaper and VQT photographer Karen Hurst.

THE 1992 Golden Globes: "Enomiated, But..." by the ubiquitous Karen Funk Blocher

The 50th annual Golden Globe Awards ceremony took place on January 24, 1993, airing on the cable "Superstation" TBS. Scott Bakula and Dean Stockwell were both nominated again this year for their amazing work on *Quantum Leap*, but neither of them won this time around.

Sam Waterston of I'll Fly Away was chosen over Scott Bakula for the Best Lead Actor in a TV Drama category, and his co-star and Regina Taylor won the Best Lead Actress award. The fact that Scott won his first Golden Globe in this category in 1992 may have hurt his chances this year, as Association members may not want to have any one actor win too often while other fine actors are passed over. In addition, this was in all probability very nearly the last chance to give the award to Waterston for his role in the NBC quality drama. I'll Fly Away has been put on hiatus, with shooting wrapping just before the award ceremony. Hopes of a return for the low-rated series are slight. It must be said, however, that the writer of this article feels strongly that nothing even such a fine actor as Sam Waterston could have done on tv in 1992 could possibly aspire to the quality of Scott's amazing portraval of Sam/Oswald in "Lee Harvey Oswald."

The other nominees in this category were Mark Harmon (Reasonable Doubts), Rob Morrow (Northern Exposure), and Jason Priestley (Beverly Hills, 90210; also a former QL guest star in the episode "Camikazi Kid"). Scott attended this year's ceremony, looking snazzy but uncomfortable as they announced his nomination. It was later learned by PQL that Scott has

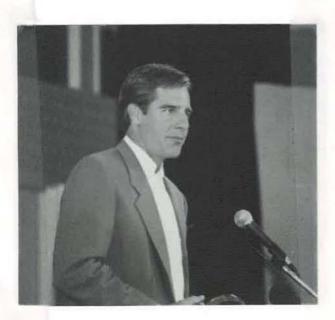
been recovering from the flu, which along with possible (and quite understandable) nervousness would account for his apparent malaise.

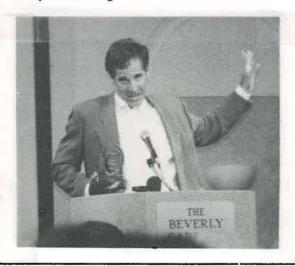
The HBO special Stalin won three awards, including the one for which Dean Stockwell was nominated. The Golden Globe for Best Supporting Actor in a Series, Miniseries or Motion Picture Made for Television went to Maximilian Schell instead of to Dean. Since both tv and film awards are presented at the Golden Globes, there are fewer tv-related Globes than Emmys, which partly accounts for the catch-all Supporting Actor category. Dean has already won two Golden Globes in past years, one of them for Quantum Leap. He did not attend this year's ceremony. The other nominees up against Schell and Stockwell were Jason Alexander (Seinfeld), John Corbett (Northern Exposure), Hume Cronyn (Broadway Bounc), and Earl Holliman (Delta).

The Player, in which Dean Stockwell played a small but important role, won Best Motion Picture for Comedy or Musical. Tim Robbins won Best Actor in a musical or comedy film for his starring role in The Player. The film's maverick director, Robert Altman, was nominated for best director but lost to Clint Eastwood (Unforgiven).

Quantum Leap was not nominated this year for Best Television Drama Series. Many fans feel that at least one of the shows that were nominated did not deserve to be on the list even if Quantum Leap had also had a nomination. The nominees were Beverly Hills, 90210, Homefront, I'll Fly Away, Northern Exposure and Sisters. Northern Exposure won, despite its producers' admission at the Emmys last year that the show is actually a comedy rather than a drama.

The winners were selected by the 90 members of the Hollywood Foreign Press Association.





Above: Scott accepts his award at the Viewers for Quality Television Awards Banquet in September 1992. Photo by Denise Brophy. Left: A serious moment at VQT. Photo by Karen Hurst

Leapers' Digest

Something old, something new, something borrowed, and something blue, painstakingly compiled from Harriet and the P* Leapers and arranged into handy subjects by Karen Funk Blocher

Death or Glory? The Future of Quantum Leap

It's once again time to write to NBC in support of Quantum Leap. Actually, it's always time to do so, but especially now, as decisions are being made about shifting time slots and about which series will be renewed for the 1993-4 television season. "Somebody took our time slot and we want it back!" Harriet at the QL office told us at the beginning of December, asking that we all write to request the Wednesday at 10PM Eastern time slot back. Harriet also acknowledged that there has been a significant influx of new leapers since the series started on USA Network. "I know from the mail that we have a lot of new fans, but unfortunately

the ratings don't reflect it!"

Despite the recent terrible ratings and the usual rumors however, Quantum Leap has NOT been canceled. Scott and Dean are back from the Christmas break and hard at work on the last batch of new episodes of the season. Quantum Leap has lousy ratings due to a bad time slot opposite Full House and Rescue: 911, but NBC president Warren Littlefield is nevertheless proud of QL, which has good demographics despite the bad ratings. In any case, Quantum Leap was renewed last spring for a full 22 episodes this season, the same number as in previous seasons. Those episodes will all be made and shown. Renewal for a sixth season is by no means assured as of this writing, but our chances of a sixth season should improve if we can get NBC to move the show back to Wednesdays at 10 where it can get the ratings.

We've already missed one window of opportunity in getting the show moved, despite letters and the recent calla lily campaign (see separate article). During the first week in January, NBC began to announce February schedule changes. Quantum Leap was not among the shows mentioned. But it could have been worse: two other "quality dramas" that were mentioned, Reasonable Doubts and I'll Fly Away, are going into hiatus. For Reasonable Doubts this is merely a temporary measure, but for I'll Fly Away, which ceased production in January, the hiatus will probably turn into outright cancellation unless Warren Littlefield and the show's fans can find a way the save it.

While Quantum Leap's recent ratings (as low as #88 for the week!) have been only slightly better than those of I'll Fly Away, there is a substantial difference in the two series' relative prospects, as Sue Binford of the NBC public relations department recently explained to Dorothy Swanson of Viewers for Quality Television.

Binford said that the demographics of I'll Fly Away are not good and compared that with the QL situation, explaining that Quantum Leap's 12 to 13 share on Tuesdays at 8:00 is considered perfectly fine, because of the time slot and because Quantum Leap's demographics include viewers the advertisers want. As Swanson later wrote in the January VOT newsletter, "In speaking with our NBC source, we learned that QL is considered to be successful in its 8:00 time slot with a 12-13 share of the audience. This is because of the time slot and because the demographics of the show are so desirable. Fans of the show have been campaigning to get the time changed to later, and VOT supports themhowever the important thing is that OL remain on the air, and if NBC is satisfied, perhaps we should be as well. The reality is, this show will probably be renewed."

[An aside: Viewers for Quality Television has been active in supporting many "quality" shows over the years to keep them on the air. Quantum Leap, Reasonable Doubts, Brooklyn Bridge, I'l Fly Away and China Beach are just a few of the worthwhile series whose life on primetime has been enhanced and lengthened at least in part due to their efforts. They are not a censorship group, and besides, they put on a fun and informative annual convention. Their address is:

Viewers for Quality Television

PO Box 195

Fairfax Station, VA 22039]

Another point in favor of Quantum Leap's chances of renewal is a direct result of the aforementioned demographics. Advertisers continue to feel that in sponsoring QL they are reaching their target market, and their interest is strong enough to bring in more sponsors at higher ad rates than is usual for a relatively low-rated series, rates comparable to those of hit shows. in fact. Oldsmobile has even made a commercial that alludes to Quantum Leap's concept "yo 1 probably leap around a lot" in its spoken pitch. This ad has appeared repeatedly on both NBC and the USA reruns. As long as advertisers pay good money to sponsor Quantum Leap, NBC will continue to gain much needed revenue from the show, and is therefore unlikely to cancel it. There are some indications that Quantum Leap might be renewed by the time shooting for this season wraps in mid-March to early April.

Despite this good news, the fact remains that the ratings are slipping more and more as the season wears on, dipping to as low as #88 for the week. On January 20th, speaking at The Academy of Television Arts and Sciences in L.A., Don Bellisario said that while NBC Entertainment President Warren Littlefield himself is actually in support of the show, he (3ellisario) still fears that this may well be the last season. NBC's overall slide in the ratings—not just with OL but across the board—is a cause for major concern at the corporate level (i.e. General Electric, which own; NBC, and the NBC executives who report to them). Between poor ratings and the Leno-Letterman fiasco, pro-Leap President Littlefield's job is less than secure than it once was. Don Bellisario has been known to refer to Warren Littlefield as "Occupant."

On January 21st, Don Bellisario met with Littlefield to try to get *Quantum Leap*'s old Wednesdays at 10PM (Eastern) time slot back. So far NBC has made no such agreement, but the fact that Bellisario is still working on this is a good indication that it's something we as fans should continue to try for, along with encouraging NBC to renew the series for the 1993-1994 season. An explanation of why this time slot is being sought by both the production company and the fans can be found in the article "Answers to Common Questions About *Quantum Leap*" toward the end of this double issue of *The Observer*. Please write TODAY to:

Warren Littlefield Entertainment President NBC-TV 3000 W. Alameda Ave. Burbank, CA 91523

...and encourage others to do the same. Then write again, and as often as you can. As the old saying goes, vote early, vote often!

Quantum Leap: The Seminar

Donald P. Bellisario ("along with his whole family," according to one fan who was there) spoke January 20th at The Academy of Television Arts and Sciences in L.A. The speaking engagement (which Harriet of the *QL* office said he agreed to some months ago) was part of a seminar under the auspices of a Los Angeles-based continuing education program known as the Learning Tree.

P* Leaper Allen Mass found out about the program at the last minute via a chance encounter with QL's property master. "The prop master came into the bookshop where I work and bought some sex manuals for the show (I don't know why. He wouldn't tell me. But it is NOT for Al and Tina, who Don said would NOT be getting married). Then the prop guy told me about the Bellisario lecture, so natch I went. A lot of fun, and he had some great outtakes and sneak peeks."

Don spoke for nearly three hours despite a terrible case of the flu, and Harriet reports that he was out sick for several days thereafter. Nevertheless, it must have been an amazing evening. Flyers were handed out with information on various *Quantum Leap* fan clubs and publications, and Don spoke about everything from Sam's name to the season finale and beyond. Some tidbits:

- The QL Movie: Don wants to make a film about five years after the show is canceled, whenever that may prove to be. But nothing is likely to be settled on this while the series is still on NBC.
- The name Sam Beckett had nothing to do with the playwright. It was just a name Don Bellisario thought of and liked. Although presumably Don must have

heard of the playwright at some point prior to Quantum Leap, it was not something he thought of consciously while inventing the name of our favorite quantum physicist.

- The string theory of time travel was also something that "just sounded good." When Don pitched the idea to then NBC President Brandon Tartikoff, Tartikoff said, "OK. Now explain it to me again so that my mother could understand the premise." Don did. He says Brandon still didn't get the show, but that his mother loved the concept, and so Quantum Leap was born.
- Calling the show Quantum Leap is something that Don regrets. He feels that the name costs QL 50% of the viewing audience, who "don't want to watch a sci-fi show, even though that is not what Quantum Leap is at all."

Leaper Sally Smith of Usenet fame videotaped the seminar, and no, I don't know whether it's possible to obtain a copy. Sally has been a tireless promoter of Quantum Leap in the press and on computer bulletin boards, recently defending Quantum Leap in an excellent letter published in Entertainment Weekly. The letter was in response to repeated slurs against Quentum Leap and its fans (called "damp middlebrows") by staff writer Ken Tucker.

New Episodes:

Upcoming episodes between now and the end of the season are as follows:

2/16 preempted for some country music awards.

2/23 two-hour evil leaper sequel. Once titled "the Evil That Men Do," it's also had the working titles "Return of the Evil Leaper" and/or "Revenge of the Evil Leaper." Your guess is as good as ours what title will appear on the screen when the credits roll. Neil Patrick Harris (aka Doogie Howser) guest stars. Sam apparently tries to rescue Alia from Lothos in some fashion. Neil Patrick Harris is a big fan of Quantum Leap, and reportedly has called Scott Bakula "the coolest man on the planet!" And for those of you who wonder about the sanity of a two-hour ep instead of a two-parter, "there's method in't." The Oswald ep and the 2-hour installment of "Trilogy" were among he higher-rated episodes of this dismally-rated season.

3/2 "Goodbye Norma Jean." The long-awaited Marilyn Monroe episode. Again, the title is subject to change.

After that, not necessarily in order:

- "The Beast Within," a Bigfoot story written by John DiAquino, who played Frank LaMotta in the two "Jimmy" episodes.
- •A story about young Elvis Presley. Look for Scott Bakula to finally get another chance to sing in this one. Although Harriet at the *QL* office had not read the script when I spoke to her the last week in January, she did say, "Well, if he's Elvis, then he'll have to do a lot of singing, won't he?"

*A leap where Sam becomes his own great-great-grandfather in the Civil War. "It isn't the lifetime...it's the lifeLINE," Allen Mass reports. (Personal aside—as the "QL Answer Lady" and author of an ongoing episode guide, I can see that both Sam and I are going to have to seriously rethink his string theory after this one!)

• For the season finale, Don is apparently writing a variation on a scenario that he mentioned as long ago as the Hitchcock screening in February 1991. Sam leaps back to the Project, and says "I'm finally home." Then the elevator doors open, and out walks a slightly younger version of Sam, one who has yet to step into the Accelerator for the first time. "Gooshie, what are you still doing here?" says the 1995 Sam to his leaping counterpart. Oh, boy! This sort of story has been tackled by several fan writers with varying degrees of success, but it will be great to finally see it on the screen as written by the ultimate authority on what happened that day in 1995.

There will probably be a few more preemptions along the way, but this is nothing to panic over. All shows have them, and we get our 22 new episodes regardless. The only thing we could lose would be a second or third run of an episode on NBC.

Quantum Leap Coming to Home Video

Quantum Leap will finally be coming to commercial video in the reasonable future. There will be five or six episodes initially, and then four or five more, and then if sales are good, there will be more added. Don Bellisario was asked to come up with ten titles to start from, according to Harriet Margulies. Nobody seems to remember exactly which episodes are to be released first, but the tentative list of episodes includes the following:

The two-hour pilot, later retitled "Genesis"

"Star-Crossed"

"The Color of Truth"

"Jimmy"

"Catch a Falling Star"

"Pool Hall Blues"

"M.I.A."

"The Leap Home," two-hour version

The release date has not been set, but should be a few months. Harriet could not predict a date, explaining that various legal clearances must precede the release of each episode on video. Harriet said not to count on it until the contracts are signed, but the current plan is to possibly have extra material on each video in the form of Don talking about the episodes.

Although release of the videos seems certain, Harriet thinks it's still a good idea to write to the MCA Video division in support of them, helping MCA to determine that there is indeed a market for these videos. I suggest that such letters should ask for the complete episode as originally aired (with or without extra footage as well, since sometimes new footage turns up in the rerun) including original titles, saga cell, and (for

first season episodes) the segues between one episode and the next which were later dropped in reruns.

The address is: MCA Home Video 70 Universal City Plaza Universal City, CA 91608

Leaping With the Flu

As reported elsewhere in this issue, the probable reason why Scott looked uncomfortable at the Golden Globes was that he was just getting over the flu. Don Bellisario was out with it for several days, and as of late January, Harriet was recovering and hard at work. Harriet blames the recent rain in L.A. for their mutual condition. After a drought of at least two years, the Los Angeles area had its entire average annual rainfall in less than a month.

Harriet also had some thoughts on the Golden Globe results. She asks, "Do you think they really want to win every year?" But she also said, "Nobody can do what Scott does." She thinks that both Scott and Dean were the best in their categories and should have won, regardless of whether they've won before. She also disliked the way Maximilian Schell's single performance was lumped in with Dean's category. She went on to mention how "A Song for the Soul" guest star and 1992 Emmy nominee Harrison Page felt guilty about sitting at the QL table last year, and what a nice man he was. "We told him that it wasn't fair to him, because he would have had a better chance in another category." She said he was not at all affected or stuck up. Gee, maybe the characteristic niceness of QL people is catching!

Harriet is hard at work on both the show and the convention, and said, "Don't ask me to think beyond the convention!" She also noted than fans are calling and insisting that Don said in the unauthorized book Making a Quantum Leap that Harriet would read their scripts, which for legal reasons she is not allowed to do. Once again, people, PLEASE do not send your unsolicited or unagented scripts or story ideas to the Quantum Leap office!

Sightings

Dean Stockwell took part in "Celebrity Jeopardy" during the week of Oct. 26-30. Dean's designated charity for the money won on the show was the Nuclear Information and Resource Service, and his fellow players for the week included Ed Begley, Jr., Abby Mills, Carol Burnett, Robert Guillaume, Judith Ivey, Regis Philbin, Beau Bridges, Cheech Marin, Rosie O'Donnell, Luke Perry, Alan Fachins, Emma Samms, Andrew Shue, and Steven Weber. Dean won his night on the program, but was not the top money winner among the week's celebrity contestants.

Dean's picture (talking to Christian Slater) appeared in US magazine a few months back in connection with

a celebrity fundraiser for the Clinton/Gore campaign. James Woods and Barbra Streisand were also present. This was almost certainly the fundraiser in which Streisand performed live on stage for the first time in many years.

A recent issue of Starlog featured an interview with new Quantum Leap producer Robin Jill Bernheim, who wrote the "Dr. Ruth" episode and several others. Bernheim has previously written episodes of both MacGyver and Star Trek: The Next Generation. Also, the October 1992 issue of American Cinematographer interviews all the 1992 Emmy cinematography nominees, including past winner Michael Watkins, nominated this past spring for the episode "Dreams."

The 1993 edition of the World Almanac lists Scott Bakula for the first time. His name can be found in the television section. Dean Stockwell has been listed in this popular reference work for several years.

A show called *Sci-Fi Buzz* on the new Sci-Fi Channel has repeatedly aired an eight minute feature with Scott Bakula and Don Bellisario.

Advance For Speech Pathologists Magazine National Convention for Speech Pathologists issue of November, 1992 featured a full color 10"X12" photo from Part 1, of the "Trilogy" episode of Quantum Leap. The photo shows Sam as Sheriff Clayton Fuller with his arm around his daughter Abagail (note correct spelling), with Leta Aider looking on in the background. Inside the magazine is a story titled "Quantum Leap Brings Stuttering To Prime Time-Consultant Works to Develop Positive Media Role Models for People Who Stutter," by Ira Zimmerman, who served as a consultant on Parts One and Two of the episode. Advance Magazine Group (which publishes magazines in a variety of fields) is not set up for individual orders, but copies may be obtained through Leapin' In—assuming they have any left by now. The Observer hopes to reprint the article in its next issue if another QL publication doesn't get around to it first.

Scott appeared on the Arsenio Hall Show again on November 23, after being bumped a week in favor of an appearance by Rosanne Arnold (which had something to do with the Leno-Arsenio booking war).

Then President-Elect Bill Clinton visited the Universal Studios Hollywood backlot in late November. Rumor has it that while there he visited the Quantum Leap set, along with some Secret Service people. A call to the Quantum Leap office brought neither confirmation nor denial of the set visit, but confirmed that Clinton was indeed at Universal at least. "Oh, was he?" she said. "I know he was on the lot. Wasserstrom had a party for him at his home that night." A set visit seems plausible enough, considering the fact that Dean Stockwell campaigned for the new president. Cleveland leaper Terri Librande also reports that both President Clinton and new Vice President Al Gore seem to be at least somewhat familiar with the series. Could it be that we have a leaper in the White House?

E!'s Stand Up Sit Down Comedy series recently featured Dennis Wolfberg, whom Robert Klein introduced as a regular on Quantum Leap. Wolfberg also appeared on The Tonight Show in January, where Jay Leno also mentioned Dennis's role as Gooshie.

The two ABC series Covington Cross (featuring writer-producer Chris Ruppenthal and writer-story editor Beverly Bridges) and Crossroads (featuring writer-producer Paul Brown) haven't aired since Halloween or so and are presumably canceled. Offhand I only recall one aired script each on these two shows for Chris, Beverly Bridges, and Paul Brown (whose episode of Crossroads managed to drag a tear of two from me). I haven't heard what any of the three writers are doing now. Veteran QL director Joe Napolitano (whose interview appears in this issue of The Observer) directed at least one episode of Covington Cross.

Scott got a mention in the Newsday TV guide in December, with a question about Scott playing baseball player Joe DiMaggio. The column confirmed that Scott Bakula "played a singing Joe DiMaggio" in the Broadway musical Marilyn.

An article in a cable tv guide at the end of December reported a skirmish in the QL office over who would direct the episode "Liberation." Deborah Pratt wanted a female director, but it didn't happen. The episode was eventually directed by Bob Hulme instead. Quantum Leap has had two female directors to date, Debbie Allen ("Private Dancer" and Anita Addison ("Dreams" and "Ghost Ship").

Jean-Pierre Dorleac News

Chicago leaper Maria Munoz sent a pin to Jean-Pierre Dorleac for possible use on the show, and in October received a letter from Dorleac informing her that her pin would indeed be featured. Sure enough, it turned up on Al in "Trilogy Part One," when Al is in the Sheriff's office. Maria's pin is a silver c rcle with a triangle stuck through it. Leaper Dawn Geraghty sent Dorleac a box of period clothing and also received a letter thanking her for her contribution. To those who may be thinking of doing the same thing, here are a few hints:

- 1) Items cannot be returned. Your conation is forever.
- 2) Jean-Pierre Dorleac is off doing a feature film right now. His replacement is Jacqueline Saint Anne.
- 3) Only non-representational (abstract) accessories can be used for Al. No cat pins or the like.
- 4) Clothing for Sam must be in period for one of the eras into which he leaps.

Emmy Awards Update

Last issue we asked that fans write to the Academy of Television Arts & Sciences in protest of the nonsensical rule change that pitted Scott and other series actors against guest stars in the 1992 Emmy Awards

categories. Unfortunately, as some of you undoubtedly discovered, we published an outdated address, for which I now apologize. However, there is now good news. The 1993 Emmys will again have guest stars in their separate categories. So this year, if someone again beats Scott or Dean (we hope not! They deserve these awards several times over!) at least it won't be someone who worked for one or two weeks in a role instead of forty weeks. The Academy also changed the rules regarding TV movies and TV shows shown as movies (i.e. two hour long episodes). They will not be in the same categories as they were last year.

Apocrypha

And finally, we have a an unsubstantiated but wonderful rumor that's too good not to pass on. Texas LPO and zine editor Julie Barrett reports this about one of the many letters to NBC in support of *Quantum Leap* two years ago. According to the rumor, Julie

says, "one of those thousands of letters simply said: 'Don't make the same mistake twice.' and was signed by Gene Roddenberry. Don't know if it's true, but it's a great story," she concludes. We agree!

The Credits

Thanks to Ruth Calkins, Terri Librande, Julie Barrett, Maria Munoz, Dorothy Swanson, Donna Smith, Dawn Geraghty, Ann Raymont, Gila Weinstein, Catherine Wong, Joan Dodson, Heidi Sanchez, Julie Pusateri, Shari Ramseur, Dorothy Swanson, Allen Mass, and, as always, Harriet Margulies for the information presented in this grab-bag of an article. And if you still don't know what a "P* Leaper" is, it refers to most of the above people (nct Harriet!) and many others who inhabit the QL subjects on the Prodigy Computer Service "TV L-Z" bulletin boards. For more information of Prodigy and the P* Leapers, see the article by Pat Stone in The Observer #6.

-Karen Funk Blocher



THE CALLA LILY CAMPAIGN

by Karen Funk Blocher

Project Calla Lily was a very brief but mildly spectacular campaign to send calla lilies to NBC President Warren Littlefield as a token of our gratitude to him for keeping Quantum Leap on the air and our desire to see the series moved back to its Wednesday night time slot. Conceived by Tracy Murray, Maria Munoz and myself, the campaign was promulgated through the computer network Prodigy and via a selective mailing to most of the current U.S. members of Project Quantum Leap. (For various complex reasons, most California members were omitted from the mailing. Sorry about that, but it really couldn't be helped.) Dallas Local Project Observer Julie Barrett wrote and sent out the press releases, and L.A. member Denise Brophy handled the arrangements with the florist. The whys and wherefores of our efforts are best explained through the following press releases and other correspondence:

FOR RELEASE DECEMBER 15, 1992

When NBC's Quantum Leap flounders in the ratings, fans respond by writing letters to network president Warren Littlefield, asking for a better time slot. Tens of thousands of letters to NBC two years ago saved the quality program from cancellation. This year, many fans are going one step further: they're sending flowers to Littlefield. "Calla lilies have been featured on Quantum Leap several times," explains Karen Funk Blocher, Project Chairman of Project Quantum Leap, an international fan club for the series. "Among other things, they were the favorite flower of Al's first wife on the show." It is also believed that calla lilies have been used as an homage to former NBC president Brandon Tartikoff, his daughter Calla and his wife Lily.

Dozens of calla lilies are expected to be delivered to Littlefield's office on the 15th, the result of a one-week campaign among fan club members and other fans on the computer network Prodigy. Each flower will be sponsored by a different fan, each of whom wants the series moved back to its previous Wednesday at 10 PM EST time slot. In addition, a portion of the money donated will be given to actor Scott Bakula's designated charity Broadway Cares, and to co-star Dean Stockwell's charity Earth Communications Office (ECO).

Quantum Leap currently airs Tuesday at 8 PM EST, competing with such ratings killers as Full House, Hangin' With Mr. Cooper and Rescue: 911. In addition to the on-air competition, fans say that Quantum Leaps 18-49 year-old audience tends to be busy at that early hour, putting children to bed or just sitting down to dinner in some parts of the country.

"We're actually grateful to NBC and to Mr. Littlefield," Blocher explains. "NBC has kept the show going for five years now even when the ratings have been shaky from other bad time slots. We just want *Quantum Leap* back at its old, proven time slot so it will again have the ratings to justify a sixth season."

Or, as one *Quantum Leap* staffer put it, "Someone took our time slot. We want it back."

— 30 —

Advisories followed about the flowers and any local angles.

Unfortunately, despite prior arrangements by the florist, the calla lilies set aside for pick up on the 15th of December weren't good enough quality for the florist's own standards, so delivery had to be rescheduled to the 16th. A second press release went out:

"PROJECT CALLA LILY" NOW SCHEDULED FOR WEDNESDAY, DECEMBER 16TH

Recently we faxed a press release regarding a nationwide effort by fans of the quality television series *Quantum Leap* to have it returned to its original Wednesday at 10 PM EST time slot. A large number of calla lilies, a flower featured on the program, were to be delivered to NBC president Warren Littlefield on December 15th. Due to the phenomenal response from fans all over the country, the florist has had cifficulty in obtaining a sufficient quantity of high-quality flowers for delivery. This has resulted in the delivery being delayed until Wednesday, December 16th.

We regret any inconvenience this may have caused in covering this event. If we may be of any assistance, please contact us at the above numbers.

Thank you in advance for any coverage you are able to give this unique appeal.

- 30 --

These press releases went out to E!, Entertainment Tonight, the L.A. Times, NBC/KNBC News, TV Guide, USA Today, USA Network/Sci-F. Channel, Hollywood Reporter, and other media around the country, to no known response. Meanwhile, on the 16th, a basket of 104 calla lilies was delivered to Mr. Littlefield's office, with still more sponsors coming by mail after the deadline for the flower count had passed. Here's the final tally of calla lily sponsors:

Alice Annau Elgin, IL Cheri Annau Elgin, IL Crystal L. Arnold Gilbert, AZ Jane Backmeier Albany, OR Julie Barrett Plano, TX Karen Funk Blocher Tucson, AZ Linda Blumel Trenton, NJ Denise Brophy N. Hollywood, CA Amy Burgess Dunwoody, GA Patti Byther Poway, CA Wendy Byther Poway, CA Ruth C. Calkins Allendale, NJ Amy Campbell Raphine, VA

Savoy, IL Nanci Casad Fort Devens, MA Sherree Caspar-Willard Dimitra Catsaros Tucson, AZ Bountiful, UT Julie Connolly Collinsville, IL Aaron Cope Andrew Cope Collinsville, IL Becky Cope Collinsville, IL Tom Cope Collinsville, IL Joan Dodson Phoenix, AZ Bound Brook, NJ Kathleen Dunn Ryan Eggleston Gillian Eldridge Landing, NJ Steve Eldridge Landing, NJ Edith Espenshade Columbia, MD Columbia, MD Mary Anne Espenshade Connie Fleming Pensacola, FL Long Branch, NJ Elizabeth Ford Anonymous Friend Raphine, VA Barbara Fulton Houston, TX Stuart Fulton College Station, TX Houston, TX Susan Fulton Sharon Garinger et al Santa Clara, CA Rita Goldsby Lakeside, GA Holly Graham Houston, TX Joyce Hatcher Livermore, CA Nancy Henderson Drexel Hill, PA Lynn Hill Burbank, IL Mary Hoffman Addison, IL Cindy Houghton Carmel, CA Karen Hurst Torrance, CA Joanna Kasidakis Atlanta, GA Jeanne Koenig Indianapolis, IN Frances Koogler Fairfield, VA Roxanne Koogler Fairfield, VA Sam Koogler Fairfield, VA Fairfield, VA Will Koogler Mindy Kroll Sparks, NV Pam Lenhard St. Louis, MO Kate Lewis King of Prussia, PA Patricia Luikart Escondido, CA Joni Maroon Moscow, PA Billie Mason Milwaukie OR George McAdams Hagerstown, MD Kathryn Medler San Diego, CA Christine Merryman Ft. Pierce, FL Michelle Mikacevich Fayetteville, GA Loretta Mitchell Eugene, OR Mel Mitchell Eugene, OR Alyssa Mondelli Bloomington, MN Chris Mulcahy Bakersfield, CA Maria Munoz Skokie, IL David Murphy Newark, CA Katherine Murphy et al Newark, CA Teresa Murray Tucson, AZ Tracy Ann Murray Tucson, AZ Anna Newcomer Groton, CT Debanie Olmstead Phoenix, AZ Cory Ondrejka Orlando, FL

Martha Peplinski Milwaukee, V/I Sandy Pintaric Youngstown, OH William Pintaric Youngstown, OH Dana Rae Pugh Phoenix, AZ Phoenix, AZ David Pugh Linda Pugh Phoenix, AZ Julie Pusateri Mesa, AZ Quantum Quarterly San Jose, CA Shari Ramseur San Carlos, CA Ann Raymont Indianapolis, IN Gail Reed Lutz, FL Riverton, UT David Renscher San Jose, CA Jim Rondeau Myrtle Beach, SC Jim Ryan Heidi Sanchez Bethpage, NY Bischofsheim, Germany Sabine Schilke Donna J. Smith Corpus Christi, TX Teresa Spencer Golden, CO Heather Steil Tempe, AZ Karen Stevens Elgin, IL Samantha Stevens Elgin, IL Patricia L. Stone Atlanta, GA Leavenworth, KS Joan Suit Margie Tarry Newton Square, PA Pam Thompson St. Peters, MO Teresa Upton Bountiful, UT Fern Vining Plymouth, MI Sonia Vining Plymouth, MI Harriet Weingroff Randallstown, MD Gila Weinstein Sherman Oaks, CA Alicia White Arlington, VA Bonnie White Tomah, WI Connie Wilkins Tempe, Ca Bradley R. Willard Fort Devens, MA Andrea Winchester Sacramento, CA total donations \$673.00 total calla lily cost -\$520.00charities: Broadway Cares \$76.50 charities: ECO \$76.50

In a few cases we counted fans as sponsors on the basis of past generosities to the club, and in a few other cases, promised sponsorship has not as yet been translated into donations actually received. In still other cases, fans sent either slightly less or significantly more than the \$6.00 requested, accounting for the discrepancy in the tally of donations versus numbers of sponsors.

Many thanks to everyone who helped with this campaign, financially and otherwise. Ccpies of the card which accompanied the flowers—and Mr. Littlefield's gratifying response—are reproduced on the following pages

Over a month after the press releases went out, the *Tampa Tribune* became the first known newspaper to mention the calla lilies in print. Portions of that article, as reported by Tampa area leaper Gail Reed, are reproduced below by permission of the author. The column appeared in the January 28 BayLife section, and was written by tv Critic Walt Belcher:

"Quantum Leap Joins Growing List of Troubled Series"

Add Quantum Leap to the list of TV shows that someone is trying to save.

Write-in campaigns are already under way to support endangered series such as: the nostalgic CBS family comedy *Brooklyn Bridge*, the post-World War II ABC drama *Homefront*., and *I'll Fly Away*, the NBC drama set against the civil rights movement of the 1960s.

What's next?

Reasonable Doubts?

Life Goes On?

It's always the quality dramas that need saving. Can you imagine a write-in campaign to save Camp Wilder or Hangin' With Mr. Cooper?

Earlier this season, devout "Leapheads"—that's what they call themselves—flooded NBC's corporate offices with calla lilies in an effort to persuade NBC Entertainment President Warren Littlefield to move Quantum Leap back to 10 p.m. Wednesdays.

Calla lilies are the favorite flower of the first wife of Al (Dean Stockwell). The character is a holographic sidekick to time traveler Sam Beckett (Scott Bakula).

Die-hard fan Karen Blocher, head of Project Quantum Leap, says the series did much better in the ratings when it aired on Wednesday nights. Now on Tuesdays, *Quantum Leap* is getting killed off in the ratings. Last, week, it ranked 82 out of 95 shows.

That's not a good sign.

Quantum Leap is an engaging drama that is more about human relationships than it is about science fiction. Dealing with a variety of themes such as racial prejudice, civil rights and women's rights, it's a cut above the norm.

But it can't compete against ABC's Full House and CBS's Rescue: 911—neither of which is likely to win any Emmys.

People keep complaining about the poor quality of television. But viewers don't always put their TV dials where their mouths are.

Look at the top-rated movie subject of this season: the sleazy Amy Fisher story. The total ratings for all three of the made-for-tv movies about the Long Island teenage prostitute add up to a 52.5 rating (more than 50 million homes). Collectively, that tops any Super Bowl.

Well, a handful of people are trying to save some good shows. The networks might listen. In the past, fan and critical support helped give more time to Cagney & Lacey, Cheers, Hill Street Blues, Designing Women, and Quantum Leap in its first season.

Maybe if more people stopped complaining about how bad TV is & started supporting good programs, TV would get better. If you are serious about supporting quality, try Viewers for Quality Television... (gives address).... They are trying to honor and save good programs.

-Walt Belcher, Tampa Tribune TV Critic

It's Personalized
just for you
by Project Ordinated

by Project Quantum Leap on behalf of all the Quantum Leap fans who made this gesture possible. Happy Holidays!

350PSG1535



Hallmark
PSG 153-5
& HALLMARK CARDS INC
MADE IN USA

Project Quantum Leap P. O. Box 77513 Tucson, AZ 85703

Mr. Warren Littlefield Entertainment President NBC Television 300- W. Alameda Ave. Burbank, CA 91523

Dear Mr. Littlefield,

The calla lilies arriving with this letter and card are a token of our thanks for all the support you've given Quantum Leap over the years. We chose calla lilies because they have special meaning for Quantum Leap fans, having been used several times on the series. Each of the people below has "sponsored" a calla lily for you, and has also made a small donation to Scott Bakula's charity, Broadway Cares, and to Dean Stockwell's charity, Earth Communications Office (ECO).

We all feel that the show is producing great episodes this season, and we've seen an ever-increasing number of fans for *Quantum Leap* as new viewers discover it on USA. All *Quantum Leap* really needs to get the ratings to justify a sixth season on NBC is better promotion and its old Wednesday at 10PM ET time slot back, away from top-rated sitcoms and other early hour distractions to cut its viewership. Won't you please "leap" us back to Wednesdays at 10? Thanks!

Sincerely,

(followed by a list of calla lily sponsors known to that point)

Additional sponsors can be found on the attached sheet. Thank you.

Sincerely,

Karen Funk Blocher Project Chairman Project Quantum Leap

To Mr. Warren Little field,

In admiration and appreciation...

Please "plant" us again,

on Wednesdays at 10,

- and watch us "grow!"

Warmest regards,

The fans of Quantum Leap

The card to Warren Littlefield:

lismod tincidunt ut bre

aliquam erat volutti enim



"ILIKE calla lilies" -- Sam B.* Thank you for your continuing support of Quantum Leap. Each calla lily was donated by a fan in support of the Wed. 10PM time slot. Donations are also being made to charity. Thanks!

munity support, thousands of ap- cent interview. The crowd, which

* Sam Beckett to Al's first wife Beth, "M.I.A." episode, Quantum Leap

Letter from Warren Littlefield:

3000 West Alameda Avenue Burbank, CA 91523 818 840-3870 A Division of National Broadcasting Company, Inc. Warren Littlefield President



December 18, 1992

Project Quantum Leap P.O. Box 77513 Tucson, AZ 85703

Dear QUANTUM LEAP fans,

Thank you, thank you for the beautiful basket of calla lilies! The flowers are decorating my office, and everyone who sees them is just overwhelmed.

Thank you also for your support and kind words for QUANTUM LEAP. It is a show we are very proud of here at NBC, and we appreciate all you are doing to support the series and the actors.

Best regards,

WWL/kj

The Set, the Car, and Other Things: The Story Behind the Interviews September 16-20, 1992 By Karen Funk Blocher

How to begin? "It was the best of times. It was the worst of times." Okay, so this particular trip to Los Angeles (or any trip to L.A. for that matter) was hardly what Dickens meant when he wrote those opening words whose over-quotation has since rendered them nearly meaningless. But it was true and applicable enough nonetheless. Or how about...

"Once upon a time, there was a little red Ford that thought it could make it to L.A...."

It was a 1982 Mercury Capri, and it was mine. It had already made several *Quantum Leap*-related pilgrimages to L.A., beginning with the first time the original Tucson PQL contingent found its way to the "Vietnam" location back in August 1990. A year or two before I had even fitted the front with a fake Arizona license place which read simply, "Leap 1."

But now the car was dying, and I couldn't afford to replace it. There were too many things wrong with it to list here, but basically the entire engine needed to be replaced. The one thing still good about it was the transmission, since I hadn't had any trouble with it since replacing a few parts the year before. Or so I thought.

I had rented another car, but our latest payment to my credit card would not be credited in time to qualify for the rental. But the Viewers for Quality Television awards banquet, and the chance to interview Scott Bakula beforehand, were far too important not to go anyway, trusting Leap One to bring Teresa Murray and myself safely to L.A. one last time. So I invested in some used but considerably less bald tires, and off Teresa and I went in the middle of the night.

At first the car ran well, but just after dawn and just past the California border it became obvious we were heading into real trouble. Between Tucson and Phoenix Teresa had had to watch out not to exceed 70 or 80 miles an hour, but now the car was having trouble reaching 65. Then 55. Then 40. By the time we limped into a restaurant parking lot outside Indio, California, a little over halfway to L.A., the car could no longer achieve a top speed of 15 miles per hour. The mechanics said to spend over \$500—and waste a day in Indio—for a new transmission, or to junk it.

So we junked it. Fortunately, I do work for a travel agency, so after a few phone calls to the office we at least had airline transportation from Palm Springs to L.A. and back to Arizona. All we had to do was take a \$50 cab ride to the airport, and I could pay the agency the \$400 for the tickets later. I'm still paying that off.

But we made a few calls to L.A., and by evening we were safely ensconced at Denise Brophy's house.

The next day, September 17, we arrived at the Belisarius offices just a few minutes late for our ride down to the backlot, site of our scheduled 15-minute interview with Scott. Unfortunately, we had a minor disaster with Teresa's tape recorder on the way, and "our" criver, a gofer named Steve, spent precious minutes trying unsuccessfully to borrow another one for us. We were mortally embarrassed, but everyone was very understanding about it, up to and including Scott.

It was toward the end of the lunch break for cast and crew. Scott was in his trailer on the backlot, on the street where the opening to "The Leap Back" was filmed. During the short trip down to the backlot, Steve said that Scott is much more aware than the average actor about the directorial end of things, and added that Scott is a highly intelligent man.

By the time we arrived, Scott's publicist Jay Schwartz had let another 15-minute interviewer jump in ahead of us, which left us a few minutes to join cast and crew for lunch outside. We were too nervous to eat much, though. Or at least I was. I had two plums and lemonade, and Teresa stuck to ice tea. We talked to a few extras, and Teresa spotted actor Max Wright among the people eating so we said hello to him as well. We also made final arrangements to interview stunt coordinator Diamond Farnsworth when we were done with Scott. "I'll talk to anyone, anywhere, anytime," Diamond said, half-jokingly.

Finally Jay allowed us into the trailer, warning us once more to keep the interview down to fifteen minutes so as not to disrupt the shooting schedule. The remains of a plate of linguini from the lunch wagon had been cleaned up into the little kitchen area, leaving Scott free to give us his full attention for the few minutes we had together. He even offered us something to drink out of his little refrigerator. I already had bottled water from Harriet's office, but Teresa accepted a fresh bottle of spring water from Scott.

Scott was wonderful, very sympathetic about my car and amazingly understanding about our having to conduct the interview without a tape recorder. Then the interview began,

Jay had warned us several times to stick to the 15 minute limit, and when our time was up he came into the trailer and started making "CUT!" motions behind Scott's back. Scott was talking at the time, but when he finished I said, "Well, thank you very much again."

Scott looked disappointed. "Did you get to all of your questions?"

"Well, no," I admitted, "but we did the six most important ones."

"Go ahead, ask me some more questions," Scott instructed. Jay said nothing. What could he do? Scott was the boss, and of course I had to be polite and ask more questions, didn't I? But the others were pretty brief, both by design and because Scott knew he had to be concise. We finished in another two or three minutes, and I said, "And you've covered all the questions,

man!" Not very well put, but that way Scott could feel we'd accomplished what we set out to do without disrupting his shooting schedule too badly. And in fact, as we left, the crew was just finished with lunch and start-

ing to gear up for the afternoon's work.

It was about this time that we learned that the afternoon's filming would be exterior scenes for Part One of "Trilogy," then called "One Little Heart--August 8, 1955." (There's that date again!) Max Wright was guest starring as Doc Kinman, originally called Doc Leader in the script we later latched onto elsewhere. Now that the lunch break was over, we said hello to him again, and this time took a photo while Teresa told him that our friend Dimitra was a fan of his old series

"Uh-huh," he said.

ON THE ROAD ...

"And my husband is a big Misfits of Science fan,"

Max's face lit up. "Oh, wow!" he said, shaking my hand. He played the bemused and much put-upon boss on that series. Misfits creator Alan J. Levi has since gone on to direct a fair number of episodes of Ouantum Leap.

Diamond still had some time free before he was needed, so we proceeded to interview him, sitting on the back steps of a famous backlot house, maybe 200 feet from the area where shooting was to take place that day. Once again, I did most of the talking as Teresa took notes as quickly as she could. Like Scott, Diamond was very nice and very easy to talk to, although they are very different in other ways.

Teresa was going to keep Scott's water bottle forever, but someone took it to recycle as we sat interviewing Diamond. As we talked, Scott went by, looking for makeup, and the star and his double indulged in some good-natured banter about each others' looks and whether makeup would help. "But he looks just like you!" I called out to Scott. (Diamond looks very little like Scott in fact, but is cute as heck on his own merits.)

After this second interview we asked if we could stay for filming. We were told to ask Martha Harris, the same person whom we met when she was security guard for the "Vietnam" location. Now she's set receptionist, and no visitor is there without her knowledge and approval. She remembered us and let us stay for a few hours, something I think Jay had pretty much arranged for us anyway. We discussed security and a "stalker" whose name I don't mention in these pages, and then she sent us to hang out by the producers' chairs, just behind a park bench and a tree temporarily hung with Spanish moss. The chairs were somewhat elevated versions of the standard canvas director's chair, with names written on some of them to indicate for whom they were reserved. Since he wasn't down on the backlot that day, I was allowed to sit in Tommy Thompson's chair part of the time. At various points during the afternoon, extras, Max Wright and even Mary

Gordon Murray (whom I later learned was guest starring as Leta Aider) sat beside me. Teresa, who had never seen shooting or its prelude before, moved around in our assigned area, watching everything with interest and taking most of the pictures on the following pages. She spotted director James Whitmore Jr. long before I did, talking to cast and crew and wearing a black Thelonious Monk T-shirt. At least, tha:'s what I think

The first set-up of the afternoon was an establishing shot of the town of Pottersville, Louisiana, a redress of the "Leap Back" town. Before shooting could begin, they sent trucks to water and grade the dirt that had been specially trucked in to cover the pavement for an authentic rural 1950's look. Once everything was ready, the extras rehearsed their movements, and filming began. Kids rode by on old bikes on dirt road, a little girl rode on a buckboard drawn by a mule, and a couple of laborers unloaded a watermelon truck while a woman with a baby carriage talked to a mailman. And a truck drove by. There was a lot of action in this twenty-seconds-or-so scene, expertly coordinated by James Whitmore, Jr. and his First and Second Assistant Directors. First AD that day was Ryan Gordon, who at one point juggled three very disparate items for the amusement of the child extras.

After the establishing shot, which had to be done several times before the kids managed to race their bikes fast enough on the dirt, the extras came over to us and started talking. One of the extras jokingly berated the woman with the baby carriage that "I didn't feel your bond with the child," but Ryan complimented her on a little bit of "business" she had done with her hair that Whitmore had liked. But the star among the extras was Curtis. I never did get his last name, but I wouldn't be at all surprised to learn he did stand-up as well. He talked about the L.A. riots, and joked that in his neighborhood in South Central the only people who didn't like the looting were the ones who couldn't get out themselves.

"Oh, it's terrible! Oh, it's terrible!" he reported one elderly lady as saying. Then someone brought her a new refrigerator. "Oh, put it in the kitchen!" she re-

He also reported his young son had learned a new word--almost. "It was so hot today I almost died of heat prostitution!"

Taking off from the watermelon truck business he had just done, Curtis told another extra why watermelon has a negative association for black people. "My mother picked cotton for a living, and she had to fill up a huge bag each day before she was allowed in from the fields. At lunch, instead of bringing out both food and water, they would just bring out watermelon. So a lot of people feel that it has the connotation of slave food. But I like watermelon. It tastes good and it's good for vou."

Not thirty seconds later, Ryan Gerdon, who had

On the backlot for the filming of "Trilogy," the crew prepares for the afternoon shoot. James Whitmore, Jr. wears a black T-shirt, and Scott wears a tan sheriff's uniform. Photos by Teresa Murray.



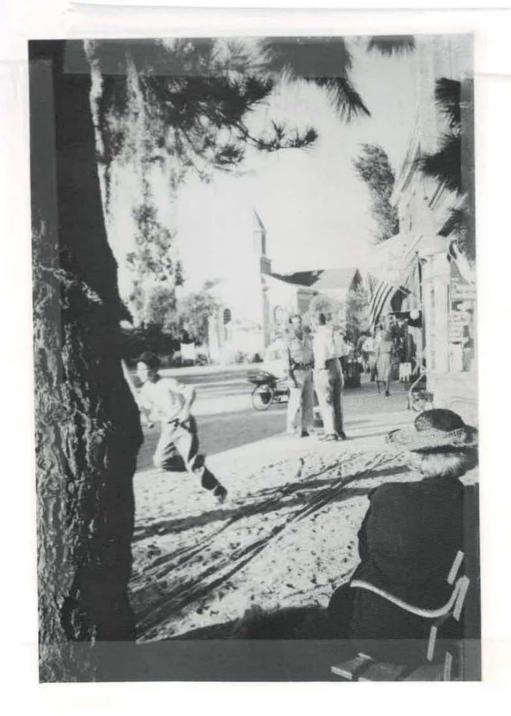


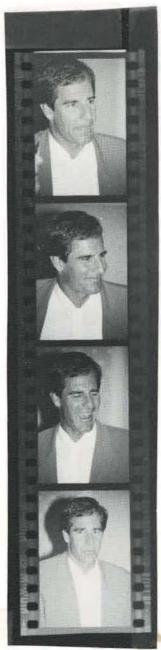
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More on the set of "Trilogy Part One." This was was taken during the "master" shot; note no boom mike above Scott and Max. Photo by Karen Funk Blocher

Scott at VQT by Karen Hurst







heard none of this, innocently walked up and told Curtis, "In this next shot, I think we'll have you eat some watermelon." We all tried not to laugh. Curtis said he'd do it if he could take a watermelon home. "We'll see what we can do," Ryan said. Apparently Universal wouldn't spring for a watermelon, however, so Ryan pressed an older extra into service as a store owner for Curtis and the other watermelon truck guy to talk to in the shot instead of the watermelon-eating business.

It was supposed to be a little while after the establishing shot. Some of the same extras were there, but doing different things. Ryan Gordon showed a kid how to use a stick to make a hoop roll down the street, a skill kids have apparently lost since 1955 because this particular kid never did master it and had to resort to carrying it. This scene had Sam (as local sheriff Clayton Fuller) and Doc Kinman talking about Bart Aider as they came out of one of the buildings. Once again there was a lot of action going on, even more precisely coordinated, because this time there were going to be several shots of the same scene edited together. One, the "master" shot, was a medium shot where we see a little more than just Doc and Sam (we don't think this even had recorded dialogue, although they were certainly saying the lines) and the second was a close-up with a fur-covered boom mike just out of sight above the shot, growing out of a fake tree if I recall correctly. In both cases I had to strain to catch any of what was said, and I was only about twenty or thirty feet away. If there was a third camera angle used-and I think there was-it was so similar to the second that it was difficult to impossible for the uninitiated to tell where one set-up left off and the next began.

Before that scene, Max sat beside me on one of the chairs. Someone came up and told him he'd need a wedding ring for the scene, and asked him if he knew his ring size. He said he didn't, and the guy went to get a ring sizer. "I never wear rings," Max told me, and as with everything he said his voice had exactly the same endearing quavery quality to it we hear on tv. The guy came back and sized Max's finger. I think it was a 10 1/4 but he made do with a quarter size smaller. "Now you'll always know your ring size," the guy said. He also mentioned that Scott takes a size eleven ring. A word to the wise in case anyone is inclined to be extravagant next Christmas-although we later learned that Scott does not usually wear rings either unless a scene or a role calls for it. Then Max got up, and Mary Gordon Murray sat beside me briefly as they touched up the styling of her hair for the next scene. If only I had known she was a guest star, let alone one of the two most pivotal characters in the "Trilogy," I might have asked an intelligent question or two, but perhaps it was just as well that we simply sat quietly and tried to stay out of everyone's way. When I finally dared to snap a picture during shooting, standing next to another woman who was taking shot after shot, the click of the

camera sounded like gunfire to my ears, and I saw Scott looking right at me. Mortified, I quickly sai down and put the camera away.

As Steve the driver had mentioned, it was clear from everything Scott was doing that he's very aware of the directorial aspects of the shoot as well as the acting. In the close-up, shot after the master, Scott stopped one take in the middle, saying, "I'm sorry, but I think the kids got here about four and a half lines too early." In the final scene, I didn't see the kids at all, but nevertheless here is a example of Scott paying close attention to continuity detail even while in the midst of acting for another director, James Whitmore, Jr. He was talking to Deborah Pratt (who wrote the episode) when she appeared on the backlot and at another point in the proceedings jokingly reassured someone that Whitmore's bark was worse than his bite. "He's just nervous because he has to act tonight," he said. We d dn't get to stay long enough to see Whitmore act, but it was probably the scene in which the real Clayton Fuller covers up the well. Ryan Gordon had explained to us and some extras earlier that appropriate parts of "Trilogy" Parts Two and Three were being filmed along with Part One while the right cast members were around and everything was still in 1950's dress.

All too soon, Martha told us it was time for Steve to take up back to the Belisarius office before Scott grew uneasy at the continued presence of visitors. As we left, Scott was talking with a couple of the kids about a new tiger at the zoo or the circus or something, and we got the impression the kids were somehow connected with wherever the tiger was. We rode back to the production office, sharing the van with some peanuts that had been rejected because they weren't masted. We eventually connected with Don's assistant Harriet and talked for almost two hours about fans and the Oswald controversy and how well Scott had done on the episode, which at the time had not aired. Harriet wanted to talk about Scott's work, about how scary he was as Oswald even when they did his makeup in the production office for the leap-in last spring. "Don wrote a line, 'His eyes become those of Oswald," she reported. "Don went to Scott and said, 'I wrote it, but I have no idea how you're going to do it.' But he did it," she said. And boy do I agree!

That evening, Denise picked us up from the lobby of the Black Tower where many of the MCA/Universal executives have their offices. Then we headed over to the VQT auction. Teresa bid on and got a seat at Harriet's table, at which new producers Charles Floyd Johnson and Robin Jill Bernheim would also be sitting. Other fans paid hundreds for the privilege of sitting with Scott and Krista Bakula or with Deborah Prait, and John Cullum's dinner partners also paid well for the honor, everyone content in the knowledge that the money was going to a good cause. That was Friday night, and Saturday night was the banquet itself. I wen't go into details about it here since it's been covered in detail in

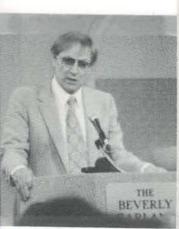
other publications. But everyone—Dorothy and Pat of VQT, the stars, producers, staff and fans—was just great, and a wonderful time was had by all. Scott's clip, of the scene in Oswald's apartment after the attempt on General Walker, had me in tears. Afterwards about two dozen Prodigy Leapers met in the hotel restaurant and finally got to talk face to face.

Below: scenes from the VQT awards banquet. Clockwise from top left: Scott's acceptance speech (Brophy), a serious moment (Hurst), Scott and fellow winner John Cullum (Hurst), Scott and Krista Bakula (Brophy), QL producers Deborah Pratt, Chas. Floyd Johnson and Robin Jill Bernheim (Murray); center: Scott "explains" (Brophy)

Before we knew it it was Sunday, time to pack up our stuff, say our goodbyes and fly back to Arizona. It wasn't until we reached the airport that we knew for sure that I'd have to buy a new set of return plane tickets, having left the others in the pocket of the little Sky West plane coming in from Palm Springs. But you know, even with that, it was still a wonderful weekend.

Well worth losing a car over.











Scott Bakula Interview September 18th 1992 by Teresa Murray and Karen Funk Blocher (Introduction by Karen Funk Blocher)

It took a while, but it was worth it.

Sometime in early September, Teresa wrote to Jay Schwartz, "publicist extraordinaire" (Scott's words) to Scott Bakula and a number of other stars, mentioning that we would be in L.A. soon and asking for an interview. We didn't really expect a yes; it was not our first such request. But this time there was a message to call Jay, who offered us fifteen minutes with Scott at lunchtime on Friday of VQT weekend. Several phone calls back and forth with Jay's associates, a dead transmission in Indio, and several nearly sleepless nights later, we headed for our 2:00 PM appointment to be taken to the place on the Universal backlot where filming was that day. Due to some last minute problems with our tape recorder, we suddenly had to do without one for the interview, which means that what follows is from our best attempt at eidetic memory and Teresa's hastily-scribbled notes (which explains why she didn't say much during the actual interview).

Arriving on a fake suburban street by the back door of the "Best Little Whorehouse," we were met by Jay outside Scott's trailer, who asked us to wait a few minutes while someone else took up part of Scott's lunch break with another fifteen minute interview. The rest of the cast and crew (not Dean, unfortunately!) was having lunch picnic-style at tables set up outside next to a catering truck. Teresa spotted Max Wright (Alf, Misfits of Science) at one of the tables. We were offered food but settled for something to drink for each of us and a couple of plums for me from a table full of fruits and salads, and we nervously cooled our heels waiting for the interview. At least I was nervous.

Teresa may not have been for all I know.

Finally Jay sent us in, asking us once more to hold it down to fifteen minutes as Scott had other obligations, namely to be ready to shoot again after lunch. We went up three short steps and stepped into the trailer, and I suddenly had the disconcerting experience of finding the familiar face of Scott Bakula in the flesh a few feet from my own. We shook hands, he offered us some water, which Teresa accepted, and he sat on a couch as we sat across from him. We briefly recounted our adventures with the car, and Scott was properly sympathetic. He told us of another fan who had walked all the way from Burbank Airport to the Ouantum Leap Convention. "I said, 'You know if you'd called, I'm sure somebody could have picked you up.""

We went on to explain about the tape recorder, and that we'd be resorting to taking notes. "That's all right," he said. When I promised we'd do our best to

quote him accurately, Scott seemed to find this funny. That would be a rarity," he said.

About this time Teresa presented Scott with a copy of The Observer #6. Scott read the cover, which said, "How do we know he's not Sam Beckett?" He laughed. "You don't. You don't." Then the interview started in

KAREN: We've noticed that at one time or another pretty much everyone associated with the show, including you, has said Scott when they mean Sam and vice versa. Is this just some sort of Hollywood shorthand or is there some real confusion there?

SCOTT: There's no confusion. We've been doing it for so long now. It's just shorthand. We wouldn't do it with a guest star-call John, "Jim" or whatever. We try to learn everyone's names and not call them by their character's names. But with us after all this time it's just easier sometimes to say Sam or Al.

But I know [Dean's] not a hologram. He's never really walked through anything. I'll believe it when I see him walk through something. And I don't really travel through time. [Pause] Well, I do, but...

TERESA: But linearly, like we all do.

SCOTT: Not necessarily.

KAREN: This season the premise of the show seems to be changing a little bit with you playing historical figures such as Lee Harvey Oswald. How has that affected your job as an actor, and are you happy with the

way the Oswald episode turned out?

SCOTT: Oswald is the most interesting role I've done yet. People who don't know the show very well think I play a different role every week, but you fans know better. You know that I'm always Sam. No matter what I do, if I'm a woman, if I'm black, whatever, I'm always really Sam. But in this leap Oswald takes over Sam. So I really become Oswald. He's not Sam: he's Oswald for the last third of the film. You know Don's perverse enough that we should have suspected when he said that we'd never do Dallas in '63 that we'd eventually do Dallas in '63. This will be the first of several leaps we're going to do this year into historical characters. We're not sure exactly which ones we're doing yet, but we're working on a number of them. I'm bringing a clip from the Oswald leap for the VQT banquet tomorrow night. Because you know they always show past clips and that can be kind of [boring]. So I thought it would be a nice thing to give people something they haven't seen before. So it should be interesting.

So it's challenging, because starting with this episode-and there were hints before with "Shock Theater" and "8 1/2 Months" where I had to deal with the symptoms [of the pregnancy]—there will be real aspects of the character; not just how they're perceived, like in "Shock Theater" where I really become a little bit of all these people. There'll be a trend this year.... I talked to Don and we thought we'd shake things up this season and have Sam start to get more mixed with all these people he's leapt into: losing his center because he's been away from home for four years, making the audience less positive of Sam. We dabbled in it a bit last year. We're bringing in an element of personality, just adding a little spice to year five. We can use real characters if, you know, it's done correctly. We're just going to fool around with it. Because Don figured out a clever way to get us in and out of these leaps.

TERESA: What way is that? SCOTT: I can't tell you that.

KAREN: Do you have any plans this season to do any

directing or even writing or singing?

SCOTT: I will be directing this year and I'll write an episode if I have the time. As a matter of fact I just had a meeting with Deborah [Pratt] about possibly writing an episode this year if I get the time.

KAREN: Have you heard anything recently about the Quantum Leap album?

SCOTT: No, nothing. Nothing on the album.

KAREN: As your fame has grown over the last four years have you had to learn to be more careful around fans?

SCOTT: I'm careful in general. Dean is very careful. I think I got it from him. He gave me some pointers. I can do almost everything I used to do except go into a restaurant alone. But I'm real low on the totem pole of stardom in this town. I'm not a mega-star like Madonna or Michael Jackson. But when I travel, I'm recognized almost everywhere now.

KAREN: So you don't want to be a mega-star?

SCOTT: I never think of it in those terms. I'll become whatever I become. If it happens, I'll deal with it

I think to an extent you can choose your relationship with the fans. If you know a situation is dangerous and you go into that situation anyway, then that's a choice you make. I think some stars make themselves targets for that. They're trying to generate publicity. In some ways you can choose what kind of publicity you get. I have a very polite relationship with fans. I think, to some extent, it's because the fans like and respect Sam. They respect the character and that respect is transferred to me. But there's less identification of the actor with the character as I have more contact with the fans now. It's not like in the 50's; viewers more and more are sophisticated enough to know the difference between the actor and the role.

KAREN: Early in your tv career you tended to be typecast in "Prime Time Slime" type roles [Scott smiles at the phrase] on Designing Women and so on. Do you feel that the diversity of the role on Quantum Leap means that you won't be typecast in the future?

SCOTT: I've had a chance to play a lot of diverse characters. It's a great role to have for a long time. Because of that, unlike some of the guys on *Star Trek*, I don't think I will be typecast. But the danger is, because I'm perceived as playing all these different

roles, the danger is people think I can do anything. And I can't.

KAREN: We heard at one time you were going to make a movie of *Nite Club Confidential*. What happened to that?

SCOTT: Oh, nothing. It's going to happen. That's for the future. Hopefully next summer we'll do it.

KAREN: We know you don't have time for hobbies these days, but if you did are there any particular books you like to read, or any other hobbies you'd like to tell us about?

SCOTT: You know, I haven't read a book in years, but I like to read. I'd like to go lie on the beach again. I'd like to refinish furniture. I'd like to do some gardening. I'd like to go on 10-mile bike rides.

KAREN: You've been performing one way or another for most of your life. [Scott nods in agreement.] Why did it take you so long to think of acting as a profession?

SCOTT: [slight pause as he thinks about it.] I think, growing up in St. Louis as I did, it just wasn't something you did as a profession. I mean, none of my parents' friends were actors. It was something you did as a hobby, not as a career. If I'd been in New York or Chicago it would have been different, but in St. Louis that wasn't something you did professionally.

[At this point we told Scott, somewhat inaccurately although we didn't realize it at the time, that all the questions had been covered. We thanked him and Jay again, both of them responding graciously. Then we left the trailer and proceeded, not without a brief detour or two, to our interview with Diamond Farnsworth on the back steps of the "Best Little Whorehouse."]



Scott at VQT by Denise Brophy

Interview: Diamond Farnsworth

September 18, 1992 By Teresa Murray and Karen Funk Blocher

KAREN: How did you become a stuntman?

DIAMOND: Well, my father, Richard Farnsworth, was a stuntman before he became an actor. He was nominated for an Academy Award for Comes a Horseman, starring Jane Fonda, James Caan and Jason Robards. Do you know about my father?

KAREN: Well, I know about him now. I didn't use to TERESA: I saw him once in a movie with Melissa Gilbert and a horse.

DIAMOND: Sylvester.

KAREN: How long have you been doing stunt work? DIAMOND: I've been in the business for twenty-five years.

TERESA: That would mean you started when you were what, five?

DIAMOND: [jokingly] Yeah, yeah. That's right.

KAREN: We've noticed that on tv you're credited as Diamond Farnsworth, but when you do movies it's Richard "Diamond" Farnsworth. Is there some reason for wanting to be credited differently for films?

DIAMOND: Yeah, I do it to try to keep them separate. I haven't done much acting, but I've done a little directing, second unit stuff, on *Rambo* features.

KAREN: Oh, you worked with Stallone?

DIAMOND: Yeah, I worked as a pilot in those, and I was there in case an actor needed to be doubled.

[Small children wander up and sit near us. One is the little boy we met earlier while waiting to interview Scott, and the other is a tiny black girl. Someone, possibly Ryan Gordon or a parent, is explaining what they'll be doing on the afternoon shoot of what was then called "Trilogy: One Little Heart (Part One)." The boy is told to practice riding the vintage one-speed bicycle on the dirt before shooting begins.] How are ya doin'! There are my kids.

KAREN: You have stunt kids on this episode? DIAMOND: Yeah, I'm in charge of them. KAREN: What sorts of things do they do?

DIAMOND: Well, there's a fight in the schoolyard between two little girls that I put together for them. We did that this morning. And they ride bikes and so on. [To the little girl:] And you're going to get to ride a cart behind a mule this afternoon. Won't that be fun? [He nods at her encouragingly.]

KAREN: Are you in charge of the animals too?

DIAMOND: Yeah. I work with them, and I make sure they're properly cared for, and when they have stunts to do I make sure that there's soft dirt for the horses to fall on, like in the Indian one ["Freedom"]. And in the one in the old west, when Scott had to ride the bucking bronco, I made sure the gear was on right and so on.

Scott rode it while it was rearing up, but I was the one who rode it while it was going around the corral bucking.

KAREN: What was the hardest stunt you've ever done? DIAMOND: Sometimes it's the simplest stunts that are the hardest to set up. The frat house pool leap, for example. The trick is to make it look realistic.

KAREN: [We can't remember what the next question was. Look, we were busy writing down the answers, okay?]

DIAMOND: Feature fights are my specialty. Like, for example, going through the candy glass window in the "Disco" episode.

KAREN: Was that realistic, the safety problems the characters had in "Disco Inferno?" How do you make sure everything is done safely?

DIAMOND: When we're working with effects, the most important part is the people around you. This show has been really good for that. Whitey Crumbs, the effects man, is really good, and so is the rest of the crew.

KAREN: How much of his own stunt work do you let Scott do?

DIAMOND: Scott does a lot of it. He's really good in fights, better than I am. In fact, sometimes with the fights my friends call up tell me what a good job I did in that scene, and it was really Scott. I don't tell them it wasn't me.

KAREN: Would Scott make a good stunt m:in?

DIAMOND: He's like a duck takin' to water. He'd be a good stuntman.

[At about this point, give or take a minute or two, Scott walked by in his khaki sheriff's pants, looking for the makeup trailer.]

SCOTT: Have you seen makeup?

DIAMOND: It's down that way. Keep going; you'll find it. [Some good natured banter follows between Diamond and Scott about makeup and whether it would improve each other's looks. Diamond starts it, but Scott zings him back without missing a beat or losing his stride en route to the makeup trailer.]

KAREN: But he looks just like you! [He docsn't.] [Scott walks out of sight and the interview

continues]

KAREN: So, do you do a good job of taking care of Scott?

DIAMOND: Yeah, everybody looks out for everybody. Scott is very cautious. He comes to me and asks if he can do a particular stunt, and sometimes I say "Yeah, I think you can handle it." Other times I say no, and that's it; he doesn't do it. And sometimes Scott doesn't feel comfortable about doing it, and he'll tell me. He wouldn't do what he couldn't.

KAREN: You doubled Scott on *Necessary Roughness*, too. Are you his personal stunt double now, no matter what he's doing?

DIAMOND: Yeah, we've been all over together. First we were in Texas last summer *[for the filming of the filmin*

Necessary Roughness], and then later we were up in Chicago together [filming In the Shadow of a Killer].

KAREN: Who else have you doubled for?

DIAMOND: Clint Eastwood for *Pink Cadillac*, Stallone for the *Rambo* series, and Dennis Quaid in *The Big Easy*, and Jeff Bridges in *Nadine*.

KAREN: What does a stunt coordinator do, as opposed to a stuntman?

DIAMOND: He's the boss. He sets up the stunts.

[A woman walks by, and Diamond mentions that she has been working for him for years, and that she sometimes doubles for children because of her short stature.]

My daughter's in the business now, too.

TERESA: Oh, really? How old is she?

DIAMOND: She's twelve. She worked on a Michael Jackson video when she was eight or nine.

KAREN: Do you know which one?

DIAMOND: No, I don't really remember the name of it.

KAREN: It doesn't matter; I probably wouldn't know it anyway. What is the most difficult or complex stunt you've done for *Quantum Leap*?

DIAMOND: The fire rescue in the disco episode. Sometimes it's the simple stunts that are the hardest to set up.

[This is a point in our notes for the interview for which we have no memory whatsoever of the thread of the conversation. The notes mention Diamond's brother and surfing.]

KAREN: [Walking into it with our eyes open:] So

how did you get the name Diamond?

DIAMOND: Because I'm a girl's best friend.

TERESA: Saw that one coming.

KAREN: Now tell us the real reason.

DIAMOND: Okay, I'll tell you the real reason. It was my dad's nickname too. He was a world champion rodeo rider, and he was on the rodeo circuit when I was born. When they announced my birth at the rodeo, they naturally said that Little Diamond had just been born.

TERESA: You were born at a rodeo?

DIAMOND: No, no, he was at a rodeo when I was born. I wasn't there.

KAREN: Who was driving the car in "Camikazi Kid," when the car almost hits you and you jump out of the way at the last moment?

DIAMOND: That was my best friend, Steve Cajo.

KAREN: We met a stunt man in Norco in August when you guys were shooting the "Vietnam" episode. I think he said his name was Ray. Do you have any idea who that might have been?

DIAMOND: No, I don't know any stuntmen named

KAREN: Maybe we misremembered the name. He said his specialty was "cars, helicopters, and things rolling down hill."

DIAMOND: Oh, that must have been Steve Guerrea. He flew a helicopter in that. He was flying the

helicopter while I was waterskiing. KAREN: Oh, you did the waterskiing? DIAMOND: Yeah, that was me.

[Another incomprehensible note from the interview mentions "a fan offstage." We have no idea what it was about, but suspect that it has to do with a wind machine rather than a person who likes the show. This may have had to do with the episode bein; filmed at the time, in which wind machines had been used that morning, probably for the fight between Violet and Abagail. At some point that afternoon we thought we heard Scott mention ironically to anyone in earshot—specifically director James Whitmore, Ir.—how much he enjoyed working with wind machines.]

KAREN: How did you do the "little fall" in "Disco Inferno?"

DIAMOND: That was a combination of a stunt we did and the real fall they did in *Earthquake*. First we had the shot with Scott jumping, and then we cut to the guy doing the real fall, and then we had me falling through candy glass onto the airbag.

KAREN: What about the fire scere? Was that dangerous at all?

DIAMOND: No, it wasn't really that dangerous. We just set up the wall of fire and shot through it.

KAREN: Have you ever had trouble with directors trying to get you to do something that's .oo dangerous? DIAMOND: No. If it's not safe, we don't do it.

TERESA: What was the worst injury you've ever had? DIAMOND: I was hurt in *Rollerball*, with James Caan. I broke my leg in a fall that was 150 feet from a roller coaster. I spent nine and a half months in traction.

KAREN: So why do you do it?
DIAMOND: It's all I know how to do.

[At about this point, we thanked Diamond and asked about being allowed to stay for a while. After some consultation, he sent us to Martha Harris, and we were delighted to learn that the answer was yes.—KFB]



Diamond Farnsworth and friend at the 1991 Quantum Leap wrap party. Photo by Bing Futch.

Lydia Cornell

Tucson, Arizona, April 11, 1992 Interviewed by Karen Funk Blocher and Teresa Murray Transcribed by Teresa Murray

[Lydia Cornell was in the Ted Knight series Too Close For Comfort for years, but even viewers of that show may not have recognized her as the dark-wigged Sally in the pilot episode of Quantum Leap, later retitled "Genesis." At the 1992 CIGNA Beau Bridges (formerly Michael Landon) Celebrity Tennis Classic in Tucson. we spoke with tennis player Lydia about the making of that historic episode.—KFB]

TERESA: Our first standard question is how were you cast in the part?

LYDIA: You know, David Hemmings who was in Blow Up, one of my most favorite actors on Earth, way back in the sixties.

ANOTHER PLAYER: Nice game, congratulations. Take care.

YET ANOTHER PLAYER: Enjoy Tucson.

LYDIA: Thanks. Anyway, I did three things for him: Hardball, with Richard Tyson, which was canceled. You remember the guy with the ponytail? A-Team stuff like that.

[Autograph seekers lurk nearby.]

LYDIA: [to them] I'm doing an interview, sorry. TERESA: No, go ahead. We'll just pause it. [She signs autographs and talks with fans.]

LYDIA: So David Hemmings, I read for him and I had really dark hair then. I had dyed my hair black.

TERESA: Yeah, we noticed in the program it was real

LYDIA: Yeah and I walked in wearing this sort of like long black hair in a gypsy outfit. I don't know why. [A young woman approaches us.]

YOUNG WOMAN (A VENDOR): Would you all like some of these, they're great. We have pineapple....

LYDIA: Thank you. I'll have one of these. VENDOR: Will you? They're only a dollar.

LYDIA: I have to pay for it. Never mind. I don't have any money.

VENDOR: [As Karen offers to buy some of her wares] Aww man, thank you. Look it, we have coconut, we have passion fruit, strawberry.... [she goes on as Lydia continues with her story.]

LYDIA: Anyway, so David Hemmings. There was three of us in the room. I got the part that night, Friday night

[VENDOR: Well, I have change. I have plenty of change. So strawberry....]

LYDIA: And I go home and they said, "Lydia you should be at Universal at five a.m. Monday morning." So I go to Universal at five a.m. in the morning. There was a van to pick me up. And everyone else had suitcases. And the driver said, "You sure travel light." And I said, "What do you mean? What are you talking about." It was supposed to be like one day, two days of shooting. "You know, you can't ever leave. We're going to Edwards Air Force Base and you're not allowed to leave Lancaster for three weeks." So I have nothing with me. I have a toothbrush and a sweater and that's it. So I'm stuck there with no underwear, no lingerie, no pajamas, nothin'. At this Podunk hotel with a bar and it's Christmas time and there was like this Christmas tree. It was like a real red neck place. So it was fun though. On the second night I went to Target and I went shopping and I got stuff.

TERESA: I was going to ask, how could you get by for three weeks without clothes?

LYDIA: They allowed me to go off base.

TERESA: So it wasn't all that secret. You could go shopping.

LYDIA: Everyday I wore like the.... We had to put on the pregnant body stocking. And it actually snowed one day and the wig didn't fit. I had to go find a wig frantically since they wanted us to cut our hair. And I said, "Why'd they hire all actresses with long hair if Don Bellisario wanted short hair? He started screaming when he saw us, "I want their hair all cut off." I mean yeah and ruin my whole career just for this one show.

TERESA: So did they all wear wigs or did the other girls get their hair cut?

LYDIA: The other girls had theirs pin curled up, but mine was too thick and long or something...

[Another player comes by.] PLAYER: Hello, how are you? LYDIA: I won three matches today. PLAYER: Really, out of how many?

LYDIA: Four.

PLAYER: That's not bad. Were you playing doubles? LYDIA: 8-0, 5-3, 5-3.

PLAYER: Were you playing doubles all the time? LYDIA: Yeah.

PLAYER: Same partner?

LYDIA: No, different partners. [He leaves.] So anyway we did that and we had to go running around this Podunk town and find a wig and match the hair piece. It was a lot of fun though.

TERESA: How did you like working with Scott Bakula?

KAREN: Did you have a lot of scenes with nim?

LYDIA: 000h, I loved Scott Bakula. It's funny my part was small compared to how much time we spent together. I don't think they even knew what direction it was even going in. It was just cut and edit, cut and edit. Yeah, I loved him. And every night we'd hang out. Everyone would go to the Mexican restaurant.

TERESA: And Dean Stockwell, too?

LYDIA: Yeah.

TERESA: He was around?

LYDIA: He's in the group ECO, which is an environmental group I'm a member of also.

TERESA: Oh, are you? Tell us about that.

LYDIA: ECO is Earth Communications Office. It's about educating the public on environmental issues with celebrities through the media. So it's a wonderful organization. I think we grew first to get recycling started as a law and Dolphin free tuna, stuff like that, getting rid of the netting, fish netting. Actually, Ron Howard and Imagine Films is our major supporter and they donated the office space. So Imagine has been doing really well for us. And through a lot of films: the Zukor brothers who did Airplane! movies and Naked Gun, they always have an environmental message in their films.

TERESA: They do that on Quantum Leap, too.

LYDIA: Yeah, Dean Stockwell is the one who does it. TERESA: I think that's great. How'd you get into acting in the first place?

LYDIA: When I was five years old I had this obsession with being in plays. I had a little theater in the backyard and I'd charge admission and I'd read plays and I'd direct them. I was eight years old. And then I was in the Y....

ANOTHER PLAYER: Are you done for the day? LYDIA: Yeah, I'll see you later. Okay. You're at the hotel right?

PLAYER: Yeah.

LYDIA: I'm going to go to the pool and go swimming. [He leaves.] Anyway, so I was obsessed with theater and I was in every play in high school. But then I got my Bachelor's of Science degree in Business in Boulder, Colorado. But then I wanted to come out here and just try it. So I drove out with a U-Haul and I drove to L.A. and three weeks later I got a series.

TERESA: How old were you?

LYDIA: I had just turned 21. I signed my life away to *Too Close for Comfort*.

TERESA: How long did that last?

LYDIA: It lasted six years. From 1980 to 1986.

TERESA: Oh, did it? It didn't seem like it was on the air that long.

LYDIA: It's been on ten, twelve years now.

TERESA: So it's still in syndication?

LYDIA: Yeah, it's all over the world. Right now I'm working on a novel about the assassination of Trotsky, Leon Trotsky. It's based on the assassin's life. It takes place in Barcelona and Paris in 1938.

I just did a movie called *Hexed* for Columbia. A friend of mine wrote and directed it and it's hysterical.

TERESA: And who was that?

LYDIA: Alan Spencer. He created a series called Sledge Hammer!.

TERESA: Oh, yes. I remember it well. I have one of those on tape.

KAREN: Chris wrote for that.

LYDIA: Who's that? KAREN: Chris Ruppenthal.

TERESA: He writes for Quantum Leap now.

LYDIA: Oh, really.

KAREN: He also worked on a year of *Moonlighting*. LYDIA: Oh, how funny.

Oh, yeah. Alan is going to be the hottest young director. Columbia has high hopes for him. I'll tell you, this film has laughs in it you wouldn't believe, like five minute laughs, guffaws. I have a cameo at the end. But he asked me to be in the next thing he does, which is a new Eddie Murphy movie. But I want to get this book published first.

TERESA: Getting a book published is a long process, isn't it?

KAREN: Have you had interested publishers?

LYDIA: Simon and Schuster is going to be publishing it. It's a spy thriller based on a true story. It's been in my gut.... I've been writing it for twelve years, but actually, the actual writing has been the past two years. It's a really exciting story about a mother and son assassin and the woman they seduce to kill Trotsky. It's an Oedipal complex thing. It's like a love story. It's like Silence of the Lambs mixed with Gone with the Wind.

TERESA: That's sort of how they do t for Quantum Leap plots: mix two films together.

LYDIA: I love Quantum Leap. I was just watching it again the other day.

TERESA: Did you see the one that was just on Wednesday? Which one was it? I get them all mixed up, because I see them tape delayed.

KAREN: "Moments to Live."

TERESA: Can you tell us again what you were telling us on the other side of the court over there about the filming?

LYDIA: Oh, yeah. We were at Edwards Air Force Base for three weeks and the stealth bomber was there. The stealth bomber had just come into being. It was so much fun. the pilots took us out and we were offered.... We could have gone up in the air with them.

TERESA: Oh, really? LYDIA: Yeah, they offered.

TERESA: And you turned them down.

LYDIA: I couldn't do it. It turned out we couldn't do it on that one day.

TERESA: There wouldn't have been a legal problem with actors going up in an experimental airplane?

LYDIA: Maybe, but a couple of actors did it.

TERESA: That was a rather large cast for that episode. Was there anyone in particular you really got along well with?

LYDIA: David Hemmings. My favorite, favorite director. He's so British and he's so fun, so crazy. I loved Scott Bakula and Dean. I was with Jennifer Runyon [Peg Stratton] a lot. We were like really close friends. And Lela Ivey [Lucy] and Christine Poor: she played the blond [Jeanie]. You know, the fifties scene outside with the little kids. It was a lot of fun and my husband.... A lot of the men didn't have a lot of dialogue, but they were nice and the guy....

TERESA: They were pretty good looking, too.

LYDIA: Yeah, they were cute. And the guy, he was on those commercials, what's his name Larry..., but he's been on a lot of commercials. He's been on that health care plan commercial. The cute one, the pilot that went down, with the parachute.

TERESA: Was that Doug? Does Doug crash in the first half? We were trying to figure out who Sally was married to, because that wasn't entirely clear. Because Doug was married to Lucy, so that couldn't be him.

Bird Dog wasn't married.

LYDIA: Bird Dog! Whoa, that guy's cute.

TERESA: I can't remember who played Bird Dog, but he was good. IBird Dog was played by John Allen Nelson.1

KAREN: The guy who played Bird Dog looked like a young... what's his name? Played in Great Balls of

TERESA: Dennis Quaid... is young.

LYDIA: He's adorable. He just had a baby the other

TERESA: Dennis Quaid?

LYDIA: The guy who played Bird Dog... or his wife had one.

Larry? Here, let me see the script. You know, the guy with pudgy cheeks, really cute, dark hair, dark

TERESA: Which one would that be?

KAREN: Uh, doesn't help me, but then my cast list might help more. It's in the issue I gave you.

LYDIA: This is incredible. Oh, my God. Larry Poindexter. Aaah, this is fabulous. Larry Poindexter's the guy. He's got a big national commercial about health care.

TERESA: And who was he in that? LYDIA: He played the guy that crashed.

TERESA: Tony. LYDIA: Yeah.

KAREN: The one who had the girlfriend the Bird Dog took away.

LYDIA: Yeah, yeah.

TERESA: Do you remember the plot of that well or

was it all kind of a blur for you?

LYDIA: Now I do because I watched it the other day. I've been watching it. I've been putting together a tape. TERESA: You have a tape of the pilot then"

LYDIA: Oh, yes.

KAREN: It's the most sought after Quartum Leap

LYDIA: You're kidding.

KAREN: Yes, because it was only rerun once and they cut it really badly then and the only time they reran it, it was only a couple of months afterwards, so anybody who came in after that. Anyone who came along and started watching Ouantum Leap later is dying to see what this episode was about.

LYDIA: Well, give me your card. I have the original

copy. you have it, right?

KAREN: I have a second generation bad copy. TERESA: Well, we should really let you gc.

LYDIA: That's really interesting that there's a fan club for Quantum Leap.

TERESA: Yeah, there was a convention. There was a big convention on March 1st.

LYDIA: Are you kidding?

TERESA: They had thousands of people out for it and they had to turn people away: they couldn't fit them all in the Universal Hilton Ballroom.

LYDIA: You're kidding! It's like Star Trek? Well,

I'm so glad they like the show.

KAREN: It seems like that show attracts nice people, all the actors and the producers and the writers and also the fans. It's very strange. It's almost like it's a prerequisite for being on that show: you have to be a nice person.

LYDIA: I'd like to do another part on that show.

KAREN: There was a guy called Jonathan Gries, who appeared in two episodes and they didn't even know he'd been in a previous one, because he came in character to both auditions and he looked totally different.

LYDIA: Oh, that's cool. Well, it's been nice meeting

you. I hope I see you again.

TERESA: Thank you.

Left: Lydia Grnell's picture and caption from a supplemental page to the program for the 1992 CIGNA Beau Bridges Celebrity Tennis Classic We did tak? a picture of our own, but G/T/W knows where that roll of film went. Lydia made it as far as the playoffs, being called in as al alternate to play another game on Sunday. She did not win, however, and retired from the courts for the weekend.—KFB]

Lydia Cornell

Feature films include The Red Tide and the upcoming Street Opera. She was a regular on Two Close for Comfort and has had starring roles in Quantum Leap, Hardball and Full House.



Joe Napolitano Interview Quantum Leap Offices February 27 1992

by Teresa Murray and Karen Funk Blocher Transcribed by Teresa Murray

[Joe Napolitano first directed Quantum Leap with the Season Two episode "Pool Hall Blues." He quickly became friends with Chris Ruppenthal and the other staff writers, directing quite a few other scripts, many of them Chris's. Perhaps more important, Joe also directed two of the most difficult and important Quantum Leap episodes to date. "The Leap Home: Part One" and "Shock Theater."

This interview took place the day before last year's first annual Quantum Leap Convention. Since then he's had two more QL episodes aired that he's directed, "Moments to Live" and "The Curse of Ptah-Hotep," the latter discussed below. Joe's name hasn't yet appeared in the credits for this season (Season Five) as of this writing, but at least one episode of his aired on the Chris Ruppenthal-produced series Covington Cross before its early demise. And somewhere in there he found time to serve as Assistant Director on the critically-acclaimed film The Fisher King.

Joe has also appeared on camera in a half-hour E!

Behind the Scenes documentary about this making of
the Napolitano-directed Quantum Leap episode "The
Last Gunfighter."—KFB]

TERESA: Will you be at the Quantum Leap Convention?

JOE: Yeah, yeah. I'm going to actually sit on a panel. KAREN: Oh, good.

TERESA: Who else is going to be there?

JOE: Some of the writers. Chris [Ruppenthal] pulled it together.

TERESA: Oh, good. Let's start with, how did you get into directing?

JOE: How did I get into directing? I was an assistant director. I always wanted to direct. It was a goal of mine. I did a lot of movies. I was an assistant director for Brian De Palma and a lot of other directors.

TERESA: Who was your favorite?

JOE: Favorite director? Brian for... oh, a lot of reasons. I learned a lot from him, technical things, everything. Terry Gilliam. I worked with Terry Gilliam on *The Fisher King*. That was the last film I worked on.

KAREN: Oh, wow! Did he have a very different working style than the others?

JOE: Terry? KAREN: Yeah.

JOE: Hmmm. You know, they're all different, but yeah, I guess so. Terry actually used to be an animator. He'd do a lot of things that forced a different perspective. It was an interesting style. We both have the same birthday.

TERESA: What day is that? JOE: November 22nd.

KAREN: Ooooh.

JOE: Yeah, it's a pretty good day. TERESA: What does a director do?

JOE: Oh, boy. I think probably the most important thing a director does is he holds the threads of the entire show together. That includes the character's arc: what changes the character goes through from the beginning of the show to the end of the show and the look of the show overall. And you really show it, primarily, with certain styles, defining the theme of the show.

TERESA: For example? One of your episodes of Quantum Leap?

KAREN: "Boogieman".

TERESA: Okay, "Boogieman".

JOE: Yeah, "Boogieman" had a distinct style. It was a little eerie, a little strange. You know, we did a couple of little strange things. Chris and I talked about the room spinning and replacing Dean's face with the face of the goat and sort of like bringing you back to everything after the spinning. You know, just fly off and wake up. But the director's responsib e more for the style of the whole show. I was just locking at one we just finished, which was one Tommy wrote. It's kind of like *Misery* and uh....

TERESA: Soapdish?

JOE: And Raising Arizona. Sort of a cross between the two of them.

TERESA: Yes, I remember Tommy had been talking about something like that.

JOE: Tommy talked about it?

TERESA: Yeah.

JOE: And that one had a specific style, which was alienating her a little bit from reality. She was a little bit off, you know. If you kind of study it there are a very few places in specific scenes, where you see the two of them tied together in the same shot and especially when he's chained to the bed and stuff. We kept her separate. Then the shot of her is done sort of like with a wider lens. And now see, when I shot Scott I used a normal lens, to keep his world a little more normal and hers a little bit abnormal. You know, it's just kind of subtle, but it's there. You don't really notice it unless you study it. You know, if you study it shot by shot you'll probably realize it after a wh le.

The western show ["The Last Gunfighter"], that has a distinct style, lens very low, wide lens, very stylized. So those styles make our show. When you are working on other television there's a style, that's the show itself and that's it. Whereas with Quantum Leap, with every story being a little bit different, you're allowed to do even more.

TERESA: Every episode's a different style? JOE: Yeah, they're almost like little movies.

TERESA: So do you enjoy doing it more than other television?

JOE: Oh, yeah, absolutely. I don't think I could do other.... but I've done a few other shows beside *Quantum*. I did a *Reasonable Doubts* this year and I did

I'll Fly Away, but they have their own style for the show. So you sort of stay within their style, while you are there. Oh, you still get to shoot the show, but you have to keep in consideration their style; whereas with Quantum Leap you can use whatever style you want. They allow that.

TERESA: Have you ever done sitcoms?

JOE: No.

TERESA: Would you want to?

JOE: No.

TERESA: You wouldn't be interested?

JOE: No.

TERESA: How are they shot differently? Who you're talking about two camera shots and stuff like that?

JOE: Basically you use two cameras to accomplish a certain amount of work in a short period of time. But you don't like to use two cameras unless you're doing stunts or, you know, some sort of special effect where it pays to be able to capture something the first time, like an explosion or something like that. But you can use one more just to keep the schedule.

TERESA: As it gets later in the season do you get more rushed?

JOE: The pressure's on, you know. You're always trying to do more in a show and sometimes you have to create all sorts of bizarre things, you know, very big accomplishments for episodic television, more than normal.

KAREN: So are you setting up both shots at once?

JOE: Yeah, well, you know, a lot of times we'll need to use two cameras to accomplish one piece. Now because you can a lot of times get through with a scene, you know while you're doing a wider shot you can have a second camera doing a tight shot of one of these people. So it saves time. It saves another set up. You're getting two things simultaneously, instead of one at a time.

TERESA: Would you prefer to do it one at a time?

JOE: Well, I think it's very hard to use the second camera effectively, so that you don't lose much quality. You don't want to give up the quality just to be able to use the second camera, which is what happens a lot. You know, look at the three camera shows. They're very, you know, simple. The one camera covers one person; the other covers the other person and that's it. And, you know, the third camera's got everyone. Then they just do it and later put it together. You can't really do effective cinematography that way. You know, it's sort of flat. Whereas when you work with two cameras, when we do it, you know, you just shoot the same thing or even the same plane, just one tight and one wide shot. And then one of the things we like to do, is when there are two people talking together, we like to criss-cross the cameras like this and the one is just out of the way of the other one. You get back far enough out of lens so that you can do that. As opposed to shooting one angle and then shooting the other. It works sometimes. It's just a tool. Helps you get through the script a little faster.

TERESA: How long do you have to finish a show? JOE: Depends on the show. I've done it in seven. I've done it in ten. Some shows just take longer. "Boogieman" was a seven day show. "The Leap Home" was a ten day show.

TERESA: Do you have any longer to make the shows at the beginning of the season?

JOE: Not necessarily. It depends on the show. It really does.

Tracy: And do you get in trouble for going over budget?

JOE: Oh, yeah, yeah, if you go over without justifying it, which doesn't happen very often.

TERESA: Is that Harker Wade's job to discipline you? JOE: Yeah, but we're all here trying to get it done without going over. But sometimes, if something happens, sometimes it will.

TERESA: Why did "The Leap Home" tak: longer to shoot?

JOE: "The Leap Home" had a lot of logistics with Scott playing both parts.

KAREN: Oh, yeah.

TERESA: But how did you do that?

JOE: Split screen.

KAREN: Yeah, but people are passing the potatoes around that table.

JOE: Yeah, it was pretty tricky. It's very, very choreographed. There's a lot of thought that goes into it, like that one kitchen scene. It took me a very long time to choreograph how to shoot that and where to put the cameras and, you know, how to do it. Because you really have to know where everyone's going to be at. Then you take and you have to shoot Scott as the father in his close-ups first, which is backwards; you never shoot close-ups first. You always do the wide masters first, but because of doing split screen we had to do the close-ups first. I'll draw it for you.

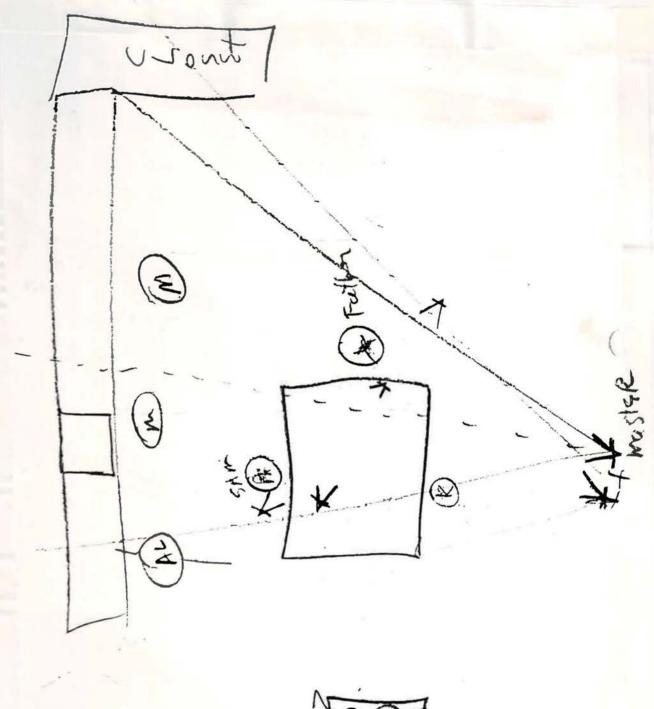
[Joe grabs a piece of scrap paper and begins to draw the very familiar scene out for us. The result is reproduced on the following page.]

JOE: You see, here's the table. This was Scott as the father and right here is Scott as Sam. Like that, right? TERESA: And Katey over here.

JOE: And Katey was over here, right. Like that. And the mother....

KAREN: She was walking around.

JOE: Right, but if you really analyze it, this is where the magic comes in. The closet is over here; that's the closet. The sink is right here, somewhere in there. Now, the camera for the master took this. That would be the master. Coverage was this way for the father and this way for Sam. Actually it was over the shoulders. I'm sure you'll remember. So we have a piece of the father when we're looking at Sam and a piece of Sam when we're looking at the father. So the mother was uh.... If you take it and what you do is split the screen... [draws dotted line] ...like that. If you looked at





it like a frame you'd have Dad here like that with the table and the cereal box like that and you might cut the matte like this to go up and then there was the window. Then you'd go to the window and then you'd go up like that, but that was the actual thing, right? The mother for a good part of the scene would play on this side of the frame. She'd be over here and then for another part of it she'd be over here at the sink so she'd be on that side of the frame. All I had to do was be sure that when she goes from here to here, right? she stays there. She's in the back and she has to go there at exactly the same time in the dialogue. Okay, so you shoot this twice, this master, once when Scott's over here for the father and once when he's over here and then you take those two and you matte them together. It just worked. The mother's here and then the mother's over here.

KAREN: But how do you get the timing down so that you know the dialogue fits in?

JOE: It fits. If you have the same conversation both times.

KAREN: Oh, I see. Okay.

JOE: Right? You do the exact same conversation twice; even if it's a little off you've got these shots to be able to adjust.

KAREN: So Sam gets to say...[oops!] Scott gets to say both pieces of dialogue, both characters at once.

JOE: Well, when he's over here, what we did was we had a photo double for him for both Sam and as his father.

KAREN: Right.

JOE: So that when he's playing the father there's a photo double that's here, who reads Sam's lines for him. Right?

KAREN: Okay.

JOE: So all you're really recording is, the only part that's good is the part as the father. Then when you switch, he's over here, you put the photo double in for the father and it's the same thing. The tricky part is that the mother and the daughter, Katey, had dialogue that was overlapping a lot of the other dialogue, but even that was all choreographed so that it works. On his track over here the mother is overlapping. On the track on the other side you don't have it so that hopefully you know.... There's a lot of different areas and elements, but once it's choreographed out, it works. I mean if you really tear it apart and look at it.

TERESA: It's still amazing.

JOE: It's a jigsaw puzzle. It's a big jigsaw puzzle. You know if you go line by line by line and see who's saying what when and where you'll see that it works.

KAREN: Do you especially enjoy that sort of chal-

lenge?

JOE: It's tough, it's tough; it's grueling. You know, it's tough on the actors, but Scott's terrific for stuff like that, because he, you know, he really keeps it in his head. But it is tough because everybody else usually on the set is confused. You really have to watch 'em and the script person is like going off the walls, trying to figure it out, you know, trying to understand it all. Scott and I were the only ones who understood it.

And then, I think Al was here waiting for him when he gets up and leaves. It worked, you know; it just took some time.

So what we did is we'd do the master first, right with him as the father-I'm sorry, we'd do his coverage first with him as the father and then we'd se up for the master and do the master with him but only his side is good, the father's side, right, and these cameras at that point are blocked off. There are two came as side by side. One that's not very wide and the other one that's wider. One was tight so you have, you know, it became tricks because, "Oh, I see how they did it." And all of a sudden there'd be another shot that's even closer.

So when you'd do that you'd block these cameras off and record this half of it and then he goes and takes all the makeup off and he's Sam and you put the photo double here and then you would shoot Sam's side of the masters and then when you finish that then you'd do the close-ups of him as Sam this way. So everything's backwards. You do close-ups of Dad, then you do masters with Dad, then you do masters with Sam, then you do close-ups with Sam. Because normally you do one

master and then you do all the close-ups.

It worked. But the other thing in that show was a lot of different locations: a lot of pieces like the one on the porch, coming onto the porch; the shot in the beginning when he looks at the door and the Mom comes out, was done on location. The porch scene where he sings the John Lennon song, that was on stage. Half of the scene, you know, where she cries and everybody comes, the father, the mother and, you know, everybody comes out. Half of that's done on stage and half of that was done on location. All the stuff done towards the father, towards the barn, was done on location because of the barn. All the stuff in reverse of that, you know, shooting towards her and the swing and Al and all that stuff, that was done on the stage. So you've got to keep track of all that stuff. So we shot the location first and then went onto the stage. So the porch matched, the porch on the stage. You'd never know.

TERESA: You're not supposed to know.

JOE: That's the lighting, that's the coloring, that's the performance, you know all that stuff, days later.

KAREN: Where'd you find all that November corn in August?

JOE: We found over.... Now, where was it? Just on the other side of 405 off the Ventura Freeway: Encino area. We found a big huge field up there of corn.

TERESA: It was that tall at the time?

JOE: It was tall. All we had to do was kill it and make it brown.

KAREN: Aaaah, okay.

TERESA: We were wondering where you got that.

JOE: We tried to kill it, you know, by not watering it and stuff like that, just let it go brown, but it never got quite brown enough, so we ended up having to paint it brown.

KAREN: So you could ask the guy, "What do you do for Universal?" "I'm a com painter."

JOE: On the other side of the road the corn was green and beautiful and I remember that corn was so sweet that you could take it right off the stalks and eat it raw. Really. But they had picked all the corn out of this; it was just stalks.

TERESA: You'd think just painting it would be sure to kill it.

JOE: But even that there's a lot of matte shots, like the shot of him running home, that's a big matte shot. We shot a piece of that.

TERESA: Okay, that we could tell.

JOE: Yeah, the house and stuff if you're really looking at it, yeah, but if you just look at it once....

TERESA: Okay, so we saw it six or seven times...the first night.

KAREN: And besides, that particular run's in our music video, so we've seen it many many times.

TERESA: Okay, let's do some more questions. Can you tell us about the episode you're working on now?

JOE: Sure. It's called "The Curse of Ptah-Hotep." He's an archaeologist. He leaps in, he's going to leap in crawling through a hole into a tunnel.

TERESA: And where did you shoot?

JOE: Huh?

TERESA: Where is that shot?

JOE: We're going to be shooting it on stage and probably in this sort of sand pit on the back lot. We're going to go out there and sort of sculpt the sand with a bulldozer. This show's going to have a kind of a Raiders of the Lost Ark look to it.

TERESA: And who's the writer?

JOE: Chris [Ruppenthal] wrote this.

TERESA: And what does the prepping involve? When

they say you're prepping a show?

JOE: Prepping? We shoot the show in eight days and prepare it in seven. What we do is cast the actors; you scout for locations; you go over the design of the sets, which really involves laying out the location of what we need. You know, ideas for that and stuff like that: sort of the look of the show, what it is going to look like and all the elements that are necessary.

This particular one has like a pit, like a sand pit and a campsite, but they'll go down here and they'll go down steps, which go down into the tomb. The tomb we'll actually build on the set. So, you know, all the stuff we shoot in there, we'll shoot on stage. There are three tents here and at this end a water basin with a big tank of water where the girl's going to wash, a supply tent and camels. The blue screen in this one is a camel trying to bite Dean. and what I'm trying to do is I'm going to have the camel bend over to bite him, but the camel's head will come right through his face, so it's look like Dean's body with the camel's head and the cigar coming out. It's going to be very tricky, but it should be good. So this is like the campsite. [He uses

the coffee table to illustrate.] Right. And they're sort of, they're still roughing it in the tomb and there's an outer burial chamber and a kind of hallway that leads to this. So one of the things you want to do in prep is make sure...the production designer makes sure that the design of the sets are designable or that what's on location meets what we need. The car, we have to pick the car; he's going to bring in pictures of the tents. They'll show us pictures of different cars and we'll pick a car. You know, sort of like, just sort of like gear up.

TERESA: What year is it in?

JOE: 1957.

KAREN: In Egypt? JOE: In Egypt.

TERESA: You don't do many that are supposed to be somewhere else.

JOE: "The Curse of Ptah-Hotep." I just like to say that. But Egypt's good.

TERESA: But isn't it just as easy to create a setting in another country as it is for one in America?

JOE: Sometimes, sometimes.

TERESA: Are they just afraid people won't identify with the culture?

JOE: Sometimes; it depends. If they're looking for a street or something it's very difficult, yeah. Turning down a street in Europe or Paris or something.

KAREN: But they have Little Europe cut on the lot. JOE: Yeah, and a lot of times that works, you know; sometimes it doesn't.

KAREN: Why would it not work?

JOE: It depends on the script. If you need a big street, you know, on the back lot, you think, well, I don't have enough street or it's not the right house. If it's important to the story, then you've got a problem.

This particular one we were going to shoot it out in a desert area. It was going to be very expensive to take the whole crew and we were going to sleep over because it's a hundred and ninety miles away. So we came up with this valley. And the Valley of the Kings looks more like a quarry. It looks like, you know, the Raiders of the Lost Ark had that look, in a canyon or somewhere. We looked at a whole bunc 1 of places, you know, different canyons around L.A. And we found this place, but because of all the rain we've had, it turned green. We kept on killing trees and taking them out of the canyon.

And we found this place [on the lot] that we thought [would work] and we had to like hire people to throw sand all over the place. It's all an illusion; it's all sleight of hand. It's part of Hollywood.

KAREN: There's this western location in Tucson, it's called Old Tucson. And whenever we see it on tv we say, "Yeah, that's Old Tucson and that's Old Tucson. Look, there's the tv tower on top of the Tucson Mountains in 1885.

JOE: Well, when I went out to see B onson Canyon which is one of the most used locations in Hollywood, it looked very familiar, and I remember one of the seg-

ments in Invasion of the Body Snatchers was done there, I remember.

KAREN: Well, how much do you worry about that? Do you figure if you remember other people will? Or does it work anyway?

JOE: Hopefully, I'll shoot it in a way that's different and people won't recognize it or try as much as possible to do it in a new way. If it works it works. Like the house from "Boogieman" which is right across from Universal.

TERESA: Oh, really?

JOE: It's by a little bridge off Lankershim. Go left.

TERESA: We probably passed it coming in.

JOE: It's not on Lankershim; it's down one of the side streets, but it's right there.

TERESA: How are Scott and Dean to work with?

JOE: They're great. They're great. TERESA: Do they improvise a lot?

JOE: Yeah.

TERESA: Do you have to stop them from doing it?

JOE: No, no. I try to let them go, you know, when they start to improvise, because I find a lot of good stuff comes out of it. They know the characters better than I do. They know their characters very well. You know, Scott knows who Sam is, and Dean obviously knows who Al is. The interesting thing here is when Scott becomes someone else, it adds a little difference to each show, a different little flavor to it.

TERESA: Of course the best example of that is "Shock Theater."

JOE: Hmmm. That was interesting. One of my favorites. It was Scott's favorite, because the characters were ready made to him. Because I didn't direct those shows so it was up to him to pull those characters out, the changes from character to character, I kind of watched that.

TERESA: In one way it was all new actually, because he'd been those characters, but....

KAREN: But he'd been Sam pretending. JOE: Pretending, exactly. He did a great job.

KAREN: Again it was a very specific look on that one. The scene staring out the window at the rain...is that a soft focus or something?

JOE: The big thing about that show was it all takes place in the hospital and I really got into very heavily designing that set with the big windows, playing with the rain so much because I thought it was very important to keep that constant feeling all the time with the presence of the rain. I think it just set up a good arena for what it ended up doing with the characters. That stuff cost money. Those are the kind of things that directors fight for. You could do it without the rain, but is it better with the rain?

KAREN: Absolutely.

TERESA: I suppose it could have been a bright sunny day, but that wouldn't have worked as well.

JOE: I made a specific choice to play the rain throughout, to keep the windows wet, keep the light quality that way. But also the lightning inside, the styling in the room where he gets the shock treatment and we wanted to be able to shoot down and see him laying on the table, getting outside the window and putting a hole in the ceiling in the set.

KAREN: That's one of the most extraordinary shots in the entire series, looking down at the little nod of the head

TERESA: How are directors chosen for each episode? JOE: Beats me. [laughter] I imagine they have a feeling for which directors do certain types of shows better. I've never been on that side of it so I don't really know, but I would bet that's part of the dialogue they have, who shoots it and who does what.

TRACY: Do you especially enjoy working with Chris Ruppenthal?

JOE: I don't know. I like working with Chris. Chris and I work well together. We're good friends. We like working together. So there's no problem sitting down and I read the script. I get his script and I look at it. I don't have a problem and he doesn't have a problem, sitting down and saying exactly how I feel about it, some ideas I might have. It's a good give and take. You know sometimes writers will not want to hear what directors think, you know, "This is what I wrote, do it!"

TERESA: That was our next question. Flow do the writers like your interpretation of their work? Some of them do; some of them don't?

JOE: You'd have to ask the writers, but I try to sit with them and understand, you know, talk to them and find out what their intentions were. Hopefully I can get it just by reading the script.

I also like working with Tommy a lot. I've only worked with Paul once, which was the chimp show ["The Wrong Stuff"]. You want to know what they were thinking when they wrote something, what they're trying to do, the message they're trying to get across. Then you just try to enhance it, you know. you try to come up with an idea that helps support what they were trying to say to begin with, because, let's face it, what is a script? It's a blueprint for a vision, for a visualization.

TERESA: So, ultimately, the decisions are up to you? JOE: Sure. I decide what lens to put on, who to be on during what dialogue, and what to shoot, the pace, the tempo, you know, all that.

KAREN: So when you first get a script, what are you looking for in terms of turning that into something shootable?

JOE: Story: what's the story about? Because that's all it is. As a director that's what I look for. As writers they're storytellers. They're telling a story. Hopefully by telling a story they'll give to people information or enlightenment or something. It's a little more difficult in television because you don't have much time. You're structured differently. The structure of film is quite different. On television you go to commercial and

then comeback, all that kind of stuff. So the dramatic structure is different in television than it is in film.

TERESA: So do the writers write the scripts with commercial space?

JOE: Absolutely, you have to. You can leave a little window space, you know, an act that's thirteen minutes or fourteen minutes. If you wanted an act to be twenty minutes, it's a problem.

TERESA: We've had some German member's who've said that the structure of the episodes is quite different because the commercials have been removed.

JOE: Yeah, well, I'm sure it is. The whole dramatic intent has got to be shifted, because you play with that, what to end on and what not to end on.

KAREN: What do you do if an act seems to be running long or short?

JOE: You try to adjust it before you shoot it. Hopefully it's not something you think about consciously unless something pops out at you, if it feels long or short. If that happens then you want to take a scene out of the beginning of one scene and maybe tack it on at the end of the other. That's something that the writers are a little bit more responsible for. They work out those details.

TERESA: Is Scott a good director?

JOE: I don't know. I've never really seen any shows that he's directed.

TERESA: He's just done two, right?

JOE: He just did "Roberto!". I saw some film of it: it looks pretty good, but I've never seen the whole show put together.

TERESA: Has he tried to help you more now, since he's done that? Is he more cooperative?

JOE: Well, he's changed a little bit since he's started. I think so.

TERESA: It's changed his perspective, do you think? JOE: Yeah, yeah. I'm sure it's had to.

TERESA: Have you acted at all?

JOE: No.

TERESA: Have they asked you to do a cameo or mirror shot or anything?

JOE: They haven't here. I've been asked in the past. Chris did it. Chris did it in my show ["Boogieman"].

KAREN: And Paul Brown's been a body.

JOE: Yeah.

KAREN: How do you break down the duties of the director, versus the assistant director and the cinematographer and so on?

JOE: Well, the assistant director's job is to really keep things moving and to make sure that everyone knows what's coming next. Sort of managing, following the logistics. Then you have to look at the schedule, which a lot of times I'll know, I have that advantage. It's all part of the support you get if you put in front of the camera what it is you want to put in front of the camera. In terms of background and stuff like that, give them as much to work with as possible. That helps to tell the story, too. It's important, you know, those

things that may not pop out of the screen, but they're there. If it's wrong, you feel it's wrong; if it's right, it's just part of it. The cinematographer and cinematography are very important because they're going to help you put your vision on film. Like with the next show, we got the script yesterday and we were talking about some specific things for the show, you know problems with how do you light the tomb? We had a special meeting, yesterday or the day before, with the set dressers talking about bringing the tomb in and different kinds of flashlights and lanterns, work lights and things like that, which we can integrate in, that will have the right look, that we can kind of like just blend into the whole look of the thing and at the same time they have to be sufficient to give us the lighting we nee in the tomb. So it's a pretty important end, again the whole look of it. Actually it kind of took over when Michael was prepping the western show with me. We had a ball, you know, forcing the stylized shots.

KAREN: Why is Mike Watkins not working on the show now?

JOE: He's doing a movie right now. He's prepping a feature.

TERESA: Well, good for him. JOE: Yeah, it's good for him.

TERESA: Which of the Quantum $L\epsilon ap$ episodes is your favorite?

JOE: Uh... "Pool Hall Blues". It was my first one. There's just something really special about it, because it was my first *Quantum Leap*. Just the characters. And "the Leap Home", that was real special, but they're all so different. "Boogieman" is probably the one for fun.

TERESA: Which episode do you wish you had directed?

JOE: "Vietnam". It would have been great to do the two parts, to do the whole two hours.

KAREN: We're you aware of having to mesh with the other part?

JOE: Oh, yeah. You know I got involved with casting the brother and putting them both together.

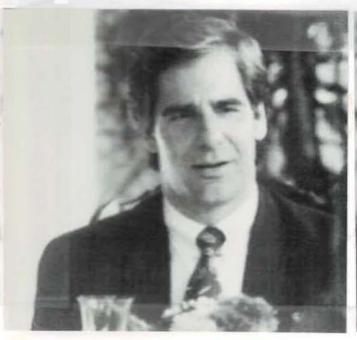
TERESA: Were there any episodes you were dissatisfied with, that you think you could have done better?

JOE: Yeah. There are a lot of problems. You know, we are doing television. There are compromises and you hope that the compromises aren't going to hurt it, but with compromises sometimes you make mistakes. It's just you feel bad about it. With anything I've ever done I always look at it and go, why did I do that? I should have done this. I could have changed that. This could have been better. But, I've got to say, I've been lucky, very fortunate that I've gotten a lot of great scripts. You know, "Black on White on Fire" was a terrific script. That one had a lot of compromises because we really couldn't do a lot of the rioting and stuff ourselves so we had stock footage that we had to integrate into it, so it's sort of choppy.

[The tape runs out at this point. We thanked Joe

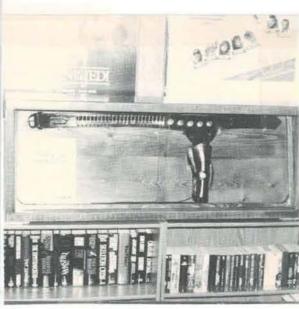
and left. The one photo we took of him that weekend with the control of the last of the la

Below: Scenes from "Moments to Live" and "The Curse of Ptah-Hotep," both directed by Joe Napolitano; photos by Megan Herring. Also: Chris Ruppenthal and his Quantum Leap gym bag, September 1991; photo by Karen Funk Blocher. And finally, the gunbelt on display in "The Last Gunfighter," another Napolitano-directed episode; photo by Martha Peplinski.









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PQL Survey Results The Final Chapter

compiled by Tracy Ann Murray

In issue two of *The Observer* we ran a survey, asking nosy personal questions like age and "who do you like better, Scott or Dean?" We have doles out the results of that survey in the issues that followed. Here, nearly two years later, is the last question, everyone's favorite kind; the essay question: "How did you become involved with *Quantum Leap* fandom?"

Of course, every answer was a little bit different, and to include them all here in complete form is space prohibitive. So, I have chosen excerpts that seem especially typical or particularly amusing.

The initial introduction to Quantum Leap seems to fall into three categories:

- 1) Watched it from the start, loved it (somebody get me a load of videotape).
- Was flipping through channels, stopped to watch these two amazingly attractive guys and wondered what the hell this time travel stuff was about.
- My friend (husband, relative) tied me down and made me watch it.

Actual contact with other fans is more varied, from comouter networks to conventions to weird chance meetings. Personally I am rather fond of the disease theory: Quantum Leap as a spiritual virus, with Scott as a sort of Typhoid Mary of niceness. Okay, maybe not, but we do have a large percentage of really great people in QL fandom. And that's the truth; trust me, the research proves it.

The excerpts presented here were all written in the summer and fall of 1991, so shows after "Shock Theater" are not mentioned, nor are the fan events of early 1992. Quantum Leap fans, this is your life....

"My involvement with Quantum Leap could be compared to the arrival and spread of a 'fungus infection.' Quietly, quickly it arrived, methodically spreading itself all ove rthe place. Kept under control, it never really clears up.

"One evening in the summer of '90, during Quantum Leap Week, my husband said that I should sit down and watch this interesting show. He thought I might like it since I was one of the original Star Trek fans back in the 60's. 'It's science fiction. You'll like it!' Truly, I watch very little tv but after watching one episode, the Leap disease took over. I began to have urges: I felt a need to find an accelerator and leap in; I felt a need to talk to a hologram (especially one as 'hot' as Al)....

"I note the 'disease' is still spreading. I'll probably be involved with a local chapter and who knows what else. I'm prepared to hop a flight to L.A. for any Quantum Event I hear about. I have gone from a sophisticated, bright New York woman to an absolute committed, somewhat crazy Quantum Leaper. But then, why not?"

Candyce B. Nathanson-Goldstein

"Brace yourself for I am about to make a startling confession: I did not like Quantum Leap at first. Oh, it was okay, but nothing for me to get rabid over. Looking back, I can safely attribute the momentary lapse of reason to my own '8 1/2 Months' experience. I was cultivating a little gymnast who had long since perfected the technique of delivering precise kicks and punches to my bladder. And any pregnant (VERY pregnant) woman will agree that these bladder busters never coincide with station breaks.

"By the time NBC had moved QL to Wednesdays, I was well hooked on the show. In fact "was dreaming leaps, which was probably just a subconscious attempt at saying I was ready to have a real body again. God, or Time or Whoever complied and my water broke on QL night! Fortunately my birthing room had a tv set. Unfortunately 9:15pm was the time Nurse Ratchet decided my labor was not progressing quickly enough and I was forced to walk the halls.

"So what hooked me? I think it was a combination of the relationship between the characters of Sam and Al and the excellent writing and direction. Those elements still keep me coming back week after week. And how could I not mention the acting talents of Scott Bakula and Dean Stockwell? They are the ones who make Sam and Al come to life for millions of people.

"And then there's the aforementior ed child. He's now two and QL is one of his favorite shows. Whenever he hears the saga cell start, he runs into the living room and lets out a squeal of del ght. He thinks Al is just great, and when we went to an extras call for Necessary Roughness he kept screaming, 'Sam! Sam!'

"I could write pages and pages (I have. It's caled a fanzine), but I'll close. Long live the Leap!"

Julie Barrett

"I didn't watch Quantum Leap from the beginning, which I regret deeply now. I used to watch China Beach which was opposite QL. But I always 'channel hop' during commercials and sometimes I'd see snatches of Quantum Leap. After a while, I took longer and longer to switch back to China Beach and soon after that I started watching OL instead. But what really got me involved in Quantum Leap and where I 'ound out about Project quantum Leap was on the Predigy computer network. I discovered the bulletin boards pertaining to QL, and I've 'met' some really great people on the boards. I feel like I know the, so well, and yet I have no idea what they look like. Without being able to discuss QL on Prodigy, I wouldn't get nearly as much enjoyment out of it. (Although, of course it would still be a great show to watch.)"

Heidi Sanchez

"I have folowed Quantum Leap from the beginning.

Being a fanatic for time-travel stories, I was, of course, drawn to the pilot film. Long before the two hours were over, however, I was hooked on Sam Beckett. Every thing about him appealed to me—my ideal man! I watched each week (or taped it the nights I was away) and missed mary an episode. the more I watched, the more I came to appreciate all the other aspects of the show, especially Al. and the more I came to love the show, the more anxious I was to share that love and to learn everything I could about the show and its stars...."

Constance Fleming

—At a picnic I was attending last summer, a few of my friends were talking about this wonderful show that they were watching, with a degree of memorization I had only achieved with Star Trek. Remembering that I had liked what I had seen of the show, I asked one of them if she could please record the first two seasons for me. She did, I watched, I couldn't wait for the third season to start.

"All this time I have had a VCR stationed at my sister's house, because she has cable and I can't. Now it was to begin recording *Quantum Leap* in addition to the other shows which I follow.

"Now several checks and credit card bills,...several fanzines, two 'club' memberships and numerous color 8X10s later, I am exacting my own sewwt revenge. I have converted at least three people to the lever of QLAs (Quantum Leap Addicts)."

Jim McMahon

"I became irreversibly hooked on *Quantum Leap* with the first broadcast, March 26th 1989. It was an instant addiction, something that had never happened to me before. I immediately became a pusher to feed my habit. I hooked my closest friends so I would have company as I constantly replayed my taped episodes.

"Their addiction was complete and soon we could recite the dialogue together. And we suffered the violence of summer withdrawals. Our mantra was 'Oh Boy!'

"I went to science fiction conventions locally where I found NOTHING to give me a 'Quantum Leap' fix in the dealers room. I became feverish and was seized with the vision of a loudly attired hologram, who walked through the walls and dealers' tables to stand before me. He began talking to me. We had a nice conversation, but people began to look at me strangely.

"I became the Mistress of Ceremonies at various conventions' fan cabarets so I could do *Quantum Leap* stand-up. (Really!)

"Finally, a year, and many wonderful leaps later, I discovered the flyers for Project Quantum Leap and Quantum Quarterly...."

Glenda K. Jordan

"One Friday, I was driving from Dayton to Walla Walla Washington and was just entering the town of Waitsburg—playing the radio as usual. An announcement came on that there was a *Quantum Leap* newsletter. I nearly wrecked the car pulling it over to write down the address, which was only repeated once. Well, I ended up with Christina's [as in Christina Mavroudis of Quantum Quarterly—Ed.] town and zip code, but not the name of her publication or her correct name—I'd written down something garbled and had made her Spanish instead of Greek. Naturally thois was no help when I tried calling information in Sunnyvale. I didn't even have her full street address, sc I couldn't write 'Resident.'

"When I arrived in Walla Walla, I called the radio station and they informed me it was not their broadcast but a feed from Unistar Radio Network. When I called back, they gave me the address in Colorado Springs. I wrote them and their broadcaster, Bill Michaels, was kind enough to call me, not once but twice, as the first time he had misplaced the address! If I hadn't kept after the radio stations and then received the call from Mr. Michaels—as a matter of fact if I hadn't had the radio tuned to that particular channel on that particular day, I wouldn't know any of you guys or your doings...."

Cori Shields

"Last summer, my girlfriend came across an advertisement in an issue of TV Guide in reference to Jim Rondeau running Quantum Quarterly. She gave me the article with the address but I never pursued it.

"In November I went to a Creation Convention in NYC and I saw that they were selling previous issues of QQ, so I picked one up. I believe it was #3.

"I was really impressed with the quality of the publication. It was obviously written by articulate people and it didn't seem to be at all juvenile, which is what I was afraid it might be. Being able to read QQ before actually getting a subscription has helpful. About two weeks later I sent away for a yearly subscription (while I MUST remember to renew!).

"After that I was hooked. I then back ordered 4 issues of TIC [The Imaging Chamber] to catch up with that publication and a few weeks later I got a subscription to PQL. I had to stop after that I thought I was starting to lose my mind."

"Leslie Anonymous"

"I became involved with Quantum Leap fandom like a lot of people did by noticing an i.em in the October 10th 1990 issue of USA Today about the existence of a fanzine called Quantum Quarterly. I had been a fan of the show from the beginning and had a lot of episodes, but when I saw that item I wrote Christina and everything changed.... Because of Quantum Quarterly i learned about The Imaging Chamber which i promptly subscribed to, and Tracy's letter about forming a club called Project Quantum Leap (though it didn't have a name in the letter in TIC). I now know how 'Trekkies' feel about Star Trek because I feel the

same about Quantum Leap. Another reason was the wealth of QL fan fiction. Probably getting all the fiction I can get my hands on is my second love next to the show itself."

Pam Briggs

"_My involvement in the fandom didn't start until later, when we got Prodigy. I was thrilled when I found the Leapers (although there weren't many then). Finally a good excuse to spend hours discussing the show! Things were pointed out that I probably never would have noticed (thank you Miriam for all the paradoxes) or been able to get—like the addresses for Project Quantum Leap, The Imaging Chamber and Quantum Quarterly among others! Being fairly naive about such things, I didn)t know much about fandom and didn't really think QL would have one. Boy, was I wrong! And the rest, as they say, is history...."

Alyssa Mondelli

"I got connected with 'organized' QL fandom through Usenet. In Fall, 1989, I had been reading the net at work for about two years, wading my way through China Beach and Wiseguy articles when i started noticing Sally Smith's postings. 'Wow,' I thought, 'someone who actually likes a show that I like.' I became brave enough to post the news about Scott's appearance at the auto show and now write reviews on episodes. I ran the 'First Annual Quantum Leap Programming Contest' last summer. When the news about The Imaging Chamber was announced on the net, I decided I liked OL well enough to subscribe. Then when I heard about a fan club, well I couldn't resist. I even enrolled my office mate from work who is a less active leaper. In April, I attended a Leap-a-thon held for local area leapers. This is a new experience for me. I've never been a part of a fandom before, though many of the shows I watch do have fandoms. Talking with people who love the show as much as I do definitely increases my enjoyment of the show. (Sorry I couldn't come up with a snappier ending.)"

Vicky Sailer

"Real simple. In April, I saw your ad in Starlog. I didn't know there was anybody else out there except me and four of my friends. So I wrote to you and here I am! Sunddenly the phrase 'You are not alone' took on double meaning. Thanks for advertising!"

Julie Harris

"It all started when a time travel experiment I was conducting went a little...ca-ca.

"Actually, I've always loved Quantum Leap from the beginning pilot. I didn't realize fandoms even existed. Here I was, silently savoring a touching, funny and thoroughly entertaining program. Although I did write letters to NBC and I managed to hook two friends.

"I became involved in the fandom because of an

article in the *Des Moines Register* about a leap fanatic...Darlene Lewis. Someone loved the show as much as I? Impossible! I just had to write to Darlene.

"I do with I could leap to January so I could've been sitting in the audience at the February screening [the Hitchcock Theater screening of "8 1/2 Months" at Universal in February 1991—Ed.]. The article about Darlene was in the newpaper in March....Drat!

"Finally a show with brains, heart and soul!"

Barb Galligan

"...Then slowly flyers started appearing at media and SF convensions. Equally slowly, advertising of proposed 'zines and newsletters began appearing in various Adzines. Because I don't like playing "catchup," I decided to get in on the ground floor of QL fandom.... While I am no longer a scrapbook type person, I do collect zines—especially fan fiction zines. Since there were slow in coming, I picked up and subscribed to various news and letter zines, so I could keep on top of what was happening.

"So, in closing, I would say that already being in fandom exposes yourself to other shows, and you learn

about other 'possibilities' out there!"

Mary L. Garvey

"...I started being a raving lunatic to a friend who happens to subscribe to Starlog and saw an ad or fan notice for one of the QL clubs or zines and she gave me the address. I ripped off a letter that same night and from that zine got the notices to the others—I can't remember which I connected with first, but it was only a could weeks before I was connected to all of them (PQL, QQ & TIC). As soon as I saw the ad for the Bakula/Stockwell Fan Club I wrote to them too.

"Apparently not all fans/fan clubs are this way, but I have experienced nothing but a wonderful attitude and a generous spirit of sharing from everyone involved. The editors and contributors of the zines really bust their buns to get a quality product out to us in a reasonable amount of time, and there's so many fun projects (like this one) and contests to work on! This is GREAT! And I'm proud to be a part of it."

Carla Brooks

I thought we'd end it on that appreciative note. Well, Madame Chairman, the research department has stretched out this assignment as long as we possibly could, so what's the next task you have for us?

Tracy Ann Murray Executive Director, Research Project Quantum Leap

[To: Research Department From: Project Chairman Subject: Survey

This is and

This is great, a weird leap back into the Project's past. Now I think it's time to do it again!—KFB]

The Life and Times of Scott Bakula

(Part One) by Ann Raymont

The name Bakula — pronounced like Dracula — is Bohemian. But his ancestry includes German, Dutch, Scottish French and English roots too.

Scott Bakula was born October 9, 1954 in St. Louis, oldest son of Sally and Stewart Bakula, a corporate attorney for the Seven-Up company. (Scott's younger brother Brad, coincidentally, is also an attorney and has a son named Sam!)

Scott had "a pretty easy, conventional life,' he says. "I played sports, and my parents were musically inclined, so I started playing piano very early and graduated to a rock band in fourth grade." Scott attributes his *Quantum* kicking skills to playing soccer from the age of about five. And yes, he really was a Boy Scout too!

Growing up he also played baseball, basketball, tennis, hockey, swam competitively and became an avid water skier. "I played football as a freshman in high school," Scott adds ruefully, "but because I was small I was creamed a lot." Although six feet tall now, he grew late; in ninth grade he was 5' 5" and weighed only 105 pounds with his equipment on, and that made for "a frustrating athletic time for me. I did well in tennis and soccer, but not in football." Finally, "my dad told me I had to concentrate on one or two sports," he says, so Scott chose tennis and soccer.

At Kirkwood High School he anchored the defense on the soccer team, which won their district championship and advanced to the state semi-finals. Scott received honorable mention in the conference All-Star selections. In varsity tennis, Scott was one of the three outstanding Kirkwood players who led their team to the Suburban South Conference title. (High School yearbook pictures reveal that famous white streak in his hair, and also wire-rimmed glasses in one photo showing Scott returning a backhand shot.) As a senior, he was president of the Varsity Club and a finalist for Kirkwood's version of the Male Student of the Year.

Despite his busy schedule (he's always been that way?), sports weren't his only passion. "I was always interested in performing as a hobby along with sports, when I was growing up," Scott says. He continued piano, his rock group played at dances and parties and he was active in church choir and theatrical productions. He was Amahl in the operetta Amahl and the Night Visitors (when he was a boy soprano, according to his mom) and later played Jesus in Godspell, in a series of

benefit concerts to aid flood victims. Scott graduated from Kirkwood High school in 1973.

Fall 1973 found him at the University of Kansas, embarking on a business/pre-law curriculum to prepare him to follow in his father's footsteps. But, as he says, "I was miserable in school, I wasn't enjoying myself scholastically at all. My clearest memory of college is walking into a pre-law course in accounting and the instructor saying, 'My goal is to flunk as many of you as possible, because there are too many accountants in the world.' I thought, wait a minute, there's something wrong here. About midway through the third semester i decided it wasn't happening for me and switched my major to theater."

At first, his parents were supportive, figuring the experience in performing would only strengthen the skills he would eventually need to become a trial lawyer. But Scott dropped out completely after the second year, in the summer of 1975, to accept a role in the national tour of Godspell that later fell through. That left him at home in St. Louis. "Fcr a year I painted houses, worked as a musical director and held a job with Household Finance,"6 he says. Meanwhile, he was taking classes at local Jefferson College at Hillsboro, composing musicals, acting in and directing community theater productions like Fiddler on the Roof and Man of La Mancha and writing colleges to consider their theater programs. Finally despite the fact that "my dad used to drive me nuts about even thinking about being an actor"4, he decided that the right way for him to become a professional actor was to just plunge in. "the more I wrote to these schools and got their curricula, the less interested I became. I'd done the theater games, the sense memory and pantomime. I'd been doing it for years. It just didn't hold a great fascination for me. I decided halfway through the year, I just didn't want to go to school. I should just get to New York and see what that's like. I made the decision to go to New York because I knew something about theater; but I didn't know anything about television."

So in 1976, still 21 years old, he arrived in New York City where he didn't know a soul, with just the clothes on his back, as much of his belongings as he could carry and a money order to cover his savings. He arrived on a Wednesday, showed up for an audition on Thursday and was hired on Friday. As Scott tells it, "I got here, bought a copy of backstage magazine, which tells aspiring actors what's going on and where the jobs might be. And I read that someone was trying out people for the musical *Shenendoah*. Only it was for a non-equity dinner theater down in North Carolina. Well, I told myself, you've got to start somewhere. i auditioned, got the part of Sam, the suitor, ar d got three

¹ Esterly, Glen TV Guide (Canada) 10/21/89

² Train, Sylvia Toronto Sun 9/15/91

³ Cagle, Jess Entertainment Weekly 3/29/91

⁴ Raidy, William Newark Star-Ledger 4/24/88

⁵ Burden, Martin NY Post 4/30/88

⁶ Guttman, Monica Rocky Mt. News 6/01/91

⁷ Provenzano, Tom Drama-logue 5/25/89

months work.8

But despite the quick employment, life in the big city wasn't as easy as it sounded. When he arrived, Scott could only afford the Washington-Jefferson Hotel, "one of those gritty hotels where you feel little eyes following you down the corridor," he says — a haven for transients on the west side, which provided one room, and a bath down the hall, for \$44 a week. The money order took weeks to clear at a bank. "I couldn't tell my parents," he remembers. "I was literally down to a dime." When the check finally cleared, "I was rehearsing a play on 14th Street and the bank was on 68th Street and during the lunch hour I WALKED. When I got the money I immediately bought myself a hot dog with sauerkraut." 10

His girlfriend in the cast of Shenandoah had an uncle who was an agent and liked Scott's work, and he was on his way. Scott then "spent five long, hard years, just trying to build a resume, get an Equity card," 11 he says, doing what he calls "theater in the boonies", appearing in such musicals as Cabaret, Grease, Hello, I'm Not In Right Now, Accentuate the Positive, Oh, What a Lovely War!, and as often as not, Shenandoah.

Scott was lucky that Shenandoah was a big Broadway hit at the time (due in part to the talent of its Tony award winning star, John Cullum). "The musical offered a lot of roles for men, because of the subsequent tours, dinner theater and summer stock. I did seven productions of the musical in the first four years I was in New York. Shenandoah became my waiter job," Scott laughs, "and it took me over the hard times."²

He probably came THIS CLOSE to playing in Shenandoah with the Broadway star himself. After Shenandoah closed its long Broadway run, John Cullum went to the Ariel Crown Theater in Chicago in October 1977 to play the same role. Unfortunately, he left after just a few weeks (to take on the lead in On the Twentieth Century, for which he won his second Tony Award) and he was successfully replaced by John Raitt and then the ensemble cast in Chicago got another replacement -Scott-fresh from appearing in the same musical in New Jersey. "I've always been a HUGE fan of his,"12 Scott said later of John Cullum, and was delighted to be able to finally work with him more than a decade later, when Cullum accepted the invitation to direct a Quantum Leap episode and to guest star in the Man of La Mancha episode, "Catch a Falling Star."

In between these acting gigs on the road, Scott would return to his tiny bachelor apartment in New York. "My wife still kids me about it. You open up

the fold out bed and have to climb over it to get to the bathroom," Scott recalls. "Every time i came back to New York, I would study, but I studied what I wanted to study. Half of this business is learning how to audition. It never gets easier. I kept learning about the business." Scott did train as a bartender just in case he had to rely on some income outside of theater, but given the combination of success at acting and frugal habits, he never had to use it. (During this period of touring on the road and studying in New York, he might have completed his BA too, as the Kansas University Alumni Magazine claims Scott as a member of the class of 1979.)

But the most important lesson Scott learned weren't things he got college credit for. "I spent years doing theater in the boonies," he says look back. "And one of the most important things that experience taught me is that most everything an actor does is a collaborative effort. The more you know about the other guys job, the more you can appreciate what he or she is doing to make you look good. When i was on the road with a play, we all had to learn each other's job in case someone got sick and need a stand-in. I'm always interested to learn how other people do what they do... because we're in this thing as a team." 13

By this time, Scott had leaped around theaters in New Jersey (where he got his equity card appearing inyou guessed it-Shenandoah with Ed Ames) to Massachusetts to Ohio. The latter half of 1979 found Scott at the Cincinnati Playhouse, completing 72 performances of the world premiere of a musical called Magic To Do. Then came rehearsals for another play in Cincinnati, called The Baker's Wife, which opened in May of 1980. A new cast member, fresh from her appearance in the musical Canterbury Tales on Broadway was Krista Neumann. (That Broadway show didn't last long, although the singing voices were praised, and Krista was one of the few performers who got a positive review as a "lissome dancer.") Conveniently, Scott's character, the Chauffeur, has an affair with Krista's character in their first stage appearance together. "We just connected in many, many ways," Scott later told an interviewer for Playgirl magazine (no, no centerfold!). "Mutual friends... told each of us, 'You're going to meet this person and fall in love.' So I show up and, of course, Krista's saying to herself, Oh, yeah? I dare him. But within three days, that was pretty much it."14

Unfortunately, it was even apparent to the audience that Scott was smitten. One reviewer wrote, "Bakula sings well, but he is too sweet and remantic for the ego-centric chauffeur." (By the time Scott moved to California though, he had developed the role of the rat to a fine art!)

⁸ Kolmow, Barry Orange County Register 5/3/89

⁹ Kiester, Edwin Jr. TV Guide 12/23/89

¹⁰ Carter, Alan New York Daily News 12/16/86

¹¹ Lahn, Shervl Theater Week 8/22/88

¹² Spelling, Ian Starlog #153 4/91

¹³ Harmen, Ian Spokane Chronicle 12/30/89

¹⁴ Radovsky, Vicki Jo Playgirl 12/89

¹⁵ McElfresh, Tom Cincinnati Enquirer 5/14/80

After The Baker's Wife concluded its run, Krista spent most of the next year in San Francisco, playing Grace Farrell in a national tour of Annie: while at the same time Scott went east to the American theater of actors in New York, to play Benedick in a musical version of Shakespeare's Much Ado About Nothing, called Ta Dah! Next, in January 1981, it was on to the Equity Library Theater's production of Godspell, where he got, perhaps, his first glowing review in the New York Times. "In the key role of Jesus, Scott Bakula manages to be both authoritative and genially hip without confusing one with the other, giving the music a strong central core around which a vaudeville show can develop without ever losing sight of what this presentation is all about."16 Then it was off to off-off-Broadway (Rochester NY, to be exact) to premiere a new musical comedy about the days of silent films called Keystone and the back to Cincinnati for the play I Love My Wife. Maybe it was the title or maybe the place got him thinking, but by the time that play was concluded in the fall, Krista had returned from San Francisco (where Annie was still running) and the two were soon married.

In 1982 Scott closed in on Broadway, as an understudy in the musical Is There Life After High School? He followed that with The Pirates of Penzance in Connecticut. And the next year, after doing the musical revue It's Better With a Band at Sardi's, he made his Broadway debut in 1983, as Joe DiMaggio in Marilyn: An American Fable. He got decent reviews ("Scott Bakula is, even under such wearying circumstances, a pleasingly low-keyed and convincing Joe DiMaggio,"17 wrote one critic), but the show didn't and closed quickly. "The rehearsals lasted longer than the show did," Scott says. I couldn't help feeling like the show was crumbling around me. It was sad. But playing DiMaggio, being this great sports hero, was unbelievable, a real privilege...he had an incredible passion for that woman even after she was gone and i had to imagine what it was like. What an honor. What a fantastic person to play."11

Shortly afterward, their daughter Chelsy was born. Scott and Krista spent 1984 taking turns working and staying home with her. Scott performed in *Broadway Babylon* in the summer, and Krista was in the critically acclaimed musical *What's a Nice Country Like You Still Doing in a State Like This?* during the fall.

Scott only dabbled in television during this 1976-1986 decade based in New York: a one time guest shot on a tv series called *On Our Own* (a 1977-78 series filmed in New York, starring Dixie Carter, later of *Designing Women*), and a total of four days in soap operas. but it wasn't for lack of trying that we didn't see Scott in more soaps. "I could NOT get cast on a soap opera when I was starting out in New York," he

says. "Every time I read for one, the producers would laugh. But it was the kiss of death for what was supposed to be deadly serious." 1

While they were still in New York, there was work in little industrial shows too. Scott did one for Waldenbooks with Keith Herrmann, who was impressed enough to look for a chance to work with Scott later, the Canada Dry commercial and Folger's commercial probably occured around this time (1984-1985) too.

Not every audition led to a part; Scott clidn't get a role in Evita! but casting director Andy Cadiff remembered him when a new musical called Three Guys Naked From The Waist Down was being developed. "What I had seen in the Evita! audition was a guy that came in with a really nice singing voice and sang. with this [audition] I saw whole different sides of him. And he had us on the floor! He came in wearing red longjohns and sat at the piano. He had these two little plastic ducks and he sat [them on the piano] and said, 'A paradox!' We were hysterical. Then he sang and we said, 'This is the guy, This is Ted," 18 The development of the script and casting for it actually took several years, so that Scott auditioned before Marilyn made it on stage. Andy was relieved that Marilyn died quickly and Scott became available for Three Guys. "We spent about a year together and there was a lot of pressure and we were all at the same point in our careers. We all realized that this show had the potential to bring us into the arena, and to bring us into the public's—and even the industry's—focus, which it did. So it was very important to us. Scott just had a baby during that and Jerry had a kid and we had no money, any of us, and the working conditions were just rehearsal studios. But at the bottom of it was this tremendous creative energy and belief in the project. I don't think that hardly any of us would say hat there's another project we've worked on that was as meaningful, that took as much of our soul and energy as this project.... Scott lost like 25 pounds while we were doing this show."19

Scott describes it as a play "about these three comedians who are unsuccessful alone, but when they come together as a team, make it to the Carson show an Hollywood. I played this wild and crazy comic who tells the kind of jokes people groan at. And even though it was a comedy it was also a really deep show about the choices people make in their lives." "Gradually all their early dreams get pushed aside. But it's not about these guys as victims. They make the choice to do this in hopes of eventually calling the shots. So it's about disillusionment, striving for success, selling out." Three Guys received a Drama Desk nomination for best ensemble performance in 1985.

¹⁶ Wilson, John S. New York Times 1/21/81

¹⁷ Watt, Douglas New York Daily News 11/21/83

¹⁸ Mayroudis, Christina Quantum Quarterly #10/11

¹⁹ Mayroudis, Christina Quantum Quarterly #9

²⁰ Arkatov, Janice Los Angeles Times 3/15/8"

Scott also played in the Broadway softball league, and that spring Keith Herrmann (who was conducting Cotts at the time) remembers, "I'd meet him at third base as he was running home and yell, 'Scott, you wanna do a show next year?" It took Herrmann three more years to actually snag Scott for a part, though.

In the fall of 1985 it was Krista's turn again; she understudied a Broadway show called Mayor. Scott made a Disney Sunday Night Movie called I-Man that would air early in 1986. By the end of the year Scott and Krista were talking about moving to California; they had an opportunity to perform together in anew musical in Los Angeles called Nite Club Confidential. Krista talked him into it, and when her Broadway show closed early in January 1986, they moved out to California. "When I think back on it I asked myself, what was I doing? I was crazy coming out here from New York. It was such a traumatic thing," 22 Scott says.

But Nite Club Confidential got rave reviews. "It was a huge smash, ran for a year and five months and it was really a change of pace for me. I played this sleazy, slimy guy, Buck Holden, who was totally rotten and people just loved to hate him. It was great. All I kept thinking was, what a jerk! How am I going to make this guy likable and funny. Are people going to boo him off the stage? But he just took shape and came together almost by himself and people loved it. I loved it. All that fifties cool stuff and jive: it was a blast." (One of the audience members who loved it was Carl Reiner, who remembered Scott later when he was casting for Sibling Rivalry.)

Scott was reunited with Dixie Carter for his next television guest appearance, appearing as Annie Potts slimy ex-husband in the pilot of *Designing Women*. in the winter he got his first starring role on a recurring series, *Gung Ho* on ABC. That lasted for nine episodes. And he played a supporting role in the tv movie, *The Last Fling* (starring John Ritter and Connie Selleca) that aired during the television sweeps period in February, 1987.

Scott kept his stage/singing/dancing/piano-playing skills fresh with performances of Nite Club Confidential in Boston in February and Three Guys Naked From the Waist Down at the Pasadena Playhouse back in California in March. He followed that with some more Designing Women episodes and gueststarred on My Sister Sam and on Matiock (all cads.) I've played a lot of rats out here,"20 Scott admits. But given a choice between playing a saccharine-sweet dad on a new sitcom called Full House, or starring in an unsold tv pilot called Infiltrator, Scott took Andy Cadiff's advice and chose the latter (which aired in September 1987). Science fiction with humor appealed to him more. Roles like those in I-Man and Infiltrator had "some quirky sense of humor attached to them. For some reason I seem to fit that bill. I love doing these roles. I have to be honest; I have a lot of the little kid in me. I love to believe these things, the science fiction aspects, can be possible someday."12

(To be continued in the next Observer.)

Below: more on the "Trilogy" shoot. Photo by Teresa Murray



²¹ Koenenn, Joseph C. Long Island Newsday 5/1/88

²² Benson. Jim Los Angeles Daily News 5/3/89

An Introduction to Scott Bakula on TV by Karen Funk Blocher

A Note from the Editor:

The following article was compiled from many sources: other fans, my own tape collection, and most importantly from some of the 500+ issues of TV Guide I have stockpiled over the years for research purposes. I personally do NOT have everything listed here on tape (in fact I've never even seen at least half of it, excluding Quantum Leap), and what I have I can NOT copy for other fans on request. This is because a) I haven't time, b) I haven't a decent second VCR, and c) many of my rarities are third or fourth generation as it is, and so hardly worth dubbing. Much of what is listed here-Designing Women, My Sister Sam, Matlock, I-Man and the two theatrical films-can be taped off tv if you have cable and are diligent in your efforts. For the rest, there are several leapers around the country who are generous about taping for other fans if your request is reasonable and your patience and compensation (tapes, cash for postage and/or something good in trade) are adequate. Good luck!

Breaking In: (Airdates: 1984-1989)

In 1985 (possibly 1984, but definitely still around in 1985), a Folger's coffee commercial appeared that some of you may remember even today. A cute guy in a bathrobe sipped some coffee and thought [voice-over], "Decaffeinated coffee? And I'm waking up?"

With these modest words, St. Louis-bred stage actor Scott Bakula was breaking into television.

Another tv commercial from the same period (1984 or 1985) was titled "Spring Dance." This ad featured a plaid-jacketed singer with a band being offered cola by an elderly chaperone. "That sweet stuff's really getting to us, Ma'am," Scott informed her politely before singing and dancing the praises of less-sweet Canada Dry Ginger Ale. "We're making our move, to Canada Dry...."

Over the next several years, Scott Bakula made a number of appearances on tv, both as a guest star and in various series of his own. Two of these pilots reached fruition as short-lived comedy series. The other two, both science fiction action-adventures, never got past the pilot stage, but nevertheless aired on tv.

I-Man (The Disney Sunday Movie) (Airdate: April 16, 1986, ABC)

I-Man was silly, hokey, and featured a shaggy dog and a kid hero rescuing the adults. In other words, it was typical Disney fare, but it was cute, and Scott played one of his more liable characters in this one in his starring role as an stress-avoiding cab driver and sin-

gle parent. Made for tv and aired on the Disney Sunday Movie in 1986, this 60 minute pilot turns the mild mannered cabbie's world upside down when via exposure to a mysterious gas from outer space when a NASA truck explodes at his son's little league game. Happens every day, right? The father, the son, and the dog all turn out to have become "indestructible"—that's what the "I" in "I-Man" stands for—and the father is reluctantly dragged into saving the world (or at least California) from a power-mad millionaire and military strategy buff. The villain was played by John Anderson, who went on to play Pat Knight in "The Last Gunfighter" on Quantum Leap not too many months before his death in 1992.

Designing Women
(Airdates: September 29, 1986,
February 1, 1987,
September 21, 1987 (one hour),
March 21, 1988, CBS)

Scott's first appearance on this series was in the premiere episode on September 29, 1986, and he made three more appearances over the next year and a half. His character, Dr. Ted Shively, was Mary Jo's charming but sleazy gynecologist ex-husband, who in the premiere dated and got briefly engaged to Suzanne (Delta Burke). In later episodes he was engaged to a character named Tammy, but still managed to interfere in Mary Jo's love life and her parenting of their two children, Claudia (Priscilla Weems) and Quinton (Brian Lando).

Priscilla Weems, who played their daughter, later was the mirror shot of Billy Jean in the QL episode "8 1/2 Months," and Olivia Burnette, who played (Mary Jo's boyfriend) J.D.'s daughter, later played both Susan Bruckner ("Another Mother") and Katey Beckett ("The Leap Home") before landing a leading role in The Torkelsons. Both appeared in episodes in v/hich Scott was featured.

Scott had very little air time in his second and third Designing Women appearances, but was again prominent in his final outing in the role, in which on the eve of his getting remarried, Ted comes on to Mary Jo. March 21, 1988 must have been a confusing night for CBS viewers, since Scott was romancing four women in two different roles that Monday night one hour apart. Eisenhower & Lutz had premiered the week before. Scott's early image as "the Prime Time Slime" had been born. (While still based in New York, Scott previously appeared in an episode of the 1977-78 series On Our Own starring Delta Burke, airdate unknown.)

Gung Ho (Airdates: December 5, 1986-June 27, 1987, ABC)

On December 5, 1986, a new tv show appeared on ABC based on the then-recent film $Gung\ Ho$. Michael Keaton had followed up his Mr. Mom success with this

comedy about a conniving but caring labor representative trying to save jobs in a Pennsylvania automobile factory taken over by the Japanese. Scott Bakula took on the Keaton role for tv, playing Hunt Stevenson, the liaison between American workers and their Japanese bosses. Gedde Watanabe (Sixteen Candles) reprised his film role as Kaz, the young Japanese boss most susceptible to Hunt's schemes. Ito was played by Rodney Kageyama, who also played Princess Koji's Samurai attendant Todo in the Belisarius series Tales of the Gold Monkey, and who later appeared as Choo Choo ["The Leap Home Part Two: Vietnam"] and Joda the transvestite Geisha bar owner ["Lee Harvey Oswald"] on Quantum Leap.

The show was likable enough, the cast competent, but—it was in what must have been the worst time slot on television that season. It aired on Fridays opposite both Miami Vice and Dallas for its entire first run of nine episodes (except for one week when Dallas was preempted for the Kennedy Center Honors), first at 9:30 PM Eastern and then at 9PM Eastern beginning with the fifth episode. The show didn't even garner a TV Guide review, much less an article, before it went on hiatus for exactly four months.

Beginning on June 6, 1987, the same week in which Dorothy Swanson of Viewers for Quality Television was quoted in TV Guide about trying to save the Linda Ellerbee-Ray Gandolf historical magazine show Our World, the first four episodes of Gung Ho were repeated in the marginally better time slot of Saturdays at 9 PM Eastern, opposite Golden Girls and all four episodes of a Sidney Sheldon miniseries Master if the Game. Whether it was a serious attempt to revive the show or just sacrificial summer filler in a dead time slot, it was too little, too late. Unnoticed by viewers or TV Guide, the series went off the air at the end of June,

The Last Fling
(Airdate: February 9, 1987, ABC)

This made-for-tv movie starred John Ritter as Phil Reed and Connie Selleca as Gloria Franklin in a farce (if that term isn't being too kind) about last-minute romantic entanglements before a wedding.

Scott played Drew, a friend of Phil's. Also featured was Paul Sand (later to appear in "Catch a Falling Star" on *Quantum Leap*) as Jack.

My Sister Sam (Airdate 1987, CBS)

To be honest, I've never quite managed to track down either a date or a copy of Scott's one guest appearance on this 1986-1988 series, but it was sometime between October 1986 and March 1937. I'm either missing that week's TV Guide (which makes it 1986) or else it was on March 9, 1987, which was preempted in Tucson by Billy Graham. But he plays one of Patti's teachers, who ends up dating Sam.

Matlock (Airdates: October 27, 1987-November 3, 1987, NBC)

This two part episode about a Washington conspiracy involving a senator (Ralph Bellamy) and the murder of a reporter's "source" had another name on its first airing, but is now rerun under the title "The Power Brokers." Scott plays another sleazy but cute "Prime Time Slime" character, who is ultimately vamped for information by Matlock's assistant Cassie (Kari Lizer), with somewhat surprising results. Andy Griffith stars as lawyer Ben Matlock, but you already know that, don't you?

Infiltrator (CBS Summer Playhouse) (Airdate: August 14, 1987, CBS)

Okay, so this was no Quantum Leap, but perhaps more than any other pre-QL tv appearance, Infiltrator had its charms, mostly in the person of its star Scott Bakula. This unsold-but-shown-anyway 60-minute pilot aired Friday, August 14, 1987 as part of CB3's waste not, want not Summer Playhouse series. The show was "hosted" by Tim Reid and Daphne Maxwell Reid—then the stars of Frank's Place—and even featured phone numbers with which to give the prospective series a thumbs up or thumbs down.

< Left: a publicity photo from Gung Ho.



Scott played Dr. Paul Sanderson, a flippant but brilliant inventor whois feeling the pressure to prove his theories or lose funding. Sound familiar? It doesn't help that he's hung up on his boss, Dr. Kerry Langdon, played by Deborah Mullowney. She doesn't think much of Paul or his teleportation experiments, only having eyes for her own experiments with a prospective space probe known as Infiltrator. When Paul manages to teleport a pencil across his lab—and produces the singed pencil to prove it, Kerry doesn't believe him, and throws him out of her own lab.

Knowing his funding will be cut off the next day unless he does something drastic, the *Jetsons* themesinging scientist teleports himself into Kerry's lab—and right into the molecules of Infiltrator.

Neither scientist quite knows what happened to the probe until Paul is followed by a couple of thugs, and Infiltrator—or "Phil" as Paul calls it—technologically enhances Paul's vision, complete with readouts, and turns his arm into a metallic defensive weapon. Later events prove that a greater perceived threat to Infiltrator results in an even more alarming metamorphosis while the threat lasts.

Separating the man from the machine would be difficult at best, and Paul and Kerry are hampered by the fact that Infiltrator's renegade inventor is now holed up in a beweaponed island bunker, making demands that Paul and Kerry's employer can't or won't fulfill. And besides, he likes having the reluctant Sanderson in his employ as a bionic one-man assault team. And Paul now knows that without the probe's inventor and his notes, he could be stuck with "Phil" as part of him for good. So, making Paul an offer he can't refuse, his employer sends him—and Kerry, at her own insistence—to "reason" with the inventor....

Eisenhower & Lutz (Airdates: March 14, 1988-June 20, 1988, CBS)

On Monday, March 14, 1988, Scott returned to twith a new series of his own called Eisenhower & Lutz, this time on CBS. His character, Bud Lutz, Jr. (there was no Eisenhower in the show), was an ambulance-chasing sleazy lawyer with a father called Big Bud, a girl friend named Megan and an ex-girlfriend named Kay who found her way back into Bud's life and arms as the series progressed, leaving Bud with one woman too many. Patricia Richardson, who played Kay, later appeared as radio station owner Rachel Porter in the Quantum Leap episode "Good Morning, Peoria!" before going on to star as Tim's wife in Home Improvement. DeLane Matthews, who played Megan, later played Janine ("Janny") Eisenberg, the asthmatic investigative reporter in the "Roberto!" episode.

The first two episodes of Eisenhower & Lutz consisted of a two-parter about the reappearance of Kay in Bud's life. These both aired the same night, with an episode of Newhart sandwiched in between. As a strat-

egy to get viewers for the new series, it should have worked, but the fact was that the character Scott played just wasn't likable enough as written to appeal to most viewers. (In fact, I specifically remember watching part of the first episode that night and hating it. I turned it off halfway through.) Despite a good time slot, respected producers a serialized soap opera approach and several large, rather cute ads in TV Guide, the show did not last. The twelfth and final episode was shown on June 20, 1988, leaving one unaired episode still in the can. By that time Scott was long gone anyway, earning a Tony nomination in the musical Romance/Romance.

1988 Tony Awards (Airdate: June 5, 1988, CBS)

In the broadcast of the Tony Awards for 1988, nominees Scott Bakula and Alison Fraser reprised two songs from nominated show Romance/Romance, "I'll Always Remember That Song" from the Act One's playlet "The Little Comedy" and "It's No. Too Late (Reprise)" from Act Two's "Summer Share." They were magnificent, and Scott was cute as heck playing air guitar and jumping up and down on a couch. That evening, however, he lost the Best Actor Tony to Michael Crawford in Phantom of the Opera. Tough competition!

Quantum Leap (Airdates: March 26, 1989-present. NBC)

Quantum Leap premiered on Easter Surday, 1989, after which point he no longer had time for other to except the occasional talk show or other promotional appearance, plus whatever he could work in during his summer hiatus from filming the series. It was with his role as Dr. Sam Beckett that Scott finally shed the "Prime Time Slime" image and was able to really show what he could do as an actor. To date Scott has been nominated for three Emmys, three Golden Globes, and has won numerous other awards for his amazing work on Quantum Leap.

Macy's Thanksgiving Day Purade (Airdates: November 23, 1989, November 22, 1990, NBC)

To date Scott has made two known appearances in the Macy's Parade. In 1989 he put on a band uniform and sang (lip synched to himself) and danced with a marching band in front of Macy's with the song "Strike Up the Band." In 1990, he was operating with an injured ankle but nevertheless stood in a float as it moved past Macy's, waving to screaming fans as he lipsynched to his own voice singing "My Favorite Things." That same week he also appeared on Today, one of many talk show and morning show appearances since Quantum Leap began. (And no, I'm not going to try to list all of them here. Maybe next issue.)

Sibling Rivalry
(Various airdates, 1991-present, cable)

Rivalry, in which he plays neglectful husband to Kirstie Alley, still turns up on various cable channels such as HBO and Showtime. As Dr. Harry Turner, one of the many Dr. Turners in the film, Scott has relatively little screen time in this film, but his character is pivotal to the film, and Scott makes every minute count. Furthermore, Kirstie Alley and others are brilliant in a very funny script. See The Observer #1 for a full review.

Scott also performed in the Steve Martin film L.A.Story at about that time, but don't look for him in it when it appears on tv. Scott's part in that one ended up on the cutting room floor.

> Super Bloopers and New Practical Jokes (Airdate: September 21, 1990 et al.)

There have been several Quantum Leap clips aired on various installments of this intermittent NBC series, usually called Bloopers and Practical Jokes. But the most important one for Scott watchers (and Dean watchers!) is the one from September 21, 1990 in which Dean arranged for Scott to be the victim of a joke involving trying to make an NBC promo under the direction of student filmmakers.

Below: front and back of another still from Gung Ho.



Necessary Roughness (Various airdates, 1991?-present, cable)

Scott's second film, *Necessary Roughness*, was shot during his 1991 hiatus from making *Quantum Leap*. It also turns up on cable from time to time. See *The Observer* #5 and #6 for two very different reviews of this film.

In the Shadow of a Killer (Airdate: April 27, 1992, NBC)

Originally titled An Eye For An Eye, this story of an actual Brooklyn cop who was ostracized by fellow officers because he didn't believe in the death penalty was filmed during Scott's 1991 hiatus from QL after shooting his film Necessary Roughness. It finally aired in April 1992. Scott manages the Brooklyn accent quite nicely, I think, but Brooklyn fans may disagree!

Other Appearances (Airdates: 1989-present, various)

Scott has been on The Tonight Show (always with Jay Leno) and the Arsenio Hall Show several times each since Quantum Leap premiered. He's also been on Today, Good Morning America, the Pat Sajak Show, Into the Night (with Dean), A Closer Look, and in interview clips on CNN, E!, Entertainment Tonight, etc. He's made at least two public service announcements, a "The More You Know" about teachers and an anti-AIDS "get the facts" ad. And God/Time/Whoever only knows what other appearances he may make in the future.

CAPITAL CITIES/ABC, INC. ABC PHOTOGRAPH

Culture shock sets in for the workers of the Hadleyville auto plant after the shop is re-opened by Assan Motors of Japan, in "Gung Ho," which premieres FRIDAY, DEC. 5 (9:30-10:00 p.m., EST), on the ABC Television Network. Left to right are Scott Bakula, who stars as labor representative Hunt Stevenson; Gedde Watanabe, who stars as plant manager Kazuhiro; and Sab Shimono, as Japanese executive Saito.

SUBJECTS: Scott Bakula (left), Gedde Watanabe (center)

PROGRAM. "GUNG HO"

PREMIERE: FRIDAY, DEC. 5 (9:30-10:00 p.m., EST)

JP 11/11/86 24838A-19-6

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

THE EPISODES (CONT.):

EPISODE 50: "Heart of a Champion" SAM'S CHRONOLOGY: 50

SAGA CELL: VERSION 5

FIRST SHOWN: 5/8/91 RESHOWN: 8/14/91

HAPPENED: 7/23/55, Atlanta, GA WRITER: Tommy Thompson DIRECTOR: Joe Napolitano

GUEST STARS: Jerry Bossard (Ronnie "Ivan" Sammis), Don Hood (Lamar Shump), Deborah Wakeman (Sherry Shiloh), Angela Paton (Lotty

Sammis), Rance Howard (Dr. John Griggs)

GUEST CAST: Co-starring: Susan Isaacs (Myra Sammis), Tim deZarn (Stan Rickell), Don Dolan (Referee), Terry Funk (Carl Shiloh); with: Jeff Hochendoner (Terry Sammis), Jay S. "The Alaskan" York (Executioner 1), John Kidwell (Hank Sammis)

PLOT: Sam leaps into a tag team wrestler, one of the "Battling Russkies," just in time to get tagged into the ring to face one of The Executioners. Sam is put in an "airplane spin," but seconds later drops the big man with one of Sam's famous kicks. The whole match is over in under two minutes, angering the promoter, Lamar. Sam's partner, "Ivan," then takes the mike and, amid pseudo-communist rhetoric, demands a match with tag team champions the Shiloh Boys, tearing a Shiloh poster in half, stuffing part of it in his mouth and getting Sam to do the same. Carl Shiloh watches all this from ringside, doing a slow burn with his beautiful wife Sherry beside him.

In the locker room Sam learns that "Ivan" is really Ronnie Sammis of Arkansas. Sam is Ronnie's brother Terry, new to the ring after the death in a car accident of their older brother Frankie. Their mother, Lotty, is their manager, and their father, deceased, was "Battlin' Sammy Sammis." The surviving family is amazed by Sam's kick, but it gets them in trouble with Lamar, since it wasn't in the script, ended the match too soon, and put The Executioner 1 out of commission for the next day. However, the arrest of title challengers The Mongolians and some fast talking by Lotty secures the long-desired title match for the Battling Russkies.

There's a big problem with this. Although Ronnie won't admit it, he has a heart condition, one that will kill him in the ring in the following night's match. Trying to protect Ronnie, Sam is forced to deck (with another kick) some rednecks in a bar who think they're really Russians. Ronnie's wife, Myra, is worried, but no one else believes Sam's warnings. Sam manages to arrange for the ringside doctor to check Ronnie out, but

Dr. Griggs's cursory examination with a stethoscope reveals nothing. Meanwhile, Sam is having problems with Sherry Shiloh, who keeps coming on to Sam for the sole purpose of getting Carl to beat him up in a jealous rage.

Sam finally takes the only way he can find to save Ronnie. He makes Ronnie promise to get a proper hospital checkup if they win the title—which Lamar wants them to intentionally lose. Then in the ring, Sam refuses to tag out, taking over an hour of abuse before catching Carl in a sleeper hold, winning the match. The Battling Russkies get the title, Ronnie agrees to get the checkup (and never wrestles again), and Sam gives the troublemaking Sherry Shiloh a kick in the but as he leaps out.

KISS WITH HISTORY: The context of the cold war makes the wrestling fan's hatred of the Battling Russkies much more believable than it would be in a 90's setting. Another look at cold war psychology is the subject of the following episode.

INSIDE JOKE: One of the banners at the Georgia Wrestle-A-Thon is for Harker Beer. As in Harker Wade,

get it?

MUSIC: "Hey, Good Lookin" by Hank Williams, Sr. is being played at the bar. Velton Ray Bunch's country guitar theme from "8 1/2 Months" is prominent in this episode as well.

BIO/SAM: Sam is still in good enough physical condition to survive an hour in a ring with a tag team of professional wrestlers.

BIO/AL: Al says in passing that wrestlers "move around as much as the military." Presumably his career—which has included Pensacola, Vietnam, and San Diego, not to mention wherever he trained as an astronaut (Houston and/or the Cape Canaveral area)—was no exception.

AL'S WOMEN: Referring to Sherry, Al says, "There's women who get a big thrill out of watching men suffer. Trust me on this; I've married most of them."

THE BODY QUESTION: Okay, so Sam knows several martial arts, and adapts them as best he can to survive in the ring for an hour. But Sam, although undoubtedly athletic, is nowhere near as big as his opponents. I'm with Ziggy; there was a good chance he could have been killed in the ring, figuratively or otherwise.

SAM BREAKS COVER: He doesn't really, but Carl calls him the "leapin' little poster-eater."

NOTES: That round silver thing in the tv studio while Sam is complaining about Sherry looks suspiciously like Captain Galaxy's time ship (the tv one). Could this be a leftover shot from "Future Boy?"

I'm no doctor, but I suspect that the congestion in Ronnie's lungs and the nosebleeds he had as a kid were additional indicators of Ronnie's heart condition. Watch out, Tommy; somebody might think you did a little research after all, despite your claim that your only research was putting up a picture of a wrestler for inspira-

tion! He later admitted, however, that he already knew a fair amount about wrestling, such as the names of the holds, from his childhood.

Tomany Thompson discussed this episode with us the day after the Hitchcock Theater screening in February, 1991; it was to begin filming the next day. We also met a large wrestler leaving the lot the same time we were. He said his name was "Jay York the Alaskan." He's the guy Sam knocks out with a kick at the beginning of the episode.

Terry Funk (no relation), who plays Carl Shiloh here, later played Sgt. Nuzzo in the Belisarius series Tegnala & Bonetti.

EPISODE 51: "Nuclear Family" SAM'S CHRONOLOGY: 51 SAGA CELL: VERSION 5

FIRST SHOWN: 5/15/91 RESHOWN: none yet

HAPPENED: 10/26/62, Homestead, FL

WRITER: Paul Brown

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Timothy Carhart (Mack Ellroy), Kurt Fuller (Burt "the Turtle" Rosecranz), Kim Flowers (Kate Ellroy), Robert Hy Gorman (Stevie Ellroy), Candy Hutson (Kimberly Ellroy)

GUEST CAST: Co-starring: Delia Salvi (as Mrs. Klingman); with: Patrick M. Bruneau (Eddie Ellroy) PLOT: Sam leaps in to find himself in a bomb shelter, in a gas mask, with an air raid siren going and the family around him yelling that it's the end of the world. But it's not; it's just another drill for bomb shelter salesman Mack Ellroy and his frightened family. Sam is Mack's younger brother Eddie, newly arrived to help sell the Ellroy Super-Deluxe Atom Bomb Shelter" in order to earn college tuition money.

The Cuban Missile Crisis is on, and everyone around Sam is increasingly convinced that nuclear war is just days or hours away. The pitch for the shelter includes the ironically optimistic slogan "Survive in Style," but only Mack seems to really believe in it. Mack's two small children, Stevie and Kimberly, watch the news and "Duck and Cover," and Stevie earnestly reassures Kimberly that he and his dad will protect her when the Russian soldiers arrive. Neither child can sleep at night. To make matters worse, Al tells Sam that Mack will kill his neighbor Bert the next night when Bert tries to get into the family shelter. That is what Sam is there to prevent, if he can.

Sam is told to show neighbors through the shelter and give the sales pitch, but his heart isn't in it. Next door neighbor Bert Rosecrancz can't decide between buying a shelter and buying a pool, but later changes his mind when troop movements (they are in Homestead, Florida, not far from Cuba) and grocery store panic buying convince him that the war is coming. He makes Sam take his check for a shelter. Sam, meanwhile, has told Holocaust survivor Mrs. Klingman not to buy a shelter, telling her nobody's going to hurt her. He

knows she can't afford to spend the money, and he knows there won't be a war. But Sam's words only remind her of the reassurances she heard before she was taken to Dachau.

Sam also tries to reassure Stevie, Kimberly, and Mack's wife Kate that there won't be a war and that the Russian people aren't out to get them. But they don't believe him. Kimberly construes this as Sam calling her father a liar, and Kate wonders whether there is any point in finishing Kimberly's Halloween costume only to have the bombs drop before Halloween comes.

In order to prevent Bert's death, Sarn steals Mack's keys and takes the bullets out of Mack's rifle in the shelter. He buries the bullets in the back yard. But the family dog, Sam, digs them up and starts chewing on them, and Sam and Mack have to get the bullets away from the dog before they and the kids are hurt. By now Mack is completely fed up with Sam. Sam has upset the children, driven away customers, and stolen Mack's property, causing Mack's children to be endangered by the dog and the bullets. He wants Sam to leave his house immediately. Sam argues desperately for his point of view, trying to stay with Mack long enough to prevent the shooting that evening.

President Kennedy comes on ty for a press conference, but before he can say anything there's a blackout, and the local air raid siren goes off. The family (minus the dog, which they can't find in time) hurries to the shelter, convinced it's the war at last. Sam is still trying to tell them otherwise, and they still don't believe him. Nor does Bert believe him when he starts banging on the shelter's main entrance, begging to come in. Mack refuses to let Bert in, and goes for his rifle. Sam tries to wrestle it away from Mack, but r ot before a few shots go off, frightening the children in the next room. Convinced the Russians have arrived, Stevie takes his father's handgun and climbs out of the shelter by the emergency hatch. He sees Bert, and imagines Bert is a Russian. Sam tries to convince Stevie otherwise, and finally disarms the frightened little boy by yelling, "Duck and Cover!" Stevie had been the potential killer all along, but Mack had originally taken the blame.

The next day, the Crisis is over, and people are calling to cancel their orders for bomb shelters. Sam suggests that Mack and his work crews start putting in swimming pools instead of bomb shelters. Mack thinks it's a great idea—and Sam leaps.

KISS WITH HISTORY: Sam is the only person in 1962 who knows there's not going to be a nuclear war—and no one believes him. The Cuban Missile Crisis, and the fears it and the Cold War generated, are integral to the plot, and illustrated with a lot of video footage from the period, news and otherwise. The public service film/commercial, *Duck and Cover*, starring Burt the Turtle, is referred to (and sung) many times in the course of the episode.

Also, the Ellroy family was devastated by the Dust Bowl in 1935, in Cimarron County Oklahoma.

HOW LONG HAVE YOU BEEN HERE? "Long caough to see that you are a real mensch." (The Yiddish term is defined by Al as "good guy.")

BIO/SAM: Sam's only clear memory of the Cuban Missile Crisis is that his Mom was "canning food like crazy." He points out that Elk Ridge "wasn't exactly ground zero," and so he wasn't as affected as he might have been otherwise. He says he was only eight at the time; he was actually nine.

Sam believes that one cannot survive a nuclear war, and worries that films like *Duck and Cover* are harmful because they teach otherwise. In this respect Sam mirrors writer Paul Brown's point of view.

BIO/AL: Al flew reconnaissance over Cuba during the Crisis in an F-4 Phantom escort. He and his squadron were sent in after a U-2 was shot down photographing the Cuban missile bases. The downing of the U-2, incidentally, is a historical fact.

Al believes, with historical justification, that nuclear war came very close to taking place at the time. He also believes that "Duck and Cover" is helpful to kids because it "gives them something to do" so that they feel they have "control over the uncontrollable" and are therefore less frightened. In this respect, Al's attitude may possibly reflect Donald P. Bellisario's attitude.

AL'S WOMEN: Al still can't remember whether Ruthie was his third or forth wife. She used the word "mensch"—but never about Al.

SAM BREAKS COVER: Sam tells everybody that the Crisis will end and that there won't be a war. Nobody believes him. He also tells Stevie to pretend he's in the future, looking back and seeing that he was worrying about something that ultimately didn't happen.

NOTES: Another amazing episode, heavily researched by writer Paul Brown. It is perhaps a little hard to watch because of the intensity of feeling it raises, particularly for viewers old enough to remember 1962.

The NBC promo for this was one of the most misleading ones ever, implying that only Sam Beckett could prevent World War III. Say what?

"Ellroy" is one of those repeat names from the Belisarius Name Pool, having been previously used as the names of Dana Barringer LoNigro's future law partners in "Her Charm." The name Ellroy turns up yet again as the surname of practically everyone in the Season Five episode "A Tale of Two Sweeties."

EPISODE 52: "Shock Theater" SAM'S CHRONOLOGY: 52 SAGA CELL: VERSION 5

FIRST SHOWN: 5/23/91 RESHOWN: 9/11/91

HAPPENED: 10/3/54, Havenwell, PA

WRITER: Deborah Pratt DIRECTOR: Joe Napolitano

GUEST STARS: David Proval (Doctor Harvey Masters), Bruce A. Young (Butch/"Butcher"), Scott Lawrence (Tibido "Tibby" Johnson), Robert Symonds

(Freddie the Orderly or Doctor Wickless), Candy Ann Brown (Dr. Verbeena Beaks), Nick Brooks (Doctor Wickless or Freddie the Orderly) and Lee Garlington (as Nurse Nancy Chatam)

GUEST CAST: Co-starring: Frank Collison (Mortimer), Ralph Marrero (Oswald), Kevin Page (Young Doctor), Harry Pugh (Older Doctor) (ck Co or W/); with: Howard Matthew Johnson (Jesse Tyler), La Reine Chabut (Samantha Stormer), Brad Silverman (Jimmy LaMotta)

PLOT: Sam leaps in and finds himself being strapped to a cot. His protest at this treatment does him no good; he is punched, gagged and given a high dosage electroshock treatment by a belligerent orderly named Butch ("Butcher," the patients call him), as Nurse Chatam protests Butch's actions.

After over four hours "in recovery," Sam is wheeled in to the common area where the other patients are. Butch half-jokingly threatens to do to the other patients what he did to Sam (whom he calls "Mr. Beederman") if any of them try to hit him as Beederman did. One patient, Tibby, accuses Butch of trying to kill Heederman, and then notices that Sam isn't Beederman.

Nurse Chatam and another orderly, Freedy, huddle over Sam as he begins to regain consciousness. Al arrives. Sam is terrified, especially of Chatam. He doesn't recognize anyone except Chatam, whom he remembers as having been involved in shocking him. Al is alarmed to learn that Sam was given electroshock, and tries to calm him down as he climbs up the head of the bed, saying he wants to get out of there.

Dr. Masters arrives, and asks whether Sam recognizes anyone. Sam confirms that he doesn't, and makes a reference to Al. It becomes clear that Sam doesn't realize that the others can't see Al. When Masters asks Sam who he is, Al tries again to give Sam the data. He's Sam Beederman. Sam protests he isn't. "I'm Sam...mantha," he claims. He explains to everyone that he's Samantha Stormer, an executive secretary at a motor company ("What Price, Gloria?"). He believes he's here because he hit Buddy Wright. Al is shocked by the awful truth. The electroshock has pushed Sam over the edge into madness.

Masters has an observation room set up for Sam, diagnosing Multiple Personality Disorder. Al tries in vain to convince Sam of who he really is, but Sam can remember himself only as a boy he once knew in Elk Ridge, Illinois—Indiana. Al's attempts to get Sam to remember are interrupted by the revelation that Tibby can see Al.

Calling Sam Samantha, and threatening that he'll never get out unless his follows instructions, Al gets Sam to claim he's Sam Beederman, and that he wants to rest. Sam does this, but behaves as Gloria as he does it. Masters complies with Sam's request of letting him rest, but rightly guesses that Sam was just saying that because the voices he's listening to—Al—told him to say it to get rid of Masters and the hospital staff.

Once Masters is gone, Al explains to Sam—and to Tibby—who and what he is. Sam goes to sleep, and Al sets Tibby to look after him while Al goes to find Dr. Beaks. Meanwhile, Tibby asks Al about the future, and Al gives him a quick but friendly answer.

As Masters and Chatam get ready for the Observation Room session, Chatam becomes aware that Masters is positively gleeful about Sam's condition, eagerly planning tests. Chatam's carefully worded expression of her concerns about losing sight of Sam's needs as a patient draws a rebuke from Masters.

Al returns. He has discovered that Sam was there to help Tibby so that he wouldn't end up homeless after being released from the institution later on. Since Sam in his current condition may be incapable of helping Tibby, Al decides to help Tibby instead. He asks Tibby how he got to Havenwell. Tibby had severe headaches as a child. His family dropped him off for treatment, but never came back because they couldn't afford to feed him. Ziggy reports Tibby has mild Down's Syndrome.

Sam awakens, but soon reveals himself to be Jesse Tyler ("The Color of Truth"). Sam's personality switch interferes with Al's contact with Sam's mind, and Al starts to fade out.

As Jesse, Sam is taken in the Observation Room and given a Rorschach test as Al—having gotten more power— looks on. Dr. Wickless, Chatam, and two other doctors watch from the other side of the glass. The first card is "burnt chitlins," and the second is "Nell's blood." As Sam tells Masters about taking Nell to the white hospital in Legada, he mentions that he knew the proper medical procedure. Al tells him that's because Sam Beckett is a medical doctor. Sam protests that he can't read, and that his parents were slaves. Al tells Sam to sit down and finish the test, and to stop looking at Al as he talks. Sam complies, and asks for a glass of water.

The third ink blot Sam identifies as "the subatomic structure of a quark. What the hell's a quark?" Al claims that Sam is a quantum physicist, and has seven degrees. The agitated Sam can't cope with this, and when Butch comes in with the water, he hallucinates that Butch is a V.C. ambusher and becomes a frantic Herbert "Magic" Williams ("Vietnam"), huddling in the corner looking for his machine gun. Asked for guidance as Magic's superior officer, Al has Sam give his name, rank, and serial number, and then ask to secure for the night. Sam complies and is led away to his bed in the ward.

As Sam sleeps, Al decides that the best way to help Tibby so that Sam can leap is to teach him to read. When Tibby says he can't learn his ABC's but can memorize songs, Al sets the ABC's to a rap beat. He soon has the whole ward rapping out the alphabet. Freddy runs in, alarmed at their behavior.

Sam, now awake, remembers rap music, but claims to be Tom Stratton ("Genesis"). As he persists in his question about breaking Mach Three, Al loses contact with him and fades out, to Sam's concerned surprise.

Sam dreams of running down the road to the family farm ("The Leap Home"), and about fighting Tiger Joe Jackson as Kid Cody ("The Right Hand of God"). Awaking as Cody, he begins shadow boxing on the bed as Al talks to him. Al has Dr. Beaks with him, and makes her visible to Sam by taking her hand. He explains again about Sam leaping into other people's lives, and Sam seems to accept the truth of this—although he still behaves like Cody. When Al and Beaks start to fade out, Al says he has to let Bεaks go because it's draining too much power. Sam says, "Bye, Doc," and Beaks mouths, "We love you, Sam."

Al explains Beaks' theory that the shock treatment kicked out Sam's ego, and that the void is being filled with the memories of other people he's leaped into. This is interfering with their ability to link with Sam's mind, and they are in danger of losing contact completely. Sam doesn't want Al to lose contact, but the cure Al proposes (at Beaks' recommendation) is alarming. The only way Sam will get his ego back is if he has another shock treatment.

Butch confronts Chatam, trying to bully her into not telling Masters what Butch did to Sam. Chatam says she will tell him if she finds out the treatment is responsible for Sam's condition.

Morning has arrived, and with it comes another session in the Observation Room. Sam is now Jimmy LaMatta ("Jimmy"). He makes funny faces in the glass, drawing a smile from Chatam, and treats Freddy and Masters like long lost friends. But Al appears, just barely, and gives Sam an ultimatum. Either Sam gets another shock treatment now, or Al will go away forever. The prospect of losing Al makes Sam violent. Egged on by Al, he begins to hit Masters, demanding "another shocker." Butch and Freddy pry Sam off Masters, and Masters orders a shock treatment over Chatam's protest.

In the shock treatment room, Al tells Sam to demand the same dosage as before. Sam protests that it hurts, but complies anyway. When Masters asks at what setting Dr. Wickless had the machine set the day before, Chatam implicates Butch. As Masters and Butch get into a shouting match over this, Sam begs for the high dose. Against her better judgment, Chatam complies. The shock, coupled with the lightning storm outside, sends power into Sam and through the neural link to Al. Both of them appear to leap out.

Epilogue: The leap out: Sam wakes up lying on his back outside on the grass. It's a sunry day, and he's still in a hospital outfit. Al asks if Sam's okay, and indeed Sam appears to be, exclaiming, "Al? You must have leaped with me!"

Sam gets to his feet, but Al's relief quickly turns to alarm as he notices that he himself is now wearing a World War II uniform. When he asks Sam what's happening, Sam tests a theory, and beckors for Al to approach him. Al promptly bumps into the cannon that

lies on the grass between them. Sam walks through the cannon, and comes to a stop next to Al. They look at each other, and say in unison, "Oh, Boy!"

KISS WITH HISTORY: Shock therapy was much more common in 1954 than now, and multiple personality disorder was a recently-discovered phenomenon. Thus they don't have many cases to compare Sam with. Even so, he's clearly different from the other cases.

STOCKWELL'S SOAPBOX: Al tells Tibby that "the air is filthy and the cars are still on the ground. But we're working on it, Tibby."

WHY HAVEN'T I LEAPED? It's not said directly, and it's certainly not something Sam is capable of saying in this episode. But Al tells Sam to "get ready to leap" after Al teaches Tibby the alphabet, and is obviously upset to find that solving Tibby's problem isn't enough to get Sam out of there.

DEAN SINGS: Well, he raps, improvising words to a generic rap backing track in Ziggy's data banks to teach Tibby the alphabet.

BIO/SAM: Somewhere along the line since he started leaping, Sam has apparently picked up another doctorate. Al now claims he has seven advanced degrees, not the six we've heard about previously.

Sam's faith in Al runs so deep that he follows Al's instructions even without really remembering who Al is

BIO/AL: Telling the confused Sam (as Samantha) who he is, Al says, "I'm Al. I'm your buddy. I gave you your first break. And you're the only one who believed in me when I gave up believing in myself. You brought me on this Project." This is the closest thing we had to this point to a reference to Al having bottomed out at some point in the past, and Sam helping him, something which is alluded to in the Quantum Leap Writer's Guideline.

AL'S WOMEN: The stalled handlink joke of the episode has Al informing Sam that as Beederman, he's here with "a cute...I hope it's a nurse. Oh—acute depression." Of course, we finally get to see Verbeena Beaks, but it's doubtful that Al ever got anywhere with her.

THE BODY QUESTION: Oh, boy, have we got problems here.

It pretty much has to be Sam's body at Havenwell, or at least his physical brain; otherwise the shock could not have called up the past leap personalities as easily. And, of course, Tibby sees Sam as well as Al, which shouldn't be possible if he's not there beneath the "illusion of the physical aura."

Al is in increasing danger of losing contact with Sam's mind as Sam assumes other personalities. This has to do with the electrochemical link between Al and Sam's neurons, which would be impossible if Sam's neurons weren't in 1956. Presumably the personality changes affect Sam's neurological brain patterns, making it harder for Ziggy to keep Sam and Al connected.

It's really with the leap out that we run into prob-

lems, big time. Where the hell is Sam, still dressed in Beederman's clothes but walking through things that Al's bumping into? That cannon has to be where Al is, in the 1940's (otherwise Al wouldn't bump into it), but where is Sam?

SAM BREAKS COVER: Actually, Sam doesn't really break cover so much as Al does, simply because Sam doesn't accept his identity as Sam Beckett, much less Sam Beederman. Tibby and two other inmates, the extremely whacked out Oswald and Mortimer, can see Al, and Tibby sees almost immediately that the patient on the cot isn't Beederman. Sam himself does not hide who he is, though, or at least, he doesn't hide who he thinks he is. He also doesn't hide the fact that he's talking to Al, a situation Al eventually uses to get Sam into the second shock session.

Sam's personality breaks through at several points. He may well be a terrified, disoriented, confused Sam Beckett at the beginning, but loses this identity as he tries to cope with the people around him. Later, Sam makes a reference to a quark, but as Jesse, he doesn't know what a quark is. As Tom Stratton, Sam calls Al "little buddy," but when Al disappears his worried query, "Al?" is all Sam Beckett. As Kid Cocy, Sam accepts what Al is saying, although he still acts like Cody. Finally, as Jimmy, Sam begs, "Save Jimmy, Save Sam," acknowledging that Sam is buried under there somewhere.

NOTES: This is undoubtedly one of the most extraordinary episodes of the entire series. The direction and cinematography are excellent, conveying the perfect mood with light and shadow, strange people in a symbolic "cage" and the omnipresent, oppressive rain. The excellent script merely hints at the truly amazing performances given by both the stars and the guest cast. Dean Stockwell's work in particular is outstanding as he copes with the changing situation with everything from humor to authority, from concern to happiness to tears.

But it is Scott Bakula's performance (along with the maddening cliffhanger of a leap out) that compels repeated viewing of this episode. It is impossible to imagine another actor who could portray so many disparate personalities, white and black, female and male, so convincingly in the course of an hour. The potentially painful-to-watch episode is lightened considerably by the parade of frightened, funny, confused, argumentative, and above all lovable characters embodied in this one superlative actor.

Both Bakula and Stockwell submitted this episode for Emmy consideration, and both were nominated in their respective categories. Stockwell, who as a best supporting actor contender was allowed two episodes, also submitted "The Leap Home: Part II—Vietnam." If the Emmys were truly based on quality of performance, they would have won. I personally consider Scott Bakula's work in "Shock Theater" the single finest performance by an actor I have ever seen in any

medium, edging out his own amazing portrayal of Oswald in Season Five.

It is possible to find a trigger for each of the personalities Sam takes on, although some are easier to find than others:

Samantha Stormer: Al has said that Sam gets to be called by his own name, which echoes Sam's own thoughts when Gloria first called his name as Samantha.

Jesse Tyler: Sam is using a sink as Al asks what's going on in his "noggin." The sink may well have reminded Sam of the water fountain which helped to get him in trouble as Jesse.

Herbert "Magic" Williams: Already under stress from Al's claim that he is a medical doctor, a physicist, etc., Sam begins to hallucinate when his enemy, Butch, appears in the room with two glasses of water. Sam's mind paints Butcher as one of the most obvious types of enemy, namely a member of the Viet Cong ambush party.

Tom Stratton: Sam wakes up in a hospital, the last kind of place he was as Stratton.

Young Sam Beckett: Sam only dreams about going home as himself, which technically could be himself as an adult impersonating his younger self. It's an example of his mind sampling its recent past, possibly trying to latch onto the right personality and heal itself.

Kid Cody: Sam isn't really ready to see himself as Sam, and the shock of seeing his own house in the dream—and nearly seeing his mother, sends him reeling like a punch in the jaw.

Jimmy LaMatta: Faced with the intolerable prospect of asking for another shock session or risk being stuck there forever without Al, Sam retreats into a personality who lived for years in a similar institution, and who might not be as aware of the thought processes involved in making his decision. He has to make it anyway, of course, and Jimmy's trusting nature helps him with both following Al's instructions and winning Chatam's cooperation.

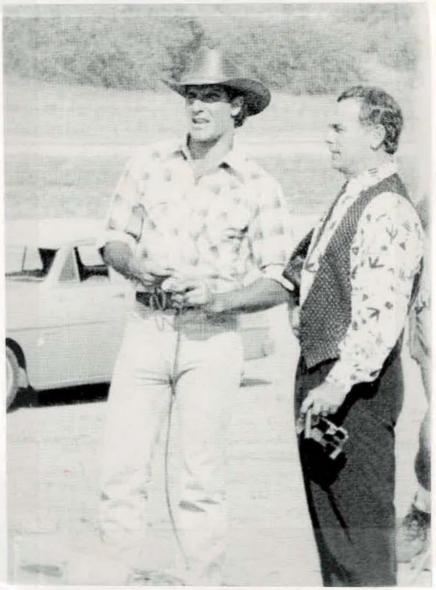
The name Verbeena Beaks is spelled here as it appears in the script. I don't have the "What Price Gloria" script in which her name first appears, but I do have several other sources, and they're contradictory. In "The Leap Back" it's "Dr. Verbina Beeks," a spelling also found in the 4/11/91 Writer's Guideline. And in "8 1/2 Months" Al refers to "Doctor Beaks."

Incidentally, if the good Doctor is named after the Southwestern flower, then her parents were into creative spelling either way. The flower is spelled "verbena." Until I see the "Gloria" script to be sure, I personally prefer to stick with what appears to be the older spelling—Dr. Verbeena Beaks.

The eerily bizarre inmate at the beginning who says, "You're the Butcher!" is none other than Emmy-nominated Quantum Leap costume designer Jean-Perre Dorleac. He looks nothing like that in real life

NEXT ISSUE: SEASON FOUR, PART ONE

Below: Scott and Dean on the set of 'Play Ball" (Season Four). Photo by Ed Hurst



ANSWERS TO COMMON
QUESTIONS ABOUT
QUANTUM LEAP
researched and written by
Karen Funk Blocher
with Nancy Henderson
and Gillian Eldridge

The essays below were originally written for and posted on the Prodigy Interactive Computer Service (see The Observer #6) in an attempt to post and keep posted my once-and-for-all answers for questions that the Prodigy Leapers tend to ask over and over as new fans sign on. The facts, inferences, insights and stubborn opinions expressed herein are based on my exhaustive research for the episode guide, the Quantum Leap Writers' Guideline from Spring 1991, over fifty Quantum Leap scripts in my personal collection, various O&A sessions and interviews, and a few stray facts from other sources. A few answers have been edited, omitted or combined for this article, and others have been compiled from my notes and are making their debut here. What remains does in a few cases duplicate information presented elsewhere in this issue, but I decided that it was important to keep it in anyway as part of the overall picture being built up here, so that this article can stand alone as a reference work.

All answers are mine unless otherwise credited, and acknowledgments for additional sources of the information and ideas presented are at the end of each applicable answer. Thanks to Nancy Henderson for permission to reprint her post about Dean Stockwell's life and career, and to Gill Eldridge for her explanation of the reasons we all need to ask NBC for our old Wednesday time slot.—KFB]

PART ONE: REALITY

QUESTION #1: IS THAT REALLY SCOTT SINGING? WHAT'S HIS BACKGROUND ANYWAY?

Yes! Scott Bakula is an accomplished singer, dancer, and pianist, and plays some guitar also. Scott does all his own singing on the show, and that's him playing the piano or guitar in "Blind Faith," "Catch a Falling Star," "The Leap Home" and other episodes. Due to the necessities of tv, Scott's singing is usually done in a recording studio rather than on a soundstage. And yes, the guest stars in "Catch a Falling Star" did their own singing too.

Scott Bakula was born October 9, 1954. The son of a corporate lawyer, Scott grew up performing in all the non-professional venues one might expect of a talented kid growing up in the St. Louis area—singing in church, a rock band in the fourth grade, playing the piano from an early age, school plays and so on. He also played a lot of sports, including varsity soccer and tennis in high school. Scott went to the University of

Kansas to study business and pre-law like his father and brother, but soon dropped out and moved to New York in 1976 to try his luck as an actor. He soon got a job in a road company of Shenandoah, a musical he appeared in several times over the years. Scott's first Broadway show was Marilyn: An American Fable, in which he played Joe DiMaggio and sang one or two songs. In 1980, he performed in a musical called The Baker's Wife in Cincinnatti, co-starring with Krista Neumann. He married Krista the following year. They also appeared in Nite Club Confidential together. The couple now has two children, school-aged daughter Chelsy (sic) and young son Cody.

By 1985 Scott was also doing tv, including a Folger's commercial ("Decaffeinated coffee? And I'm waking up?") and one for Canada Dry Ginger Ale. His first tv series, Gung Ho, premiered on ABC December 5, 1986, with Scott in the role Michael Keston played in the film. It died quickly. Between ther and QL's premiere in 1989, Scott starred in two unsold pilots/tv movies, Infiltrator and I-Man, starred as Bud Lutz in the failed CBS series Eisenhower & Lutz, made four appearances as Mary Jo's cute but morally benkrupt exhusband Dr. Ted Shively in Designing Women and

guest starred on Matlock and My Sister Sam.

During this period Scott also returned to the New York stage to star in Romance/Romance and Three Guys Naked From the Waist Down, both of which were released as cast albums (now out of print). Scott was nominated for a Tony in 1988 for Romance/Romance. and performed two songs on the awards show with co-star Alison Fraser. Romance/Romance consisted of two one-act "The Little pieces: Comedy," in which two rich strangers meet in turn-of-the century Vienna while disguised as people, and poor "Summer Share," in which two old friends come dangerously close to adultery as their spouses sleep. The Tony went to Michael Crawford in Phantom of the Opera.



photo by Karen Hurst
Three Guys Naked From the Waist Down was a
somewhat racier (but not extremely so) musical about

stand-up comics.

Scott does many of his own stunts on QL, and has directed three episodes to date, including "Permanent Wave," "Roberto!" and "Promised Land." He has won three Viewers for Quality Television awards, a Golden Globe and a Man/Woman of the Year award for his work on Quantum Leap, plus three Emmy nominations. His two theatrical films to date are Sibling Rivalry and Necessary Roughness. He also starred in the 1992 NBC tv movie In the Shadow of a Killer.

Thanks to Gila Weinstein, Shari Ramseur, and Ann Raymont for some of the information presented in this answer.

QUESTION #2: DEAN STOCKWELL...WHERE HAVE I SEEN HIM BEFORE?? by Nancy Henderson

The answer to this question seems almost infinite. He has appeared in over 60 movies and nearly as many tv shows!!!

He was born Robert Dean Stockwell on March 5, 1936 in Hollywood, CA. His father Harry is best known as the voice of Prince Charming in the 1938 Disney classic Snow White and the Seven Dwarfs. His mother, Betty Veronica, had worked on Broadway and in Vaudeville. Harry took Betty, his eldest son Guy, and Dean on the road to Chicago and Boston. Then Betty and her sons settled in New York and the Stockwells soon divorced.



photo by Karen Hurst

Dean was cast in his first Broadway play in 1942, "Innocent Voyage." This lead to some work in radio and finally a screen test with MGM. In 1945 Anchors Aweigh began a string of successful films that hoisted Dean into child stardom. His acting style appears innate, and there are glimpses of his genius in early films such as Kim, The Boy with Green Hair, The Happy Years, Gentlemen's Agreement, etc.

He made an estimated 22 films in the next 9 years and was critically revered, but he felt trapped in the studio system and once his contract was up, he set out to find himself. He attended college briefly under an alias and took odd jobs. He experienced life from a different perspective than his working childhood had allowed him.

In 1957 he returned to the screen, soon taking on dramatic roles in films such as Son: and Lovers, Compulsion, and Long Days Journey into Night. The latter two were favorites at the Cannes Film Festival, both winning the combined cast awards for Best Actor. His return to films was short-lived. The 1960's drew his attention, and he once again went in search of himself. He made some important friends along the way, such as Jack Nicholson and Dennis Hopper.

His third attempt at Hollywood proved less successful. He got leading roles in small budget films, and an occasional small part in a bigger box-office draw. During this time, he appeared in many tv shows and did some dinner theater. The tide turned in 1983 when Dean had decided to retire from show-business and move to Santa Fe, NM to raise a family with his second wife, Joy Marchenko. (Dean was briefly married to actress Millie Perkins in the early 1960's). He placed an ad in Variety stating, "Dean Stockwell will help you with all your real estate needs in the new center of creative energy." Ironically, this brought his name up in the business and soon he had a small part in David Lynch's Dune, and a larger role in Paris, Texas, another Cannes favorite. (The Cannes film festival has been good to Dean both professionally and personally. I've read that he met Joy there. Dean has 2 children with Joy, Austin and Sophia.)

He then received roles in a myriad of films, such as To Live and Die in LA, Beverly Hills Cop II, Gardens of Stone, Banzai Runner, and Palais Royale. Two of his briefest appearances are classics: his role of Ben, the "whacked-out pansexual" in David Lynch's 1986 film, Blue Velvet and his portrait of Howard Hughes in Tucker: The Man and His Dream.

In 1988, Dean's career came full circle as he landed the comical role of Tony Russo, the Mafia don in Married to the Mob. He was nominated for an Oscar for this role but lost to Kevin Kline in A Fish Called Wanda. It seemed now that Dean could write his own ticket, and what he wanted was a tv series. When Donald Bellisario heard of Dean's interest in tv, he cast him as the wisecracking, lovable he logram Al on Ouantum Leap.

In 1992 on Leap Day, Dean received a Star on the Hollywood Walk of Fame for his film efforts. Money was raised for Dean's Star through a recycling effort created by his fans. Environmental issues are a primary concern to Dean. He spoke to Congress about the dangers that CFC's (chlorofluorocarbons) pose to our diminishing ozone. Often when he appears on tv talk shows, he informs the audience of what we can do to help with environmental problems. His revived fame has allowed him this podium to disseminate such vital information.

It has been a long journey but it seems Dean is finally content with his life and career!

Nancy Henderson

QUESTION #3: WHO IS DONALD P. BELLISARIO? WHAT ELSE HAS HE DONE?

Donald P. Bellisario (2 l's, no final s) is the creator and executive producer of Quantum Leap. He has written such landmark episodes as the pilot, "The Leap Home" (both parts), "The Leap Back," "A Leap for Lisa," "Lee Harvey Oswald" etc. As the ultimate authority with the final say on everything that appears on QL, Don Bellisario is rather controversial at times, whether he's defending episodes like "Running for Honor" and "The Wrong Stuff," challenging the opinions of others with his take on JFK's death, or just driving fans happily crazy with end-of-season cliffhangers and the arcane and ever-evolving "Don Bellisario's Laws of Quantum Leaping" as revealed in the episodes.

An ex-Marine pilot and ex-advertising copywriter, Don Bellisario broke into show business with a script for Stephen J. Cannell's Baa Baa Black Sheep (1976-8). Don's first script to air on the series, by then known as Black Sheep Squadron, was "Wolves in the Sheep Pen" on January 4, 1978. This sale led to Don becoming a producer on the series. Much of the cast of this show went on to become what I call "Belisarius Players," appearing in later Bellisario-produced series as either guest stars, regular cast members, and in one case (James Whitmore, Jr.) a director and sometime associate

producer. Don Bellisario went on to produce Glen Larson's Battlestar Galactica revival, Galactica 1980 (ABC). This unsuccessful project is significant, if only because the collaboration between the two producers and Universal led to their next project, the biggest hit either had ever had and the show that established Donald P. Bellisario as a successful creator-producer in its own right.



Photo by Karen Hurst

Also in 1980, Don Bellisario and Glen Larson cocreated Magnum, PI, with Don as executive producer for most of the 1980-88 CBS series. A major hit for most of its long run, it starred Tom Selleck as Thomas Magnum, John Hillerman as Jonathan Higgins II, Larry Manetti (who later appeared in "A Tale of Two Sweeties" on QL) as Rick Wright, Roger E. Mosely as T.C., and Jeff MacKay (also of Black Sheep Squadron and Tales of the Gold Monkey) as Mac Reynolds (and later as Jim Bonnick).

Tom Selleck took over production from Bellisario toward the end of the show's run.

Other shows created and produced by Donald P. Bellisario include:

Tales of the Gold Monkey (1982-83): pre-WWII Indiana Jones-style adventure on Bora Gora in the Pacific. The star was Stephen Collins (Captain Decker in Star Trek: The Motion Picture and later star of Tattingers) as pilot and ex-Flying Tiger Jake Cutter. One of the stars was Roddy McDowall as Bon Chance Louie, the plane was Cutter's Goose, and there was a character named Gushie (not Gooshie). Jake's dog, the one-eyed Jack, was one of a long line of intelligent "Belisarius dogs," and would bark once for yes and twice for no. A personal note: this was my favorite series on ty while it lasted.

Airwolf (CBS, 1984-86): a high tech helicopter, an adventurer and his older mentor/sidekick, and Deborah Pratt as both an actress (Marella) and a writer. Starred Jan-Michael Vincent as Stringfellow Hawke and Ernest Borgnine as Dominic Santini. One of the characters (the protagonist's missing brother, who appears toward the end of the series) was named Saint John, pronounced Sinjin, a name which later resurfaced in Quantum Leap's Edward St. John III. The final season of Airwolf, produced circa 1986-7 for USA instead of CBS to fill out the syndication package, replaced Stringfellow (String) with his long-lost brother Saint John and was not produced by Bellisario.

Three On a Match (NBC, 1987): tv movie and unsold pilot, with a plot somewhat reminiscent of QL's "Unchained." Featured Deborah Pratt and a cameo with Don Bellisario on a golf course. TV Guide of February 7, 1987 listed it as having a "firm commitment" from NBC to become a new series later that year. Nope.

Tequila & Bonetti (CBS, 1991-92): Critics hated it, but the network had actually approached Don to do a series about a canine cop, and this was the result. Originally titled Tequila & Boner in pre-production, the show got its final title with the hiring of lead actor Jack Scalia. Tequila and Boner were the names of the two pushers in the "M.I.A." episode of QL, but this time Tequila was the ultimate Belisarius dog, intelligent as a human and with a voice-over of the dog's thoughts to prove it. Also starred Charles Rocket (who also appeared in "A Little Miracle" and "A Leap for Lisa" on QL, among many other credits) and Mariska Hargitay, and featured perennial Belisarius Player W.K. Stratton

Cenesis," "Good Night, Dear Heart," and "Trilogy," plus other guest starring roles on other Beliserius series, and Terry Funk (Sgt. Nuzzo), who played Carl Shiloh in "Heart of a Champion" on QL.

Don Bellisario has also directed one theatrical film, Last Rites (1988), about a priest, a woman, and the Mafia. It was not as big success critically or commercially. But it was a change of pace from the dark tone of that film that Bellisario first devised Quantum Leap.

Many elements of the various Bellisario-produced series tend to reoccur from series to series. Actor W.K.

Suration has appeared in every series Bellisario has ever done, and many other "Belisarius Players" have appeared in two or more series. Character names such as LoNigro and Ibold and Bonnick tend to turn up repeatedly, as do intelligent dogs, Vietnam vets (often P.O.W/M.I.A.) etc.

Donald P. Bellisario has seven children, two by his third wife, actress/writer/producer Deborah Pratt. Other Bellisarios involved with QL have been associate producers David and Julie Bellisario, three time guest actor Michael Bellisario, and Troian Bellisario, who played the little girl Teresa in "Another Mother." Don himself has appeared as the mirror shot of Dr. Tim Mintz in "A Portrait for Troian," one of several cameos he's done over the years on various shows.

Bellisario's production company, Belisarius Productions (one 1), does not own QL but produces it for Universal. This is standard procedure when a studio puts up a large proportion of the production costs of a series, with the network paying the rest.

Don Bellisario recently signed a deal to develop further projects for Paramount instead of Universal, but this is not expected to affect Quantum Leap.

QUESTION #4: WHO IS DEBORAH PRATT? HAS SHE EVER ACTUALLY APPEARED ON OUANTUM LEAP?

Deborah Pratt, the co-producer of Quantum Leap during the show's first season, has been co-executive producer of QL since the Season Two finale "M.I.A." Aside from writing many amazing QL episodes, including "What Price Gloria," "Another Mother," "Black on White on Fire," "Shock Theater" and "Trilogy," she has also made several contributions to QL in her other career as an actress. She played Troian Giovanni Claridge in "A Portrait for Troian," in which then-husband Don Bellisario played the mirror shot of Dr. Tim Mintz. She also has been the voice of the saga cell ("Theorizing that one could time travel...") in every version aired since "All-Americans" in Season Two, and in "The Leap Back" she stunned Leapdom by providing Ziggy's sexy female voice.

A veteran actress who has been in at least two unsold pilots among other credits, Deborah Pratt has been appearing in tv and film since the 1970's, largely in minor roles. One of these pilots was *Katmandu* (ABC, 1980), in which she apparently played Kat, the beautiful body guard to a young prince and princess who are hiding out in America with Alice Ghostley and Victor Buono. She has also worked on the Redd Foxx, Bill Cosby and Dean Martin shows.

A major break for her came when she was cast as Marella, Archangel's assistant in Donald P. Bellisario's series Airwolf. In 1984 she sold Don a script for Airwolf, "Fallen Angel," beginning her transition from an actress in minor roles to talented the writer-producer

she is today. She and Don Bellisario were later married, and had two children together, Troian (little Teresa in "Another Mother") and Nicholas (born in 1991). The couple has since separated, but both still work on Ouantum Leap.



Deborah Pratt displays her new bumper sticker at VQT. Photo by Teresa Murray

Deborah Pratt has also appeared several times on Don's series Magnum, P.I. (including Gloria the teller in the 1984 episode "Rembrandt's Girl" and a stewardess in another episode, and reportedly as T.C.'s girlfriend). She also appeared in the Belisarius tv movie and unsold pilot Three On a Match, in which she played the sister of an escaped convict. A less memorable role was as a captured "Earther" woman in the Peter Strauss film Spacehunter: Adventures in the Forbidden Zone, in which she did little but scream at the aliens. In fact it was largely the lack of decent roles for black actresses which first inspired Deborah to take up scriptwriting herself, to create such acting opportunities for other artists. It is fortunate for us that from such humble beginnings has come one of the most talented writerproducers in tv today. In November 1989 the Women In Film Festival presented Deborah with the Lillian Gish Award for Excellence for her script "The Color of Truth."

Thanks to Ann Raymont and *Unso'd TV Pilots* by Lee Goldberg for some of the information presented in this answer.

QUESTION #5: HOW CAN I SELL A SCRIPT TO QUANTUM LEAP?

The short answer is you can't. The long answer begins, well, there is the remotest possibility that you might be able to sell a script to QL, but it's VERY difficult, and the odds are very much against you even if you follow the procedure they absolutely REQUIRE from potential writers.

First of all, there are only 22 episodes a season, and they are unlikely to commission a script for the following season until they know there will BE a new season. As it is, they have at least five writers on staff, each of whom has several scripts in development at any given time. So there really are very few openings for outside scripts, and for those few openings they will hire only those writers they feel are professional enough to turn out a high-quality script which follows all the dramatic rules inherent in a QL story. For example, each act must accomplish certain things in a certain number of minutes, and Sam must always be the hero, not a bystander.

If you think you are—or could be—such a professional, and turn out a great script with the right length and structure, then you have to prove it to Don Bellisario and the other producers, distinguishing yourself from thousands—perhaps millions—of fans who'd love to write for Quantum Leap. The following is the ONLY procedure they will accept from an outsider:

- You MUST have an agent accredited with the Writer's Guild of America, and submit work through that agent.
- 2. The work you submit must NOT be a Quantum Leap script! They want to know you can write good tv, not just QL. Therefore they want to see a script for another dramatic tv series, preferably one that has been sold and produced by the other series.
- 3. If your script for the OTHER series blows them away, and if they still have any openings for outside scripts, then and only then they will invite you to come in at your own expense (I suppose this could be done long-distance, but it prejudices your case because it means they can't work with you face-to-face) and "pitch" ideas. Since at one time or another the QL staff has thought of hundreds of possible stories, many of them never produced, your ideas must be extremely original or extremely well thought out or both. Their big question will be, "Is it do-able?" Are there difficult or distant locations, excessive cast members, expensive and time-consuming special effects? If the answer to any of these is yes, the idea's dead in the water.

Let's say you've pitched some ideas that Don loves. Now comes the last test. Your script must not only be the right length and structure, original and wonderful, but must also conform to Don Bellisario's personal vision of the series and its characters. Chances are you will be rewritten heavily, and have to share screen credit and the money.

Can you do all that? Then I wish you luck and success. Otherwise, forget it. Any unsolicited, unagented scripts will be returned unread for legal reasons. So many people have pitched ideas they've already had that chances are good you'll eventually see something like your story as already envisioned by someone else.

There is another way to get your story seen by other fans. Write for a fanzine. More info on this is in every issue of *The Hologram*.

QUESTION #6: WHAT BOOKS HAVE BEEN PUBLISHED ABOUT QUANTUM LEAP?

Here are the titles of the QL books to date:

Quantum Leap: The Beginning by Julie Robitaille. (London: Corgi Books, 1990) UK-only novelization of the pilot, now out of print.

Quantum Leap: The Ghost and the Gumshoe by Julie Robitaille. (London: Corgi Books, 1990). Another out-of-print British novelization.

Time Tripping: A Guide to Quantum Leap by Bill Planer (New York: Image Publishing 1992). Unauthorized and out of print due to a "cease and desist" order from Universal.

Quantum Leap: The Novel by Ashley McConnell (New York: Ace Books, 1992) US novel not based on an existing episode. Much of its QL lore is badly wrong, but it's not too bad otherwise. A sequel, Too Close for Comfort, is due out in a few months. The third in the series is due out in November 1993.

Making A Quantum Leap by Scott Nance (Pioneer Books, 1992). Another unauthorized book. Like Time Tripping, relies heavily on material published in fan newsletters such as Quantum Quarterly and The Observer.

The Making of Quantum Leap: The Book, aka The Quantum Leap Book (Carol Publishing [Citadel Books], 1993) has been delayed to a Spring 1993 release. Back in February 1991 Teresa Murray and myself negotiated with Universal to write a similar book, which we proposed to called The Quantum Leap Companion. By the end of September, however, MCA Publishing Rights division was closing a deal with Carol Publishing to do the book, and at that point they decided to give the book to Robert Harris Duncan to write. Bobby Duncan, who has served as chcreographer on more than one QL episode, also wrote "Running for Honor," so he was certainly qualified. Later info about this book however, gave the author as Louis Chunovic, and with the delay in publishing it seems this book has run into difficulties more than once.

QUESTION #7: WHAT IS THE SAGA CELL? HOW MANY VERSIONS OF IT HAVE THERE I:EEN?

The "saga cell" is Don Bellisario's name for the introduction to the show before each leap-in, in which Deborah Pratt's voice can be heard saying, "Theorizing that one could time travel within his own lifetime...." It was first introduced with the first airing of "Another Mother" on January 10, 1990, with Lance LeGault (Chance in "How the Tess Was Won") providing the voice-over that first week. The following week, Version Two premiered, with Deborah Pratt aking over the voice-over duties for that version and every saga cell since. For Version Two one word was changed slightly, and the music was different. Two more changes followed during the rest of Season Two and the summer rerun season, so that by Season Three the show

was up to Version 5, using the same wording that we have today. Version 6 premiered with "Play Ball" on 9/25/91, adding footage from "The Leap Back" and some third season episodes. Version 7, using footage from "Lee Harvey Oswald" and "Leaping of the Shrew," premiered with "Lee Harvey Oswald" on 9/22/92.

Prior to "Another Mother," each leap-in had a voice-over in which Sam recaps the previous leap, philosophizes about quantum leaping in general, and relates these ruminations to the new leap in which he finds himself. At least one of these attempted to recap everything he had accomplished to that point—number of lives saved, number of couples put together, and helping Buddy Holly with the lyrics to Peggy Sue. These were a neat look into Sam's character, but as time went on they were not sufficient to introduce the show to new viewers. Also, they tied the show to the original episode order, which could be bad news for later reruns. And so the saga cell was introduced.

However, in the first season, Sam's voice-over "segues" didn't have to carry the whole burden of introducing the show. In those early days Sam also provided his own little "saga cell" as part of the main credits, which I've designated Version 0: "It all started when a time travel experiment I was conducting went a little caca. In the blink of a cosmic clock, I went from quantum physicist to Air Force test pilot-which could have been fun-if I knew how to fly. Fortunately, I had help, an Observer from the Project named Al. Unfortunately, Al's a hologram, so all he can lend is moral support. Anyway, here I am, bouncing around in time, putting things right that once went wrong, a sort of time traveling Lone Ranger with Al as my Tonto. And I don't even need a mask!" (Personal aside-I have this only as a second generation fragment, so I'm not certain where exactly it appeared in the opening, or in how many episodes. I didn't have the sense to start taping until much later.)

QUESTION #8: WHAT HAPPENED TO THE MAGNUM LEAP, THE CARTOON LEAP, THE BABY LEAP, THE DOG LEAP, THE ORLANDO LEAP, ETC.?

We don't quite know what happened to the highly-publicized leap into Tom Selleck and/or Magnum, PI. Harriet at the QL office thinks it may have been some sort of contractual problem. It was scripted to be the summer cliffhanger leap out at the end of Season Four (from "A Leap For Lisa,"), and the leap-out to it would have involved morphing Sam into the Magnum "wink" in the Magnum credits. However, Tom Selleck, who would need to give his okay even if his involvement consisted of one mirror shot using existing Magnum footage, apparently said no for whatever reason. Part of this may have been due to the fact that Selleck was trying at the time to drum up interest in a Magnum movie, which might have been contractually messy had the Magnum leap happened. Also, with QL's reduced

budget for this season, a Hawaii shoot would be far too expensive to do.

When the Magnum leap fell through, Scott Bakula was called back from hiatus to shoot the cliffhanger leap-out to "Lee Harvey Oswald" instead. Scott's makeup was done right in the Belisarius production offices, and Harriet Margulies of Belisarius said that even that first day, running into Scott-as-Oswald in the hallway was a spooky experience!

Another leap mentioned at the same time as Magnum, supposedly into Hannibal Lecter, was later dismissed as a joke on the part of an NBC publicist. It would probably be impossible (and expensive!) to get rights to use the character, and QL covered much the same ground in "Dreams."

An old TV Guide reference to Sara meeting God was apparently a garbled reference to the then-upcoming episode "The Boogieman," in which Sam meets what we presume is the Devil. And don't bother telling me something bad will happen to me for mentioning the title of that episode (supposedly responsible for VCR breakdowns and other disasters), because I don't believe in "the Ruppenboogie curse."

Other ideas kicked around for several seasons now have been leaps into a baby and into a dog. The dog idea was tough because of the clothing problem, and eventually became "The Wrong Stuff," in which Sam got to wear a diaper as a chimpanzee. The baby leap would be difficult because it's such a big size difference between Sam and a baby that they'd have trouble ascribing such discrepancies to the illusion of the physical aura. As Scott Bakula put it on Arsenio recently, it would have to be a case of "Honey I shrunk the Sam Beckett!"

The all-animated leap may not happen for reasons of budget and other problems. Deborah Pratt was originally to write it but later it was felt she would not have time. Perhaps it's just as well; unless they established the cartoon world as a subjective reality inside the leapee's mind—which considering Sam's leap into Bingo's dream could be justified—then the cartoon leap would be so far outside the QL reality that I for one would have a lot of trouble dealing with it. There's also the fact that Cool World, which flopped, had a similar premise, making QL seem derivative.

The Orlando leap was to be part of the Orlando Quantum Leap Convention, and was shot down for budget reasons along with the convention location itself.

An episode about young Elvis is in the works, and the Monroe episode "Goodbye Norma Jean" should air soon. The return of Alia, the Evil Leaper, will take place in a two-hour (or two part) episode, once tentatively titled "The Evil That Men IDo," also to air soon. The title will probably by "The Revenge of the Evil Leaper" or a similar name, but as always this is subject to change until it actually airs. The Nixon leap is a possibility that may or may not happen.

QUESTION #9: WHY SHOULD QUANTUM LEAP BE MOVED TO WEDNESDAYS AT 10 EASTERN? by Gillian Eldridge

When QL was moved to 8pm Fridays a couple of years back, the ratings plummeted and it was put on hiatus. Fans campaigned to have it moved back to Wednesdays at 10pm, and when it was the ratings went back up. The ratings have been down again since the move to 8pm Tuesdays, though the demographics are still great. Most fans and the QL office want to return to Wednesdays at 10, where the increased ratings it would get would probably assure it of renewal.

There are several problems with the 8pm timeslot. First, lots of kids control the tv at that time and young kids generally prefer to watch Full House, Rescue 911 or whatever other children's show happens to be on. Second, lots of potential viewers aren't even home from work by that time, or if they are they're busy fixing dinner, etc., and don't have time to watch. Then there's people with young kids who need attention—baths, bedtime etc. The simple fact is that the majority of QL's viewers don't watch tv at 8pm. It's not just QL, it's the same for most dramas (and some comedies) that appeal to an adult audience.

So, even if you personally prefer the 8pm time we're asking people to please write to NBC requesting QL be moved back to its old timeslot. The address is:

Warren Littlefield Entertainment President NBC-TV 3000 W. Alameda Ave. Burbank, CA 91523

Gill Eldridge

PART TWO: SAM

QUESTION 10: WHAT DO WE KNOW ABOUT SAM'S EARLY YEARS?

Samuel Beckett (no middle name) was born 8/8/53 to dairy farmer John Thomas Beckett and Thelma Louise Beckett. His brother Tom was born circa 1946, and his sister Katherine (Katey) was born in 1957. All three grew up on the family farm in Elk Ridge, Indiana. Young Sam had two cats, Donder (sic) and Blitzen. Tom made All-State in basketball in 1964 and also excelled in track and football (at least). Sam tried to emulate Tom, although the only sport we know Sam played was basketball for the Elk Ridge Cougars. In the revised history, Sam's Cougars, including Sibby Oslick and Herky LoNegro, were state champs. Sam considered getting a basketball scholarship to Indiana State. but of "about a dozen" schools after Sam's brains, Tom talked Sam into choosing M.I.T. An M.I.T. professor-probably Sebastian LoNigro, no relation to Sam's teammate since it's spelled differently—told Tom that "a mind like Sam's comes along once in a generation...maybe once in a couple of generations." Sam was a prodigy: he could read at two, did calculus in his head at age five, and could beat a computer at chess at age ten. Sam left his first piano teacher, Mrs. Greenberg, when she couldn't teach him any more, and at age 15 had a crush on his second piano teacher, Nicole, who left Elk Ridge shortly thereafter to study at Juilliard. Sam played piano at Carnegie Hall at age 19. According to the Writer's Guideline, Sam has the highly unlikely IQ of 267, which is beyond the range of most it not all intelligence tests devised to date. Sam knows the following martial arts: sabaut, mu tai, karate, judo and jujitsu.

Sam had a happy childhood, but life got more tragic (and harder to track chronologically) in the 1970's. On April the 8th, 1970, Lt. Tom Beckett, now a Navy SEAL, was killed in Vietnam--until Sam leaped back and saved him in the revised history. Sometime before 8/8/70, probably summer term, Sam started at M.I.T., graduating summa cum laude in just two years. Sam and Al both say in "The Leap Home" that Sam's dad died in 1972, but evidence in "Genesis" and "Freedom"-and the chronology of other eventssuggests it was 1974. Katey eloped at age 17 (1974) with Chuck, an abusive alcoholic, probably "to get away from the farm." By the end of 1974 she had divorced Chuck and married Naval Lt. Jim Bonnick, and Thelma Beckett had moved in with them in Flawaii after John Beckett's death from a heart attack. 'The family farm was lost to debts shortly before John Beckett's death. Sam wasn't there when his father died.

By the summer of 1973, Sam and Professor LoNigro of M.I.T. had worked out their String Theory of Time Travel, working on it mostly on weekends at LoNigro's cabin in the Berkshires. Sam may also have attended CalTech or some other Southern California school at some point, since he later showed familiarity with L.A. and San Diego in "Thou Shalt Not" and "M.I.A." Since Sam never had a job interview until his leap into Jimmy LaMatta, we presume 1972 to sometime in 1984 was spent collecting at least one Master's degree and probably six of his seven doctorates. In 1984 Albert Calavicci hired Sam sight unseen for the Star Bright Project, precursor to Project Quantum Leap.

At some point *Time* Magazine called Sam "the next Einstein." He's also won the Nobel Prize, presumably in physics, although whether he won it before or after he first leaped is unclear.

Note: some material taken from the "Quantum Leap Story Guideline," April 11, 1991 edition.

QUESTION #11: WHAT DEGREES DOES SAM HOLD, AND HOW MANY DOCTORATES DOES HE HAVE, ANYWAY?

In the pilot episode (later retitled "Genesis"), and again in "Star-Crossed," Al says that Sam has six doctorates. But two years later, in "Shock Theater," Al says Sam holds seven advanced degrees. What gives? What are all those degrees for? We know some of them,

but a definitive answer is not established. However, here are the degrees we do know about—and where we found out about 'em:

1. Medicine (M.D.)—the pilot ("Genesis")

2. Quantum Physics (PhD)—the pilot

Ancient Languages (Probably DAL-Doctor of Ancient Languages)—"Star-Crossed"

4. Music (probably DMA-Doctor of Musical Arts)—"A Song For the Soul"

Here are some strong probabilities, and episodes to support them:

Astronomy—"Double Identity," "The Leap Back,"
"Star Light, Star Bright." Sam has loved astronomy
since childhood, and can identify a lot of stars by name.
If the Star Bright Project did indeed have to do with a
"deep space probe" as the girl in Al's car speculated
about the PQL site in the two-hour pilot, then
Astronomy or Astrophysics would have been quite useful—and helpful on a resume.

Archaeology/Egyptology—"The Curse of Ptah-Hotep." Sam has always been fascinated with this field, too, and we know he did at least one thesis of some sort in this field or a related one. Whether this was a doctorate, however, is not established.

Computer Science/Artificial Intelligence—the pilot. Sam designed Ziggy to have an ego, which was a breakthrough in the field of computers and artificial intelligence. Some sort of degree in this field would almost certainly have been needed to go so far beyond what anyone else has managed to do with computers to this point.

Psychology or Neurology—the pilot, "The Leap Back." Installing Ziggy's ego is an exercise in translating traits of the human brain into electronic terms. Knowing a lot about the human brain—possibly beyond the standard medical degree—would be helpful. On the other hand, this may simply have been a specialty within that medical degree (we know it wasn't obstetrics!). Also, tuning Al's neurons and mesons to Sam's so they can see each other holographically is definitely a neurological breakthrough.

Degrees we know Sam does NOT have include Psychiatry ("Star-Crossed") and the law ("So Help Me God").

So is it six degrees or seven? There are three possibilities:

- Al misspoke in "Shock Theater"—but that's no fun!
- The seventh advanced degree could be a master's instead of a doctorate. But would Sam have six doctorates and only one master's? It's possible, but seems unlikely.
- 3. Sam had his seventh doctorate about finished when he first leaped, and had already defended his thesis. Al submitted the final paperwork for Sam, and Sam got his seventh doctorate while out leaping. That's my favorite.

QUESTION #12: HOW MANY LANGUAGES DOES SAM KNOW? WHAT ARE THEY?

Al has said that Sam speaks 11 languages—seven modern languages and four dead ones. Since hieroglyphics are not a spoken language, and Sam reads hieroglyphics, it's not clear whether that counts as one of the four dead languages. However, the writer's guideline says "speaks 4 dead languages" and then says "reads Egyptian hieroglyphs" as a separate entry. The modern languages we're sure of to date are as follows:

English (all the episodes!)

German ("Good Night, Dear Heart")

Spanish ("All-Americans")

Japanese ("The Americanization of Machiko")

French ("Sea Bride")

Sam does not seem to speak Hebrew, oddly enough. We don't know what the ancient languages are, save for the hieroglyphs, but as an MD he would certainly know Latin at least.

Sam apparently doesn't speak Russian, since he was surprised to speak it under Oswald's influence, and when Oswald had not yet learned much Russian, Sam didn't know much either. Sam also does not seem to speak Hungarian or Italian.

PART THREE: AL

QUESTION 13: WHAT DO WE KNOW ABOUT AL'S BACKGROUND?

(Two star) Rear Admiral Albert Calavicci was born June 15, 1934, the son of an Italian immigrant from Abruzzi and a mother with some Russian ancestry. Al's younger sister Trudy, born circa 1937, was retarded, which may have contributed to Al's mother running off with an encyclopedia salesm: in.

His father tried to keep the family together, but when the oil business took him to the Middle East, Al was placed in an orphanage and Trudy in an institution. When back in the States, Al's dad and the dad's girlfriend used to sneak Al out of the orphanage for risotto and chianti.

When Al was 11 the senior Calavicci returned to the U.S. for good, hoping to buy a house and make a home for his children. But then he got cancer. He told Al that he would be okay if Al prayed for him, and Al did so up to the day his father died. Al has never been on good terms with God—and Catholicism in particular—since then. Al went back into the orphanage; Trudy remained at the institution. When Al was old enough to go back for Trudy, he learned she had died of pneumonia at age 16 (1953).

Al's life at the orphanage was marked by a plenty of hellraising. "Some kids boxed, or they studied, or they stole. I thought I'd give the theater a try," he says in "Catch a Falling Star." In fact he seems to have done all of the above: he was known as "Al the Pick," he was a regional Golden Gloves Champ at age 16, he

once ran off to join the circus, and somewhere along the line he apparently did summer stock theater. His only pet in the orphanage was a cockroach named Kevin. At the age of ten he ran away, and cold and hungry, he tried to pick the pocket of Charlie "Black Magic" Walters, a legendary black pool hustler. Magic took him in, and said Al could stay with him until they found him a family. They traveled together until Magic was busted for playing in a whites-only pool hall, whereupon Al was sent back to the orphanage.

Once out of the orphanage Al enlisted in the Navy as a flyer, schooling at Annapolis and taking flight training at Pensacola. In is unclear whether Al attended M.L.T. in the early 1950's or much later (1970's-80's), but the later date seems more likely (NOTE: NOT the same time Sam was there). While at Annapolis Al met Jack Kerouac, and played baseball for Navy.

Al graduated Annapolis in 1956. By the time he was stationed at Miramar Naval Air Base in San Diego (1957), he was romantically involved with a married Navy nurse, Lt. Lisa Sherman, and had acquired the nickname "Bingo" via a sexual escapade involving triplets ("Bingo, Bango, Bongo!") His first flight tour, in the late 50's, was aboard an aircraft carrier in the Far East.

By 1960 Al was married to Beth, another Navy nurse. That marriage survived eight years, but in 1967, during his second tour of Vietnam, Al's A-4 was shot down over the Highlands. He was M.I.A. for six years, held in a cage near Cham Hoi. By the time he was repatriated in '73, Beth had long-since had Al declared dead and gotten remarried to lawyer Dirk Simon.

Soon after repatriation, Al entered the space program, and was on one of the last moon missions, reading from the *Bible* on Christmas Eve. Al has marched for Civil Rights, speaks Italian, is an M.I.T. graduate, has had an adventuresome love life, and eventually headed up the Star Bright Project, where he met Sam. (Thanks to Julie Barrett and the Quantum Leap Story Guideline.)

QUESTION #14: HOW MANY TIMES HAS AL BEEN MARRIED? TO WHOM?

Al's been married five times:

- 1. Beth. A Navy nurse, she married Al circa 1960, but had Al declared dead in June, 1968 while Al was M.I.A. and remarried, to a lawyer named Dirk Simon. Beth was "The only woman I ever really loved...the only one I wanted to grow old with. That's why all my marriages never worked out after that. If you're lucky, life gives you one shot at true love—and Beth was mine." Beth wanted kids, but Al didn't, so they didn't have any.
- The Hungarian. We don't know her name—and Al tends not to remember it—but she was well-versed in Hungarian superstition.
 - 3. Ruthie. Al's Jewish wife, a good cook. Never

called Al a mensch. From Al's wistful tone in talking about her, it seems possible that Ruthie died. "I never realized how much family meant to me until Ruthie was gone."

- 4. Sharon. Had a bitter custody battle over their dog Chester. Sharon won. Periodically sues Al for more alimony, but it may be partly an excuse to "see" Al again. "We examined each other's briefs and decided to call it even."
- 5. Maxine. Wanted to join the roller derby. Al was 99% sure she was cheating on him, but after they broke up he discovered he was wrong. Al gave an alternate version of the story later, but perhaps he was confusing Maxine with Sharon. "She used to flavor her toes with mint leaves."

Al honeymooned with wives #1, 3 and 5 in Niagara Falls. Al has never been married to Tina.

QUESTION #15: WHY IS AL SUPERSTITIOUS ABOUT SOME THINGS AND NOT OTHERS? IS SAM IMMUNE TO SUCH BELIEFS?

When something odd happens, Al seems to genuinely believe in supernatural/paranormal/unexplained forces such as ghosts, the Devil, curses, and the Bermuda Triangle—the same types of things Sam generally does not believe in. On the other hand, Sam seems more open to such phenomena as angels and UFO's than Al is.

Why is this? Consider Al's background. In "Leap of Faith" we learn of Al praying for his father, only to see him die of cancer anyway. God, to young Al's way of thinking, let him down. On the other hand, in "M.I.A." when Sam says, "I don't believe ir. the Devil, Al," (little suspecting his later encounter with "The Boogieman"), Al replies that maybe Sam would believe in the Devil if he'd been in a cage in Vietnam, unable to either stand or lie down, living on rainwater and weevil-infested rice, and coming home to find out his wife has left him for another man. Al concludes, "There's a Devil, Sam. And he's trying to ruin m...Beth's life."

Seeing more evidence of the Devil's interference in his past than of God's, Al is thus more open to the idea of negative forces—ghosts in "A Portrait for Troian," the Bermuda Triangle in "Ghost Ship," the reputed vampire in "Blood Moon" and so on—than to positive or potentially positive forces such as angels ("It's a Wonderful Leap") and UFO's "Star Light, Star Bright"). The fact that Al doesn't fully trust women due to his mother and Beth both leaving him may have contributed to his mistrust of Angela (pronounced An-heh-la) as well.

Sam, having a happier background and a more optimistic outlook, has an almost opposite orientation on these issues. Sam is somewhat open to more "positive" outré phenomena, particularly UFO's, which have a theoretically scientific basis. But Sam always requires real evidence first.

PART FOUR: PROJECT STAFF

QUESTION #16: WHO IS GOOSHIE? ISN'T IT SPELLED "GUSHIE?"

Gooshie's name has been spelled both of the above ways on scripts and in show credits, but most frequently with two o's. That is the spelling Dennis Wolfberg (who plays Gooshie) prefers. The occasional spelling "Gushie" may be due to Don Bellisario's other character named Gushie, a wheelchair-bound bartender in Don's old series Tales of the Gold Monkey. It has been speculated that Gooshie may be short for Dr. Gooshman, but that has NOT been established on the series to date.

Most famous as the "little guy with bad breath," Gooshie is the wild-eyed, absent-minded head programmer for Project Quantum Leap's parallel hybrid computer Ziggy (which Sam designed). He first appeared in the pilot episode (later retitled "Genesis"), unhappily witnessing Sam's first leap against Ziggy's advice. He has also appeared in "The Leap Back," "Lee Harvey Oswald" and "Killin' Time."

Al frequently uses the handlink to talk to Gooshie while in the Imaging Chamber. Sam cannot hear Gooshie's end of the conversation because Gooshie isn't in the Imaging Chamber and touching Al. However, Gooshie did once get his neurons and mesons tuned to Sam's so that he could go into the Imaging Chamber and contact Sam while Al was out chasing escaped leapee Leon Stiles ("Killin' Time"). It was a "rush job," and didn't work well, but it worked.

Back in the first season episode "How the Tess Was Won," Al suspected that his girlfriend Tina was having an affair with Gooshie. Tina eventually gave Gooshie a case of mouthwash and sent him packing, and told Al she'd never actually slept with Gooshie. Al professed to believe her. However, in "The Leap Back," Ziggy told Sam that "Tina's having an affair with Gooshie."

In the alternate history with St. John instead of Al ("A Leap for Lisa"), Gooshie and Tina were married.

From the fact that Gooshie has a blue neon Star pin on his shoulder in the pilot episode, an insignia Al also wore and had on his car, it has been speculated that Gooshie worked on the Star Bright Project with Sam and Al before Project Quantum Leap began.

QUESTION #17: WHO IS TINA?

Tina is Al's current girlfriend. She met him over poker in Las Vegas ("I had a flush, and she had a pair. Oh, what a pair!") and later joined Project Quantum Leap. In the alternate history with St. John instead of Al ("A Leap for Lisa"), Tina was a pulse communication technician. She probably is in the corrected history, too. Tina came to PQL before Sam first leaped, since Al expected Sam to remember her firsthand in "How the Tess Was Won." Al even accused Sam of having seen Tina's name tattooed in some intimate part of her anatomy. Also, Sam clearly recognized Tina when he got home briefly in "The Leap Back."

Because Sam knows Tina, we now know that the woman with a flat tire in the pilot episode (long version) was not Al's Tina despite being credited under that name. Al says of that woman, "We've just met!" The woman in the pilot may indeed be named Tina, but she's not "Al's" Tina.

Tina was also once speculated to be the female Admiral beside Al at the Senate hearings in "Honeymoon Express," but that didn't turn out to be true, either. The female admiral was present at the Project along with Tina and the others when Sam got home in "The Leap Back."

Tina owns a crocodile, and has a sister, whom she has left town to visit on at least one occasion. See the Gooshie note for Tina's relationship with Gooshie.

Al is NOT married to Tina, but he has been married five times. Details on another note. Al has not been especially faithful to Tina ("Denise! Get in the closet!"—"The Right Hand of God"), but since Tina hasn't been especially faithful to Al either it seems to have worked out. Their relationship has lasted at least four years so far, which is probably longer than one or more of Al's marriages. But that's another story for another note.

Al has admitted (under duress) that he loves Tina, but it took Dr. Ruth to get him to actually say so.

QUESTION #18: WHY IS ZIGGY CALLED "HE" IN EARLY EPISODES AND "SHE" IN LATER ONES? WHEN AND HOW DID IT CHANGE? WHO IS ZIGGY ANYWAY?

Ziggy is the parallel hybrid computer with a big ego that Sam designed to run Project Quantum Leap. Installing the ego was a big breakthrough in the field of artificial intelligence. Gooshie is Ziggy's head programmer, a "little guy with bad breath" who is (or at least was as of "The Leap Back") having an affair with Al's girlfriend Tina (who incidentally owns a crocodile).

Until "The Leap Back," Ziggy was always referred to as "he." In "The Leap Back," which opened the 1991-92 season (Season Four), we finally get to see Ziggy. Ziggy had a rather sexy female voice (played by Deborah Pratt), but was still referred to as male. Don Bellisario told a table of fans at the 1991 Viewers for Quality Television banquet that he gave Ziggy Deborah Pratt's voice "to make it a surprise. Then I went through three years of scripts and saw that we'd always referred to Ziggy as a 'he.' I got out of it, though. I had Sam say, 'Why did I have to give HIM Barbra Streisand's ego?" Oddly, the line in the script was originally, "Why did I give her Warren Beatty's ego?"

The change in referring to the sultry-voiced computer as female didn't actually take place until "A Leap For Lisa," the 1991-92 season finale. Sam tells St. John (pronounced Sinjin) that "Al called her Ziggy." Later, when Al's back, Sam asks Al, "She's still called Ziggy, right?" Then this season (Season Five), Sam, Al, and Gooshie have all called Ziggy "she." My theory

is that the gender change came about as a side effect of Sam messing with Al's past in "A Leap for Lisa."

Why Al would ever have referred to the femalevoiced Ziggy as a male is a matter of some conjecture. Computers are traditionally "he." Al may simply not have "wanted" to deal with Ziggy as female, and Sam followed his lead. Perhaps Lisa not telling about their tryst changed Al's attitude toward women just enough for Al to consider Ziggy female after all. We'll probably never know for sure.

Quantum Leap: The Novel by Ashley McConnell (Ace Books, 1992, available almost anywhere sf paper-backs are sold) proposes a different theory, but as with so much of the QL lore in the novel, it just doesn't fit the established facts. In the novel, Tina tinkers with Ziggy and the voice goes from baritone to soprano. However, the novel also refers to "Shock Theater" as already having taken place in Sam's and Al's personal pasts. Since "The Leap Back" takes place immediately after that episode, Ziggy's voice should have been female long before Tina tinkered with it!

QUESTION #19: WHO IS DONNA ELESEE AND HOW DID SAM END UP MARRIED TO HER?

Sam met Donna Elesee in 1984, just as she "had left the Star Bright Project and was turning 30." Since Sam didn't meet Donna until she'd left Star Bright, my guess is that Sam was hired to replace her. Their first date, on Donna's birthday, was at the Hacienda in Taos. A month later they were engaged.

Donna originally didn't show up for the wedding, but Sam changed her past during one of his first leaps ("Star-Crossed"). In that episode, Sam met a much younger Donna and reunited her with her Vietnambound father. Al never told Sam that by doing this he had succeeded in overcoming Donna's fear of commitment, so that Donna married Sam after all.

Sam therefore didn't know he was married until "The Leap Back." In that episode, he got home to 1998 (Al said 1999 but he was mistaken) and suddenly remembered his marriage to Donna. Sam was appalled that he could have forgotten her, and no one told him that in the original history (which apparently left his memory, replaced by the new one), she had not married him.

Sam had to leap again to save Al's life in 1945, and when he did so he again forgot about Donna. Al is under strict orders from Donna not to tell Sam about her, because "He couldn't do what he has to do if he knew about us."

From Donna's scene with Al in "The Leap Back," it seems likely that Donna chooses not to probe too deeply into what Sam does on his leaps, and that Al is discreet in return. Since Donna is thus "out of the loop," she may not know of Sammy Jo's parentage, nor even that she herself did not originally marry Sam. She could, however, have learned both facts from Ziggy if she so desired.

Donna is a very controversial figure in QL fandom. Partly this is because people are uncomfortable with Sam's unwitting adultery, but some of it is jealousy I think, and also some fans didn't feel that Donna as portrayed in "The Leap Back" was believable, and/or that she was "worthy" of Sam. But I like the idea that Sam has Donna to come home to someday.

Meanwhile, Dr. Donna Elesee, a quantum physicist, is a key member of the staff of her husband's Project. To this day she has kept her mother's maiden name rather than her father's name, Wojohowitz, or her husband's name Beckett.

QUESTION #20: WHO IS SAMMY JO FULLER? HOW OLD IS SHE IN 1999?

Samantha Josephine Fuller (Sammy Jo) is Sam Beckett's daughter by Abagail Fuller, conceived in "Trilogy Part Two" and first seen in "Trilogy Part 3." She was conceived either June 14 or June 15 (Al's birthday!), 1966, probably the latter, when Sam rushed back to Abagail before the attempted lynching. She was therefore born about March, 1967. That makes Sammy Jo 32 "now" in 1999, about a year younger than Abagail was in "Trilogy Part 3."

As a child Sammy Jo had an IQ of 194, not as high as Sam but certainly extraordinary, well above the genius mark.

Once Sam's changing history in Parts 1&2 brought Sammy Jo into existence, Al told Sam he was there (as lawyer Larry Stanton) to help his daughter. Sammy Jo was so traumatized by her mother's conviction on murder charges in the death of Leta Aider that she "dropped out," living alone and writing computer manuals for a "rinky-dink" company. While this job is hardly a horrendous fate, the indication was that, in that particular version of history, Sammy Jo was so scarred by her past that she remained alone and unhappy, never realizing her potential.

When Sam proved in court that Leta Aider's death was suicide, Sammy Jo remembered witnessing Leta's fatal actions, which she had apparently blocked out to that point. With her mother Abagail safe from execution for murder, Sammy Jo's revised history is a much happier one, with possible consequences for Sam himself. As the new reality kicked in, Al revealed his own newly-"remembered" conversation with the adult Sammy Jo. Although she doesn't know that Sam is her father, Sammy Jo now works for Project Quantum Leap—and even has a theory to get Sam home.

For various reasons, I think it unlikely that Sam's wife Donna knows Sammy Jo's parentage. More on this in my posts on Donna and on what various people remember.

And Sam? Al and Ziggy claimed that after that leap ended, Sam would forget that Sammy Jo was his daughter. Sam's reply: "I'll know, Al. I'll always know." Whether Sam is correct remains to be seen.

PART FIVE: PROJECT HISTORY

QUESTION #21: WHAT'S THE STAR BRIGHT PROJECT? HOW DID SAM MEET AL?

In the mid-1980's, Sam and Al (and Donna before Sam got there) worked on a secret government project called the Star Bright Project. From a comment in the pilot, we think it may have had something to do with a deep space probe, but it could also have been related to one or more of the technologies later used in Project Quantum Leap. In hiring Sam for Star Bright, Al gave Sam his "first break." But Sam didn't actually meet Al until he actually started working on Star Bright and came across Al drunkenly smashing a vending machine with a hammer because it ate his change. Sam saw "a pretty terrific person" "underneath all that booze and all that anger," and when the government wanted to fire Al from the Project because of his drinking, Sam went to bat for Al, saving his job and helping him get his life back together.

When Star Bright ended, Sam started Project Quantum Leap and brought Al in on it. Al returned the favor by helping to convince the government nozzles to fund Sam's experiments. They've been helping each other ever since.

In several of the early episodes, Al wears a blue neon star pin, a motif also found on the accelerator pedal and in the back window of his car in the pilot episode. Gooshie also wears the star pin in the pilot. It has been theorized that this was the Star Bright logo, and that Gooshie therefore also worked on Star Bright.

The OTHER Star Bright Project was a fan cooperative spearheaded by Christina Mavroudis which arranged for the Luncheon on 2/29/92 (Leap Day) in honor of Dean Stockwell's new Star that day on the Hollywood Walk of Fame. The whole Leap Day phenomenon of the Star, the ceremony when Dean got it, and the luncheon afterwards came about through the efforts of fans from around the country, who raised money for the Star by recycling.

QUESTION #22: HOW AND WHEN DID SAM START LEAPING?

In the mid-1980's, quantum physicist Dr. Sam Beckett was hired sight unseen by ex-astronaut, ex-MIA Albert Calavicci to work on a secret government project called Star Bright. Years later, Sam brought Al—now an Admiral—in on his own government project, Project Quantum Leap. Sam had been working for many years on a string theory of time travel, which postulated that he could travel within his own lifetime. Al helped to convince the government nozzles that Sam's time travel theories weren't crazy, and was probably instrumental in getting Sam the funding he needed, but even so Sam was on the verge of losing funding when, in 1995, he "stepped into the Accelerator" and leaped for the first time. While Al was away from the Project complex (driving somewhere wearing a tux), Sam powered up the

Quantum Accelerator and leaped, much to the dismay of Gooshie, head programmer to Sam's hybrid computer Ziggy, which Sam designed with an ego

Sam woke up in 1956 as Tom Stratton, Air Force test pilot, while Tom leaped to the Project's Waiting Room in 1995. But Sam's memory was "Swisscheesed" by the leap. He couldn't remember who Al was or even his own last name. But he knew he wasn't Tom Stratton, and he sure as heck didn't know how to fly an X-2! Al eventually told Sam that he was part of an experiment that went "a little ca-ca." They hadn't been able to retrieve him back to 1995. Al was still back in 1995, contacting Sam via "brainwave transmissions" designed around Sam and Al's respective "brainwave patterns." Al was in an underground Imaging Chamber, which creates a two-way "neurological hologram," "created by a subatomic agitation of quarks tuned to my optic and otic neurons." Sam and everything around him is a hologram to Al and vice-versa.

Sam leaped in 1995, expecting that they would be able to retrieve him right away. But it didn't work out that way. When the hybrid computer with an ego, Ziggy, tried to retrieve him, it didn't work. Sam can't get home because "God, Time, or Whatever's leaping me around" has taken control of Sam's experiment, putting him in people's lives to "put right what once went wrong."

Meanwhile, Sam's memory has been "Swisscheesed" by his leaping, leaving large holes in his memory which he's been gradually regaining in the four years (Al's time) since. He also loses little bits of memory with each new leap. The most important thing that Sam doesn't remember is that he's married, which Sam's wife Donna won't let Al reveal to Sam. The main reason Sam doesn't remember Donna is that they weren't married until Sam successfully changed Donna's past in one of his early leaps.

QUESTION # 23: WHAT IS G/T/W?

G/T/W is an abbreviation for "God, Time, or Whoever's [or "Whatever's"] leaping me around," as Sam says in one form or another in several different episodes. The "Unknown Force," as he/she/it's called in the saga cell, is more or less identified as God by now. But despite a few such speculations by Sam and/or Al (notably in "Honeymoon Express"), there are enough "G/T/W" type references to imply that Sam (and Don Bellisario) aren't willing to make a final, no-way-out-of-it determination that God—either a specific Christian interpretation or a more vaguely-defined concept—is responsible for leaping Sam around in time and not letting him get and stay home. However, "It's a Wonderful Leap" and "Deliver Us From Evil" both strongly imply the Judeo-Christian God is involved.

Donald Bellisario has been quoted as saying, "When I started this show, I said 'God or fate or time is leaping Sam,' and I was told by a lot of people, 'You

can't say it's God leaping him around because it will turn a lot of people off.' When we did the research, something like 40 percent of the people said it would turn them off to the show because it implies that the show would be preachy."

Whatever or Whoever G/T/W is, I've always felt that while Sam might be fed up at times, and definitely wants to get home, he is essentially a willing pawn in G/T/W's game, and would never want to undo the good he's done by preventing that first leap. If he did, he would lose Donna, Tom, and Sammy Jo, and all the people he's helped would no longer have been helped. I agree with Don, pointing out Sam's attitude in the pilot after he got to talk to his Dad. Quantum Leaping isn't such a bad deal after all. Okay, so Sam may not be enjoying himself quite as much as he seemed to in the early episodes, but he still seems to care deeply about what he's doing and the people he's helping. So if Sam does indeed make it to New Mexico in the mid-90's, he is unlikely to stop himself from leaping in the first place, however much he may be tempted to do just that.

G/T/W is apparently quite capable of pulling him out in case of failure (or disobedience), since we've already seen it. In "Double Identity," Sam leaps out of Frankie just as Frankie is in danger of getting killed by Don Geno, and leaps into Don Geno instead. On the other hand, Sam didn't leap when he got Al killed, but had to stick it out as Bingo until he managed to undo the "100% probability" scenario. Perhaps the fact that Sam found a way to save Al after all justifies G/T/W leaving him in what seemed like an impossible situation.

Thanks to Steve Lazzar for the Bellisario quote.

QUESTION #24: AL SEEMS TO HAVE A DIFFERENT HANDLINK IN SOME EPISODES. HOW MANY HANDLINKS HAVE THERE BEEN? WHEN AND HOW DID IT CHANGE?

The so-called "handlink" is the hand-held "computer remote" Al uses to access data from Ziggy, talk to Gooshie, and operate the Imaging Chamber. The current box of multicolored panels and flashing lights—or "rotten pile of gummi bears" as Sam calls it—is the third handlink design in use. The one in the pilot episode was flat and clear, looking a bit like a futuristic solar powered calculator. The second design looked even more like an oversize pocket calculator, dark with winking buttons, flashing multicolored lights and what appears to be a small liquid crystal display screen for reading out data. This second handlink died in the middle of "The Great Spontini" (Season Three) and was replaced.

Unlike any objects Sam has ever held or touched immediately before a leap, the handlink that Al was using in "Shock Theater" somehow physically leaped with him to 1945 as seen in "the Leap Back," probably due to the massive power discharge that precipitated the simo-leap. When Sam replaced Al as Tom Jarret and

then leaped himself, the handlink stayed in 1945. This could have been a problem, since it almost certainly uses microchip technology unheard of in that era. But since the handlink didn't work 50 years before Ziggy existed—and since Al as Jarret had called it useless—it seems likely that nobody in 1945 investigated it closely enough to figure out what the microcircuitry was.

Sam used a back-up handlink in "The Leap Back" to replace the one stranded in 1945, and presumably Al uses either the same back-up handlink or another one. Either way, all handlinks used in "The Leap Back" and in episodes since have been of the same colored boxes design as the one introduced in "The Great Spontini" half a season before.

QUESTION #25: WHAT IS A "KISS WITH HISTORY?" WHAT "KISSES" HAVE THERE BEEN?

A "kiss with history" is Don Bellisario's term for a historical event or person with which Sam accidentally interacts. Major kisses to date which involve celebrities are as follows:

Buddy Holly-"How the Tess Was Won"

the future Woody Allen-"Play It Again, Seymour"

Michael Jackson and one of his brothers"Camikazi Kid"

Lorne Greene and the cast of Earthquake—"Disco Inferno"

The Beatles-"Blind Faith"

Chubby Checker-"Good Morning, Peoria!"

Dr. Heimlich-"Thou Shalt Not"

Sylvester Stallone-"Leap of Faith"

Steven King-"The Boogieman"

Jack Kerouac-"Rebel Without a Clue"

Donald Trump—"It's a Wonderful Leap"

Oswald, Jackie Kennedy—"Lee Harvey Oswald" (if they count—it's a lot more than a "kiss!")

Anita Hill---"Dr. Ruth" ---Dr. Ruth herself doesn't count IMO.

Some event-oriented kisses with history:

The breaking of Mach 3—"Genesis"

The Watergate break-in-"Star-Crossed"

The Great Blackout of '65—"Double Identity"

Many others deal directly with historical events and trends—streaking, the civil rights movement, the U-2 incident, the Sylmar Earthquake of '71, the Watts riots etc., and still others have Sam "coining" anachronistic phrases and so on. But the above are more correctly "kisses with history" in that Sam helps to precipitate the historical events.

QUESTION #26: WHY DO THEY KEEP CHANGING THE RULES ON QUANTUM LEAP? WHY IS IT OKAY FOR SAM TO CHANGE HIS OWN HISTORY BUT NOT OKAY TO CHANGE AL'S HISTORY?

In considering this question, it is important to keep in mind the order of the episodes. First of all, it was NOT all right for Sam to mess with Donna's past in "Star-Crossed." Al actually got fired over it, but managed to blackmail his way back in.

Since Sam messed around with his own past all the way back in the second episode ever aired ("Star-Crossed"), with Al's reluctant help, I'd say that any further changing of Sam's own past is very much in keeping with Sam's character, and not a "changing the rules" situation so much as Sam learning that sometimes he can succeed and sometimes he can't. In "M.I.A.," it became increasingly apparent to Sam that his attempts to keep Beth and Dirk apart were doomed to failure, and that G/T/W intended them to get together. I think Sam showed a lot of compassion for Al. but once he knew the truth he couldn't jeopardize his "real" mission to do what couldn't be done. (And I agree; Dean was robbed of his Emmy for this one!) Perhaps G/T/W knows this was actually for the best. Al staying with Beth might have prevented POL from ever happening for all we know, and Beth herself did not consider the marriage all that successful even before Al went M.I.A.

Finding out that he can change some things and not others was the whole point of "The Leap Home" and "Vietnam," taken as a whole. "The Leap Home" was the next episode after "M.I.A." (despite USA's weird episode order) and showed that Sam can also try to buck G/T/W for himself and fail, just as he couldn't ultimately help Al to stay married to Beth. Sam tried and failed to save his dad from a heart attack and Katie from her first marriage. But in "Vietnam" he succeeded in saving Tom—at a price. We don't really know what effect Tom's survival may have had on John and Katie Beckett, or on Sam himself. The only thing we know for sure that Sam remembers about it is that he personally saved Tom in Vietnam.

It's not that Sam is privileged and Al is not; it's that some things Sam is meant to change and some he can't. Al himself came to terms with this in helping Sam to save Tom instead of his younger self. However, there really does seem to be a discrepancy so far on how much of Sam's past has been changed as compared to Al's. Perhaps this is fair in some ways, however, since Sam is the one who is making the greatest personal sacrifice, adrift from his own life and the people he loves. At least Al has Tina and his associates, and can go home at night, Sam doesn't and can't. Perhaps it's only fair that in compensation Sam's gotten back the woman he loves (although he doesn't know it yet), talked to his father repeatedly and told him he loves him, saved his brother, and gotten the love and gratitude of hundreds of former strangers along the way. By the time he's through he may have fixed just about everything that's ever gone wrong in his life, or at least come to terms with what he couldn't fix. And when he does get home-even if we never actually see a "final episode" per se-he's going to have a happy life, with memories of people and events he never would have experienced in the original history. I don't think it's such a bad deal myself.

On the other hand, Al didn't get Beth back, or Trudy, or his dad, or get home early from Vietnam. He seems to have come to terms with his memories of Beth and Vietnam, though, and Lisa didn't die. I'd like to see Sam save Trudy at least before his final leap home, but it may not be possible. As with Beth, and the timing of getting out of Vietnam, Trudy's survival would be such a fundamental change in Al's past that it could endanger the very existence of the Project. If, for example, he had to devote a lot of time to her care, he might not have been able to go to M.I.T. or join the Navy, much less gone to Vietnam. He might never have met Beth, let alone married her. everything we know about Al's adult life and career could be wiped out, including heading up Star Bright, meeting Sam, and fighting to get funding approved for Ouantum Leap. But maybe not: if Trudy became as self-sufficient as Jimmy appears to be, then Al might have been free to pursue a career after all

PART SIX: HOW IT ALL WORKS

QUESTION #27: HOW OLD ARE SAM AND AL? WHY DOESN'T SAM EVER LEAP FARTHER BACK IN TIME?

According to the Beckett-LoNigro String Theory of Quantum Leaping, one can only leap within one's lifetime. Sam's birthday was clearly established in the pilot episode as August 8, 1953. In "The Leap Home" in November 1969, it is mentioned several times that he was 16 that Thanksgiving. And Sam again gives the same birthdate in "Star Light, Star Bright" while under the influence of sodium pentathol ("truth serum").

Theoretically, therefore, Sam is only capable of leaping back as far as 1953. However, he has in fact leaped into earlier in 1953 than August 8 on two occasions, so perhaps his mother's pregnancy with Sam counts, or the presence of his basic genetic material somewhere in that time—or perhaps the dates given were wrong. This seeming discrepancy leaves the door open to the possibility that Sam's theory may need to be modified at some point in response to a pre-1953 leap of a kind never seen to date.

So far, Sam's only leap farther back than 1953 was when he used the Accelerator at the Project to replace Al as Tom Jarret in 1945. He was able to do this that one time because he and Al had "simo-leaped" due to a massive power discharge (including a bolt of lightning), which merged parts of Sam's mind with parts of Al's. Therefore Sam was able to leap within Al's lifetime. He has not done so since, so presumably all or most of Al's neurons and mesons are now back where they belong.

At the other end of Sam's lifetime to date, there have been a number of references to suggest that Sam first leaped in 1995, and that for Al it

is "now" 1999 as of early this season. Sam will therefore turn 46 sometime this season. It has been suggested that he does not age while "in transit" between leap-out and leap-in, which may partially account for his youthful appearance.

And hey, if Sam's age bothers you, try this on for size. Based on references in "Jimmy," "The Leap Back" and "A Leap For Lisa," we now know that Al was born June 15, 1934. So Al turns 65 this season!

The date August 8th has turned up a few times as a leap date as well, most recently during "Trilogy." There's a reason for that date's popularity. It's Donald P. Bellisario's birthday!

QUESTION #28: WHY DOESN'T SAM EVER LEAP TO 1995 OR LATER (ASIDE FROM "THE LEAP BACK")?

Anything after 1999—or whatever date Al is up to during any given leap—is only potentially part of his lifetime, since he hasn't yet actually survived his leaping years to get home to live during that time. If he dies—and he could—Sam will never reach 1999 or beyond, so it will never be part of his lifetime. And while Sam did make it to 1998 once under very special circumstances, the period 1995-1999 is still not an era that's currently part of his lifetime in any real way. Also, G/T/W may feel that placing Sam in an era when the Project exists would be too great a temptation to Sam—who could then hop a flight to New Mexico—and therefore would not be in the best interest of Sam or the person he's there to help.

That said, I feel compelled to mention Don Bellisario's comment (paraphrased) that the moment you tell him he "can't" do something he'll try to do it, because he enjoys writing his way out of corners. Also, the Olympics-era ads seemed to imply a future leap. If Don/Time/Whatever leaps Sam to 1999 or later, it could be explained away by saying that in the original history in force at the moment, Sam does survive to reach the year 2010 or whenever, but he could at some point after that change history again and get killed, thus wiping out the whole leap.

And just a reminder—Sam's "string theory" involves his own lifetime, so anything in the distant future is out of the question unless Sam's theory is badly wrong—and so far it seems more-or-less correct!

QUESTION #29: WHAT HAPPENS TO TIME AND THE UNIVERSE ITSELF WHEN SAM CHANGES HISTORY?

Many fans have proposed a branching timeline theory with respect to *Quantum Leap*, in which each possible action in a situation leads to the existence of a multitude (ultimately an infinite number) of universes in which that action did or did not take place in exactly that way. This is a popular concept in science fiction (Frederic Brown's novel What Mad Universe? leaps to mind) and the theory seems to find some support among

actual quantum physicists in what for sanity's sake we prefer to think of as the real universe.

However, this theory has one major problem as far as QL goes, and no one has ever explained it away to my satisfaction. If all Sam does is create a new history without destroying the old one, then we now have two (or a million and two, or an infinite number) sets of people, some created out of Sam's actions and better off, others going on as before, dving or whatnot. No matter how many Sams are created by the different possible choices made (Sam wears a red shirt instead of a brown one, Sam forgets to brush his teeth), the original history in which Sam was never there remains, and the person still dies. Since people change as things happen to them, the branching timeline theory creates in effect whole new people, each with their own memories and personality. Furthermore, Sam's own past could not change; we could only get a new Sam who was always married to Donna. The original person Sam leaped in to help would not be helped, only a new version of that person would be created while the original one continued to suffer. Why would G/T/W want that? No, I'm sorry, but it doesn't fit the premise of "striving to put right what once went wrong, and being "driven by an Unknown Force to change history for the better." Nor does it fit what we've seen of changing personal histories. I don't buy it. What I do buy is the concept as said in a straightforward manner on the show itself, over and over: there's an original history, which Sam changes, and then there's a new history. Instead. Not in addition to! So why complicate things any more than Don or the show does?

QUESTION #30: WHERE IS PROJECT QUANTUM LEAP? HOW IS IT LAID OUT? WHY DOES THE PROJECT LOOK DIFFERENT IN DIFFERENT SEASONS' EPISODES?

We now know from "Lee Harvey Oswald" that the Project is located in the fictional Stallions Gate, New Mexico. From the evidence in various episodes, we're pretty sure that Stallions Gate (no apostrophe) is outside of Los Alamos in northern New Mexico. This is consistent with the red rock mesas shown in various episodes and saga cells, Don Bellisario's contention during the UCLA Q&A session that the Imaging Chamber is in an underground cavern miles across, and the "other" Tina's assertion in the pilot that the Project is "about where they set off the first atomic bomb." Although the Alamogordo area in southern New Mexico is more closely associated with the first atomic bomb explosion per se, a lot of the early atom-splitting and testing was actually carried out in Los Alamos.

There's no reason why the office building on the mesa, the glowing mountain of "the Leap Back" and the glowing mesa of "Lee Harvey Oswald" can't be different views of the same complex in Stallions Gate. They may have "redecorated" outside, but they can't have actually moved the Project to a new location. For one

thing, they could not afford to rebuild the Imaging Chamber, the Waiting Room and the Accelerator Chamber, each with its own complex equipment and built-in safeguards. For another, we've seen from "Killin' Time" that it's dangerous to let the leapee out of the Waiting Room because it affects Sam's ability to leap—so trying to move the operation elsewhere would be incredibly dangerous. The third reason is that moving Ziggy would involve down time for the hybrid computer, and they can't afford to do that because they a) might lose data, and b) might need Ziggy at any given moment to help Sam with information. In short, no way are they gonna move it.

Down ten levels from the surface outside where the cars are parked, as revealed in "Killin' Time," is the Waiting Room, in which the leapee is sequestered. From a description in the script to "The Leap Back" (and from Sam's comings and goings in that episode) we know that the Waiting Room is adjacent to three other crucial locations at the Project: the Imaging Chamber, the vast underground chamber in which Al normally contacts Sam; the Accelerator Chamber, from which Sam leaped in the pilot and in "The Leap Back," and the control room where Ziggy is. Here's the quote from Don Bellisario's script: "Sam stands near the perimeter of a circular ceramic room with three exit tubes and an elevator. The tubes are marked: Imaging Chamber, Waiting Room and Accelerator Chamber. The elevator leads to the surface. The shimmering blue light is emanating from a glass sphere floating without visible support above the center of the room. The sphere is filled with living brain tissue immersed in a nutrient solution. THIS IS ZIGGY." Okay, so we didn't see any brain tissue, and that idea may or may not have been dropped. But the physical layout of the Project seems to be borne out by what we've seen to date.

QUESTION #31: WHY CAN'T THEY GET SAM HOME BY PUTTING THE LEAPEE IN THE ACCELERATOR, TARGETED ON SAM?

This question keeps turning up, so let's deal with it here once and for all. Yes, Sam got a targeting program working in "The Leap Back," and it's been used successfully to leap Sam into Tom Jarret (replacing Al) and Bingo into himself of a few days earlier. But that does NOT mean that using the Accelerator in this way will bring Sam home. As Gooshie tells Leon in "Killin' Time," "It doesn't work that way." Here's why:

Say Sam has just about finished what he's there to do, and so you send the leapee into the Accelerator, targeted on Sam. One of the cases will apply:

- Sam is done with whatever G/T/W wants him
 to do, in which case he's going to leap out—and into
 the next situation God, Time, or Whoever wants done.
 The leapee would just get back at the same time he or
 she would have anyway.
 - 2. Sam has NOT finished everything he's there to

do. In that case, leaping someone in may bounce Sam out, but since he isn't done yet, he'll just leap into someone else nearby so that he can finish the job. We've already seen much the same thing happen in "Double Identity," when Sam leaped from Frankie (who would probably have been killed otherwise) into Don Geno (with the power to save Frankie and also help Nona win at bingo). We've also seen it happen in "Lee Harvey Oswald," when Sam's realization of his own identity delayed Oswald's shot for a moment, and then Sam leaped into Secret Service agent Clint Hill to finish saving Jackie.

The big difference between leaping someone into whoever Sam replaced and leaping Sam into the person Al replaced is the same reason Gooshie told Leon he couldn't send Leon back on demand. Since G/T/W controls the leaps-especially Sam's leap out of someone-the Project can't get Sam to leap out to any place or time G/T/W doesn't want Sain to go. They can maybe force him out by leaping someone else in (which sounds pretty dangerous to me considering what happened with Oswald), but that doesn't affect where Sam goes when forced out. Al got home after one leap because G/T/W didn't need him any more. G/T/W had Sam back, the designated leaper, with all the intelligence and compassion and other skills that make him perfect for the job. And because of the simo-leap, Sam was even able to leap back to 1945 that one time, succeeding where Al was about to fail. With Sam back in harness, G/T/W sent Al back to 1998 (not 1999 as stated in the episode) to do what he does best-help Sam from an Imaging Chamber in his own time. Similarly, once Bingo set things right, he presumably leaped back to himself a few days later where Sam was, none the worse for the experience. And Sam leaped on to another time, to again "put right what once went wrong."

QUESTION #32: WHAT IS THE IMAGING CHAMBER? WHAT IS A NEUROLOGICAL HOLOGRAM? WHY DOES AL CAST A SHADOW?

The Imaging Chamber is believed to be built from an underground cavern beneath the Project building, although we now know that the Accelerator and Waiting Room are adjacent to it, ten levels below the surface. At the UCLA Q&A of 11/26/90, Don Bellisario described it as "a vast chamber, miles across." It is in this room, built by Sam and Al to the music of Man of La Mancha, that Al stands when contacting Sam in the past.

The function of the Imaging Champer is to enable Sam and Al to see a "neurological hologram" of each other, "created by a subatomic agitation of carbon quarks tuned to the mesons of my optic and otic neurons," as Sam says in the pilot episode. Sam cannot see the Imaging Chamber, only Al and whatever he touches. And at Al's end, the Imaging Chamber is filled with the holographic image of Sam and the

people, places and things around him. Al thus sees more of Sam's time than Sam of Al's, almost certainly due to the fact that Sam doesn't have an Imaging Chamber of his own back in the past.

Although Al himself is real, what Sam actually sees is "brainwave transmissions" from the future, "centered" on Sam by somehow locating and locking onto his characteristic neurons and mesons somewhere in the past. Once this is done, and Sam has spent enough time with another person for Ziggy to "get a lock" on their brainwaves too, then Ziggy and Gooshie can "center" Al on that person as well as Sam, giving Al some independent mobility relative to the images of the past. However, when Sam leaps out, Al's image appears to "leap" too, disappearing from the real past even as the holographic images of the past dissolve around him in the Imaging Chamber.

Since the neurological holograms created by the Imaging Chamber are a function of brainwave transmissions between Sam and Al, normally no one else can see them. However, there are quite a few exceptions, as listed in another one of these answers, all of which have to do with having brainwaves that for one reason or another are either substantially off the adult human norm or else extremely close to the brainwave patterns to which the image is tuned, as seen in "A Little Miracle."

Al does walk short distances from time to time (keeping Sam company or getting to the Chamber door), but in most cases for any sort of distance he has always used the handlink to "move"-actually to shift the focus of the images around him to a different locale. I don't see any substantial difference between early and more recent leaps in this respect, except that possibly he may have done it more often as he became more familiar with the technology (and Ziggy and Gooshie got better at doing it). No matter how much standing around or "popping" about he may do, however, there are times when he's going to have walked some distance from his starting point. When that happens, and Al wants to leave the Imaging Chamber, he has to physically walk to the door. No popping involved, since using the handlink only shifts the images around him rather than physically moving Al in real space.

Al's shadow could be a function of Sam being able to see anything that Al touches, as established in numerous episodes. Al's shadow touches Al, so we can see it, cast across the objects in Sam's time just as if it were really there—which it is, in some sense, having been transmitted there. Thus the hologram is present in the form of energy of some sort at Al's apparent location. This explains how small children and other special cases can see Al, and the reaction of the giggling beauty contestants who walked through him in "Miss Deep South." It also explains how such phenomena as a radio transmitter or a black light display in Sam's time can affect Al's holographic image in such a way that Al is himself aware of it. The Imaging Chamber

creates a hologram of such effects as well so that both Al and Sam can see them. As leaper Jim Ryan suggests, it may also be that the Imaging Chamber automatically alters Al's image to behave as if it were subject to light sources (and therefore shadew) present in the location where it is "centered," possibly to make Al seem more "real" to Sam. This same process may also account for the way the wind around Al's hologram occasionally seems to blow his clothing around. Or maybe it just gets windy in the Imaging Chamber?

Originally, it seems, only something that touched Al's skin could be seen by Sam, leading to the bizarre image in "Star-Crossed" of Al being dragged away by invisible people. Sam being able to see what Al touches (other than clothing and his cigar) could have been an innovation between the time of "Star-Crossed" and the time of "Blind Faith," but the skin idea covers all the contingencies better. And for the first several years even what Al touched with his bare hand could only be seen, not heard, with the exception of the peculiar bleeps and whines of the handlink. Ziggy's control over what the Imaging Chamber can do has been refined over the years, however, primarily in "Raped," when the program was upgraded to enable Sam to hear someone other than Al. And in "Killin' Time," Gooshie had Ziggy tune him into both Sam's neurons and mesons in the past and Al's neurons and mesons in his own time, so that he could contact each of them from the Imaging Chamber. Being a rush job, however, Gooshie's efforts in this regard had imperfect results, with an unstable, interference-laden image relative to Sam and no visual image at all that Al could

Thanks to Jim Ryan for some of his insights on this subject.

QUESTION #33: WHAT HAPPENS IN BETWEEN LEAPS? HOW DOES THE PROJECT FIND SAM WHEN HE ARRIVES?

We know from the pilot episode that when Sam leaps, he spends some time "in transit" relative to Al, sometimes as long as six days. During that time, Al goes on with his life, administering the Project, probably filing reports and so on, as well as eating, sleeping (alone or otherwise) and maybe even taking the opportunity to grab a quick trip to Vegas or whatever. When Sam "arrives," they know by the leapee's apparently simultaneous arrival in the Waiting Room, and Al is called in if he's not already on site. From what has been said in the 80+ episodes aired to date, it appears that they first determine who the leapee is, interviewing him or her if possible, and then feed that information to Ziggy. Ziggy then apparently uses that data to "center in" on Sam among the many times and places he could be. The evidence for this is also in the pilot: Sam: "He's with you?" Al: "Of course. How do you think we found you? When you went in, he came out."

The other thing Ziggy does with the data on the leapee is begin to run "scenarios" to determine probable reasons why Sam is there and what he's there to do. Al often won't go in to see Sam until Ziggy has at least rudimentary data on Sam's situation. On at least one occasion ("Southern Comforts," the brothel episode), Sam has berated Al for showing up (to ogle the women) before he had any data to speak of to give Sam. On another occasion (the Halloween episode), Sam was apparently diverted in time and Ziggy could not locate him at all at first.

As for the past tense voiceovers we hear from Sam sometimes as he leaps in or during a leap, I've always assumed it was Sam keeping a mental diary, possibly dictated to Al at night between crises during a leap, or perhaps as a mental exercise to try to keep his memories intact. It's more natural to describe what's happened to you in past tense than in present tense, whether it happened yesterday, or on your previous leap, or twenty years ago.

QUESTION #34: WHO DOES SAM LOOK LIKE TO AL? WHO DOES SAM LOOK LIKE TO SAM? WHO DOES EVERYONE LOOK LIKE TO EVERYONE?

This is one instance in which all the available evidence points firmly in both directions at once, at least on the matter of what Al sees. Let's tackle him first:

In the pilot episode, later retitled "Genesis," Al tells Sam, "Well, that was to be expected [Sam looking like Tom]. To us, Tom looks just like you." Yet in "Pool Hall Blues," Al says, "When I walked into the Waiting Room and saw Magic sitting there I just couldn't believe it!" In "Lee Harvey Oswald," Al looks down at the mirror reflection of Sam when he takes over Oswald for a moment, rather than looking at Oswald looking like Sam. Then in "Killin' Time," Gooshie mistakes Stiles for Sam!

And how about how Sam looks to Al? In "What Price, Gloria?" Al is so taken with Sam's appearance as a beautiful woman that he gets a crush on him. But in "Nowhere to Run," Al seems to see Sam as Sam. And in "The Leap Back," Sam and Al don't seem especially surprised to see each other as, well, it's hard to say just WHO Al looked like to Sam, but it's a safe bet that Sam looked like himself to everyone!

So what's the answer? The most workable theory is that Al sees Sam's real body under the "illusion of the physical aura," AND sees the physical aura superimposed over it. Dean has said, "I see Sam as the person he leaped into. But I know it's him." The same would hold true for Al looking at the leapee, seeing the real person beneath Sam's image, but also the face of his absent friend. This would be because Al's neurons and mesons are tuned to Sam's. To quote Al in the pilot, Al's appearance to Sam (and presumably vice-versa) is called a "neurological hologram," which Sam defines as "created by a subatomic agitation of carbon quarks tuned

to my optic and otic neurons." (Yes, I know carbon isn't subatomic as a quark is, but maybe the carbon in Sam's neurons is used to produce the quarks via "agitation." Ir something.) At the time of "The Leap Back," this tuning in was much stronger than usual because of the boosted signal from Ziggy, the massive power discharge from the lightning and the shock treatment, and the simo-leap itself, which gave them part of each other's minds. Sam, long-since used to Al being the only person who calls him by his cwn name, may well have seen Tom's aura over Al, because he sort of stared at Al in surprise just before telling him to "Come here." As for Al, even if he normally sees Sam as someone else, he was too Swiss cheese 1 at the time to instantly pick up on such details. After all, at the time Al thought his name was Al Beckett!

Gooshie seeing Stiles as Sam was to be expected, because he's not normally tuned into Sara's neurons and mesons as Al is.

What does Sam see? He sees the other person in the mirror, but apparently sees himself when looking at his body directly. In "What Price, Gloria?" Sam refers to putting on the sexiest dress "I could stuff my hairy chest into." And in "Glitter Rock," Sam has to actually hold his hand out over a mirrored surface to see the reflection of the webbing on Tonic's fingers.

Who sees Sam as himself, and Al as well? Children under the age of five ("preoperational"), the "mentally absent"—that is, some crazy people, people near death, drunks and so on—and angels. Psychics sometimes perceive Sam's and Al's presence, but not as strongly. In most cases, anyone who is aware of Sam beneath the aura is also aware of Al. Animals see both of them, and often react oddly to the hologram.

PART SEVEN: BODY AND SOUL

QUESTION #35: WHAT DO YOU MEAN, SAM'S WHOLE BODY LEAPS? BUT I THOUGHT...

It has now been established that Sain's whole body leaps, spending some time "in transit" G/T/W only knows where. Episodes supporting this—and the evidence they present—are listed below:

The Pilot,"Genesis": If a neurological hologram is "created by a subatomic agitation of carbon quarks tuned to the mesons of [Sam's] optic and otic neurons," then presumably Sam's brain—and its neurons and mesons—must be present in the past to be tuned to Al.

"Double Identity": "Frankie's condition when he arrived in the Waiting Room left little to the imagination." If it were Sam's body back in 1995, there would be no evidence of arousal.

"Honeymoon Express": Al says that "The experiment was designed around our brainwave patterns," and Sam would need his own brain to keep the patterns from getting distorted by someone else's physiology.

"What Price Gloria?": Sam refers to wearing the sexiest dress "I could stuff my hairy chest into."

"Blind Faith": Andrew Ross is blind, but Sam isn't until the flash bulb goes off in his face. The idea that Ross suffered from hysterical blindness (so that Sam could use Ross' eyes and optic nerve) is extremely unlikely, especially since from the mirror shot we can see that Ross's eyes are physically defective. Also, Chopin can tell it's Sam, and how could he unless Sam was physically there?

"Jimmy": Sam isn't retarded, which he would be if he had to use Jimmy's brain rather than his own.

"Another Mother": Sam has no trouble using his martial arts skills, suggesting that he doesn't have to adapt them to a strange body. Also, how could little Teresa see Sam if he wasn't physically there? Unlike Al, he's not a hologram to the people around him.

"Pool Hall Blues": Once again Sam demonstrates martial arts skills with a strength and agility the leapee would not possess. Magic's body would not be up to the fight in the alley, but Sam's is. Also, according to Al, "Magic's eyesight is gone," and Sam's "is 20/20."

"Leaping in Without a Net": Al tells Sam, "Well, you could be [a catcher]. You're athletic, you've got a good sense of timing and balance, and you've got the strength for it." If it were Victor's circus-trained body, most of that would be a given, even if he were a little out of practice.

"Maybe Baby": The baby sees Sam as Sam; therefore Sam is there.

"Runaway": Sam is strong enough to seize Hank's arm to ward off a blow, and later, he easily holds Butchie's older sister and dangles her over a well. Both actions would be a neat trick for a twelve-year-old's body.

"8 1/2 Months": Here's where it really all hit the fan. The infamous "illusion of the physical aura" of the person Sam leaps into is mentioned for the first time, and both Sam and Al state that Sam is physically present in 1955. Sam's symptoms are explained as a connection between Sam and the leapee back in the Waiting Room. When Dr. Rogers tells Sam his body knows how to have a baby, Sam says, "I don't think so."

"You'd be surprised."

"So would you."

"Glitter Rock": Sam is unaware of Tonic's webbed fingers until told about them, and has to hold his hand over a mirrored surface to see the webbing. If Sam really had webbed fingers, he would have noticed while doing all that guitar playing.

"Last Dance Before An Execution": Sam and Al both say that if Sam's in the electric chair, Sam will die

"Nuclear Family": Sam gives this vivid description of leaping: "Quantum Leaping around in time, I'm used to getting my atoms smashed in an explosion of blinding white light." Sure sounds like something's happening to his body!

"Shock Theater": If Sam's brain weren't the one shocked, then it wouldn't be Sam's past leaps that sur-

face in his traumatized brain. Also, Tibby can see Sam, so Sam's there.

"The Leap Back": Sam's simo-leap with Al puts Sam—as himself—in the Imaging Chambe: where Al was. If only the mind leaped, the only place Sam could become himself would be the Waiting Room, where his "body" would be (instead of his aura, which apparently rejoined Sam a few rooms away from where it had been all these years).

"The Last Gunfighter": Sam has faster reflexes than the old man he leaps into (Tyler Means).

"A Leap for Lisa": Al tells Bingo that "His aura surrounds you and yours is surrounding him." Later, Bingo says, "Okay. You're gonna put me into a nuclear accelerator chamber, and send my body back into time?" Al says, "Right."

"Lee Harvey Oswald": This one's more of an "influence" problem (see my note on that subject). Sam refers to a "little residual of the other person in me." More to the point with Oswald, Ziggy theorizes that some of Oswald's neurons and mesons physically remained with Sam, resulting in a situation similar to the one in Sam and Al's simo-leap.

"Nowhere to Run": Sam walks using his own legs while in the persona of a legless vet.

"Killin' Time": Sam explains to his hostages: "When I leap, you see the person I've leap, into. But when I leap, it's my body that's here. It's my spirit."

"Trilogy": Sam fathers Samantha Josephine (Sammy Jo) Fuller, a genius with a photographic memory like Sam's. He could never do that if he weren't physically there instead of Will Kinman.

There are other episodes I could have brought up, but I think 22 shows' worth of such compelling evidence should be enough for anyone. There are problems, of course—there always are—but they are mostly concerned with side issues such as who sees what? (already covered in a post here), how is Sam influenced by the leapee? (also covered already), and how does the physical aura work? That last one's a toughie. We know what it does, but not how it does it. The physical aura problem will be dealt with in another question.

QUESTION #36: WHAT IS THE "ILLUSION OF THE PHYSICAL AURA? HOW DOES IT WORK?

The illusion of the physical aura, first mentioned outright in "8 1/2 Months," is as close as Quantum Leap's ground rules come to outright magic. Even Sam and Al are sometimes surprised by what it can do. Like them, we really don't know how it works, but from what it does, it seems to be, as the term states, both "illusion" and "physical." We do know that it can do some pretty amazing things—make Sam seem to be a chimpanzee's height and weight, fit Sam into tiny or huge clothing, disguise his voice, show up in a photograph looking like the leapee, transmit the impact of a baby's kick in the Waiting Room, and even carry a

baby down the physical aura of the birth canal, if only for a few seconds!

Akhough it's illusion, it's physical enough to do all these things, and Sam can cover the aura in clothing. brush the aura's hair (as well as shave himself) and so on. Since it's Sam's body, Sam has to shave his real facial hair, as well as taking care of the aura's apparent needs. This is possible because Sam himself is immune in some respects to the illusion the physical aura presents. Indications are (as mentioned at another answer here) that Sam sees himself as himself except when he looks in a mirror. That most likely applies to the sense of touch as well, since Sam did not feel the webbing between Tonic's fingers while playing guitar in "Glitter Rock." Shaving must be tough to do by touch alone, but maybe having stubble bothers Sam enough to do it anyway. Nor do we know for certain whether Sam curling the aura's illusory hair affects the real hair in the Waiting Room, but it seems unlikely. Most likely the illusory surface of the aura is set in a certain pattern based on the real body at the time of the leap, and thereafter subject to a large extent to the actions of the real person inside rather than the person resembled. This would not apply, however, to whatever functions it may have in maintaining a physical and mental link between leaper and leapee, such as symptoms of pregnancy or heart problems.

G/T/W knows what would turn up on the various monitors if Sam were to have a thorough medical examination, although the Project seems to manage adequately with Sam's counterpart (the leapee in Sam's physical aura) in the Waiting Room. Perhaps they have special methods for compensating for the aura's effects. Certainly Dr. Rogers in "8 1/2 Months" could not detect any difference between Sam and a young woman in labor, except of course for Sam's odd behavior!

There are some ways, however, in which the physical aura does not compensate to make Sam apparently match the leapee. Sam takes his own body, his own intelligence and his own physical strength into a leap, and is thus able to do things which amaze onlookers. In "Runaway," he picks up Alexandra, who is bigger and heavier than Butchie. And in "Miss Deep South" he performs a similar feat as a fairly petite woman. And when Sam throws a punch, it's with all the force of a fortysomething-year-old male physicist in great physical condition.

This is somewhat problematical if the aura also gives Sam the illusion of the leapee's weight, as seems to be the case in "The Wrong Stuff." If necessary the aura might be able to compensate so that it would seem like Sam weighed what Bobo weighed, but since Sam is physically there beneath the aura, he would actually have an adult human's weight. Perhaps one of its properties would be to compensate for Sam's actual mass so that the combination of Sam and aura would tip the scales at Bobo's weight after all, and yet still allow Sam to use his own strength.

The aura is has a particularly weird job to do in "Blood Moon." (This has not yet aired as I write this, so the title is subject to change.) Not only does it have to disguise Sam as the leapee, but it also has to function the way the real vampire would with respect to mirrors. In Sam's case that means no: only does the reflection of the physical aura not appear in a mirror itself, but it also has to deflect light in such a way that Sam's real body doesn't show up in a reflection any more than the vampire's would.

We'll probably never know just how all this can be done, but within the context of the show we simply have to accept that there is little that the "illusion of the physical aura" can't do to maintain Sam's disguise.

QUESTION #37: IF IT'S SAM'S BODY, THEN HOW CAN THE LEAPEE'S PHYSICAL ATTRIBUTES AFFECT HIM?

Fans occasionally propose a combination of the body and spirit theories, leaning heavily toward the spirit side. While I see the point, and find some merit in it, I still feel that the evidence in my "body" answer—and most recently the incident with Dr. Ruth's glasses—proves the body theory more than adequately, with no room to go back to the "leap into the body of" scenario no matter how often Scott Bakula persists in stating it this way.

There is, however, some dialogue left out of "Trilogy Part 3" that helps to reconcile the two views. Al says that "there's a physical link" between Sam and Larry, who just had a mild seizure in the Waiting Room. "Ziggy says you're tied into Larry enough to affect his heart rate and yours." Then a page later, Al says, "Ziggy figures there are certain people that you retain physical as well as mental attributes from the leaps. It seems that the more you need of their expertise mentally the more you have to pull from them physically. Good or bad."

The fact that this dialogue was cut between the script and the aired episode may indicate that Don didn't want to use that explanation, or there may not have been time for it. Even that's a bit ambiguous. Overall I think it comes down to the "influence" questions dealt with in another answer. It was as much the medical treatment of Larry as Sam taking pills that kept them both alive, implying a connection between their minds—and respective bodies—rather than a physical swap of body parts.

QUESTION #38: HOW DID SAM AND ALIA SEE EACH OTHER? WHY COULDN'T AL SEE ZOEY?

My current theory is that the two auras—Sam's as Jimmy and Alia's as Connie—"shorted each other out" with respect to the two time travelers underneath. The "illusion of the physical aura" is apparently vulnerable to contact with another such aura. Once this happened, Al could see Alia and Zoey could see Sam, but since this didn't actually tune their brainwaves to each other's

Observers neither the leapers nor the Observers could see each other's holograms from the future.

I think the most telling point in the latter question is that Sam and Alia could not see each others' Observer. If they can't do so, what chance have the Observers themselves, standing in two different Imaging Chambers and seeing Sam's time only through their neurological links with their respective leapers?

OUESTION #39: HOW IS SAM INFLUENCED BY THE PERSON HE LEAPED INTO?

Scott Bakula has said that when Sam leaps in, there is a little piece of the other person's "soul" or personality that stays in that person's time and influences Sam a little bit. Since Scott said that in November 1990 the concept seems to have been refined to imply a neurological link between Sam in the past and the leapee in the 1990's Waiting Room. This may be seen in "8 1/2 Months" when Sam experiences pregnancy, and in "Trilogy" with Will Kinman's stutter and Larry Stanton's heart condition. Also, on two occasions with Oswald in "Lee Harvey Oswald" and with Al in "The Leap Back"-Sam has apparently ended up with some stray "neurons and mesons" from the other person, which may or may not be the source of Sam's "connection" to the leapee in other episodes.

The influence—mental and sometimes even physiological—of the "leapee" on Sam varies from leap to leap, possibly depending on how much Sam needs of the other person to do what he needs to do. A good example of this is in the episode "Dr. Ruth," in which the accent, personality, and expertise of the therapist herself surfaces repeatedly just when Sam needs her most. Even when he's virtually all Sam, as in early episodes, he still tends to be influenced in minor details such as speech mannerisms and other habits (sometimes including smoking, food and alcohol preferences for example).

All of this helps him to "pass" as the other person and empathize with their situation, and possibly even become the other person just enough that he or she influences and vicariously experiences Sam's actions. In other words, Scott has said that enough of the other person is left behind that when later reminded of Sam's actions, he or she can vaguely remember having done what Sam did.

In some cases, Sam takes on a lot more than just a few mannerisms. Aside from Oswald, Dr. Ruth and the pregnancy episode, a good example is "Dreams," in which Sam remembers and is traumatized by the leapee's childhood memory.

As stated earlier, all of this helps Sam to do his job, but the danger is that after four years of leaping Sam will start to lose a little of himself to this constant assault on his real personality, so long adrift far from home and (changing!) family. Watch for possible repercussions of this aspect of leaping as the series continues.

It's probably worth going into a little more detail here regarding the repeated leaps into Oswald. Sam's repeated leaps into Oswald both contributed to Sam's identity problem and resulted from it. Some low, doing what he had to do required Sam to experience a number of incidents in Oswald's life, changing history in at least one time period prior to the November, 1963 leap. But the physical cause, beyond the Unknown Force (aka God/Time/Whatever) wanting things that way, was that some of Oswald's neurons and mesons "psycho-synergised" with Sam's. In other words, Sam had part of Oswald's own mind, a problem the Project tried to fix only to make things worse. If Sam had been entirely Sam Beckett, he would never have taken the rifle to work with him that day in 1963, and JFK would have lived, changing history so drastically that Project Quantum Leap might never have happened. If G/T/W wanted Jackie alive but JFK dead, (assuming no second gunman, which in Sam's reality if not necessarily ours seems to have been the case!) then Sam had to be Oswald enough to shoot. But even though Sam became more like Oswald in each succeeding leap-as may have been G/T/W's intention—even in his very first leap into Oswald Sam was already influenced enough to call Marina by name, speak Russian and get physically rough with Marina, none of which Sam would have done on his own.

PART EIGHT: MEMORIES

QUESTION #40: WHAT DOES SAM REMEMBER AFTER CHANGING HISTORY?

Scott Bakula has said that he believes that "a little Swiss-cheesing goes on all the time," but that he thinks Sam would tend to remember parts of his leaps once reminded. And once he gets memories of "home" back while leaping, he tends to remember them We now have quite a few bits of evidence on how all this works:

In the pilot, Sam remembers what happened in the hospital, and asks Al what happened to the Strattons after he leaped out.

In "Star-Crossed," Sam changes his own past with Donna, but doesn't "remember" the revised history in which he's married.

In "Rebel Without a Clue," Sam apparently remembers saving Tom in Vietnam. He tells Ernie that he, too, lost someone, "But I got him back."

In "The Leap Back," Sam asks Donna, "How could I have forgotten you?" The indication seems to be that he not only suddenly remembers years of marriage that didn't exist in the original history, but also has forgotten that Donna originally didn't marry him. Sam also acknowledges that his memories of his leaps are fading quickly now that he's home. Yet when he goes back into the Accelerator and leaps, he again forgets Donna. In fact the script says that in those moments with the handlink in 1945 Sam again can't remember his own last name! Fortunately he soon regains lost ground.

In "Permanent Wave" and again in "Lee Harvey Oswald," Sam remembers the simo-leap with Al, but not Donna.

In "A Leap for Lisa," St. John (pronounced Sinjin) tells Sam that "portions of your memory are always erased during a leap." This as Sam begins to lose his memories of his best friend Al, those years disappearing in favor of a revised history with St. John (so far unremembered) as his Observer. Of course, once he gets Al back this is no longer a problem, although Sam and Al don't seem to realize that Ziggy has suddenly changed gender in how they refer to her.

In "Deliver Us From Evil," Sam soon remembers Frank.

And finally, in "Trilogy," Sam quickly blanks on a lot of what happened to him on each previous leap (the fire, who Marie is), although he recovers enough of it to cope. Al claims that Sam will forget that Sammy Jo is his daughter, although Sam disagrees. Perhaps on some level he WILL know!

What can we derive from all this? First of all, it seems from "The Leap Back" that Sam's memory functions differently while he's leaping than when he's home. In his "leap-time" memory, "home-time" memories (Donna) are lost immediately, regained partially and gradually as his leaps continue. New experiencesthe leaps—he tends to remember vaguely, particularly retaining what's most important to him-saving Tom, killing someone, etc .- or what he "needs" to remember-as in "Trilogy." Revised personal history i.e. Donna, Sammy Jo at the Project-he doesn't remember while he's leaping, although—as with Tom—he may recall what he actually did on the leap that affected his past. When he gets home, however, the revised history falls into place in his memory as if his personal past had always been that way, and his "leap-time" memory fades. There may be exceptions to this, but if so we have yet to see any real evidence of it. And by the way, "I love you too, Donna," at the end of "The Leap Back" was probably Donna's memory of what Sam said while he was home.

QUESTION #41: WHAT DOES AL REMEMBER AFTER SAM CHANGES HISTORY?

Hardly a leap goes by without Al saying "You did it, Sam! You've changed history," or words to that effect. Sometimes in the middle of an episode, Sam has changed it, but not solved the problem, and Al can track this via Ziggy's changing data and projections of probability. From this, it's clear that at least during a leap, Al is aware of any changes being made, and presumably so is Ziggy. Gooshie, being Ziggy's head programmer, is probably also aware of at least some of this, or at least has access to the data. Donna, however, despite her position with the Project, seems to be "out of the loop" with respect to the details of what Sam has done, probably by choice. And Al, if no one else, probably carries the full burden of remembering exactly what has

changed and what hasn't. Here's some evidence to back all this theorizing:

- 1. In the pilot, Al, with Ziggy's help, tells Sam what originally happened to Peg and baby Samantha as well as the revised history. Since this takes place after the next leap begins, it's evident that Ziggy and Al don't forget what Sam has done once the leap is over.
- 2. In "Honeymoon Express," Al tries to explain to the Senate Committee that Sam has changed history in a minor way and still not leaped, and later reacts with surprise and relief when the unsympathetic Committee Chairman is replaced by Senator Macbride. Al knows darn well that Macbride wasn't on that committee originally. Al's whole scheme to prevent the U-2 incident was doomed from the start, however. Since the Senators themselves were unaware that Macbride had not "always" been Senator, it's clear that they would not have noticed a change in a major historical event, either. They'd just have derided Al for Sam not changing some other historical event instead, or perhaps not even remembered that Al ever proposed Sam trying to change such an incident.

In "The Leap Back," Al says he "couldn't" tell Sam about Donna, but doesn't explain. There's a world of expression in his eyes as he says this, and Swisscheesed as Al is at the time, it's my belief that he knows—even if Donna doesn't, as she may or may not—that Donna originally jilted Sam. Donna herself doesn't ask all that much about the leap at the end, and from that and her saying that she never felt that Sam betrayed their love, it seems extremely likely that Donna deliberately allows Al to protect her from any details that might hurt her (Nicole in "Catch a Falling Star" for example).

In "A Leap For Lisa," Al doesn't seem to understand Sam's euphoria at seeing him once Sam finds the cigar in the ashtray. For Al in the final revised history, the odds of his death never went above 99%—since how can he remember being dead?

But the weirdest example of what Al remembers of the changes is in "Trilogy." Without ever leaving the Imaging Chamber, Al remembers a conversation with the adult Sammy Jo that never happened in the original history. And yet Al also seems to know that once again Sam "did it," i.e. changed history. Added to the previous examples, it seems that Al is the one human being who remembers both the original and the revised histories—even those which affect him personally.

QUESTION #42: WHAT DOES THE "LEAPEE" REMEMBER AFTER SAM CHANGES HISTORY?

While Sam is in the past, the "leapee"—i.e. the person Sam replaced—is in the Watting Room in (currently) 1999, covered with the aura of Sam's appearance. The Waiting Room has been described as white, but we've now seen it repeatedly as being blue. Since the leapee may be there for up to two weeks, and may or may not need medical attention, it's reasonable that

there's more to the Waiting Room than that stark, glowing blue room with the mirrored table. Still, the setting is futuristic enough to convince many of the leapees that they are on a UFO. Don Bellisario has repeatedly joked that the Waiting Room is the source of all the UFO abductions we keep hearing about!

But there are two other factors at work in what the leapee takes away from the experience. Back in the pilot episode, Al told Sam that Tom Stratton's memory was as full of holes as Sam's was (which in that first leap was saying quite a bit). Later that season, in "Double Identity," we see Frankie return from the Waiting Room, the only character other than Al and Oswald (who having been partly Sam hardly counts) that we see after leaping back. Frankie doesn't even remember having been away, at least not in those first few moments after leaping back. He knows that something strange happened, but not what it was.

Now here's the third factor. Scott has said—and Don agreed—that when Sam leaps in, a little bit of the leapee's psyche is left behind. You can see it in the influence the leapee has on Sam (see my note on the subject) and Sam states this directly in "Lee Harvey

Oswald." He also says in "Dreams" that he feels like he's "possessed" by that particular leapee. That being the case, Scott's theory goes, the little part of the leapee left behind vicariously picks up enough of Sam's experience that once "reminded" he or she can vaguely remember what Sam did. Don's comment on hearing this at the Q&A session in which Scott explained this was "works for me."

So what's the answer? Does the leapee remember the "UFO," what Sam did, or nothing at all? I think the answer depends on the person. A highly lucid person in the Waiting Room is more likely to remember it than a nearly comatose or highly traumatized one. We've also seen that some people's neurons and mesons mingle with Sam's—and "connect" the two people's reactions (Sam and Billy Jean, Sam and Oswald, Sarn and Will Kinman, Sam and Larry Stanton) more than other people's do. These people are more likely to remember what Sam did as if they did it themselves. And in the third scenario, neither lucid nor highly connected to Sam, the leapee, like Frankie, may remember next to nothing at all.

WANTED: WRITERS, ARTISTS, EDITOR a personal plea from Karen Blocher

Folks, this is too much for me. The Observer I could handle. Memberships and The Observer together I could probably still handle, if there were more than two of us processing all the hundreds of memberships, renewals, etc., or if the two people in question weren't also working full time and more.

But add in *The Hologram*, and Prodigy, and attempts to write professionally, and *TARDIS Time Lore*, and writing many of the articles in all of the forementioned magazines, and I think you can see why I'm short on sleep and my husband and bosses are short on patience.

So here's the deal. First of all, I'd like everyone in the Project to think seriously about whether there's someone else—preferably several someones in the sam town and working on the same kind of computer—who would be better at processing memberships in a timely manner than Teresa Murray and myself. If the answer is no one, then so be it. But please don't hold back from volunteering just to spare Teresa's and my feelings.

Second, I am resigning editorship of *The Hologram* after #5, which in all probability won't be ready in time for the con next week. I truly believe this magazine should continue to exist, and I can think of at least three or four leapers of proven experience and ability who

would make great editors for it if they have the time and inclination. But I can't do everything at once any more. Not without a lot more help than I get now. So if you are a published fan writer with an excellent grasp of the English language and a strong interest in QL fan fiction, I want to hear from you. This will be an audition, so please do submit samples of your published work unless you know I've already seen some of it.

Third, it would be nice to see more wriging in *The Observer* that is not by someone named Blocher or Murray. I know our format is rather strict: no fiction, no letters of comment, etc., and that not everyone has access to QL's cast and crew. But guest stars do turn up at tennis and golf tournaments and so on, and after all, thousands of people go to each of the cons and dozens to VQT. A well-done interview or a cogent, well-written story of an encounter with QL people is always needed. And I'm always looking for a Stockwell's Soapbox ecology column. Several photographers have been very good about keeping us supplied, but we still might need your own special photo. And we get very little by way of good fan art.

If you think you can help in any of the above areas, please send details along with a SASE for guidelines to the usual address:

Project Quantum Leap
P.O. Box 77513
Tucson AZ 85703
My neglected husband and I thank you!—Karen

OTHER VOICES IN QUANTUM LEAP FANDOM

(Other Voices is a free listing service for Quantum Leap fans. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines or unlicensed Quantum Leap merchandise.)

FAN CLUBS:

Quantum League International, founded in early 1990, has members in US, Canada and England, with the highest concentration in the Toronto, New York, and Chicago areas. \$15 annual membership (US/Canada; \$20 elsewhere; U.S. funds please) includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contests, meetings and parties. Quantum League International, 22 Chalk Farm Drive., Toronto, Ontario, Canada M3L 1L2. Please note corrected address.

The Scott Bakula-Dean Stockwell Fan Club: Fully sanctioned fan club for Scott and Dean. \$10.00 (US/Canada; overseas \$15) per year includes three issues of a newsletter, *Double Vision* (including copies of Scott and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Always interesting, the newsletter just keeps getting better with each new issue. Make check or money order payable to Sue Hernandez and send with name, address, phone number and date of birth (?!) to Terry Spencer, 3250 Alkire Ct., Golden, CO 80401. Please note new address.

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

FANZINES / NEWSLETTERS:

The Hologram isn't new; we were just nervous about listing it here. Formerly called The Unseen Observer back when it had much fewer pages, it's a review of Quantum Leap fanzines, published as material warrants, theoretically about three or four times a year. Was edited by Karen Funk Blocher, who is resigning that duty after #5, which due out momentarily. Current rates: \$3.00 for four issues to Project members; \$4.00 to non-members. Make check payable to Project Quantum Leap, P.O. Box 77513, Tucson AZ 85703.

Leapin' In: This excellent monthly Quantum Leap news update is published by Indiana LPO (and Whoosier Network person) Linda Cooksey. Normally just two pages long, it occasionally expands as needed. Even at two pages per issue, \$6.00 per year for timely updates on Quantum Leap news is a very good deal and a much-needed service. Send \$6.00 check or money order payable to Linda Cooksey, 304 Bluff St., Crawfordsville, IN 47933-1232.

The Imaging Chamber, the groundbreaking Quantum Leap letterzine, is for fans who like to analyze the show and what it means to them. The first five issues are only \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript as well as guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. More recent issues (#6 on, currently up to issue 11? I forget) are \$4.50 per issue. Later issues contain primarily letters and fanzine reviews. Kitty is currently seeking more letters for her next issue, so write! Send check or money order to Kitty Woldow, 6436 Simms St. #105, Arvada CO 80004.

Quantum Quarterly: Probably the most widely-read Quantum Leap newsletter/zine. Q2's new editors, Elizabeth Ford and Kathy Dunn, are able successors to founding editor Christina Mavroudis Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to Jim Rondeau. Send to Quantum Quarterly, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130.

Quantum Quest is a British letterzine in the tradition of The Imaging Chamber. This modest (26 pages in its first issue) but nicely-laid out little zine has fan art (by kids and adults), letters, fan cartoons, and news on UK and American developements in the world of QL. Future plans include quizzes and so on. Editorship is apparently round robin style by a "creative committee" of Hillary Broadribb, Wendy Clark, and Cheryl Crawford, plus a technical consultant and some cats. £2.00 for four issues; make (UK-drawn) cheque payable to Ms. H. C. Broadribb and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW. This notice is coming too late for their deadline on issue two, but I'm sure they'd love to hear from other British fans in time for issue three!

Quantum What? comes out every six weeks, and is filled with fan comments on current and old episodes, continuity comments, some news and photos, and a large helping of humor and good fun. This wonderful addition to the lineup of Quantum Leap publications has been coming out for a year now, and has been omitted by sheer Swiss Cheese Brain Syndrome from this column in the past few issues of The Observer. Sorry! It's edited by Constance Avino and Darlene Lewis, who sent me a little blurb to use here but I've mislaid it. \$9 is good for a six month subscription. Make check payable to Constance Avino and mail to: Quantum What?, c/o Constance Avino, 1021 S. Elgin, Forest Park, IL 60130.

MISCELLANEOUS INFO:

It's never too late to put more letters on "Mr. Little's" desk! Project Keep *Quantum Leap* has all the details on where and how to write to the network as well as to the show's current sponsors. For the current sponsor list and other useful info, send a self-addressed, stamped envelope to **Project Keep** *Quantum Leap*, Mary Schmidt, 6713 Schroeder Rd. #2, Madison, WI 53711. See also *Leapin' In* for monthly listings of primary sponsors.

The Quantum Leap Swap Shop: Got something other fans are dying to see? Dying to see something other fans have got? Let Joan Dodson match you folks up! The Swap Shop is trying to accumulate all known books, newspaper and magazine articles, get in touch with everyone with really good pictures they've taken of Scott and Dean, etc. Joan says, "We have lists of almost every article, interview, promo, etc. Scott's ever done. Lots on Dean, too, but for some reason, the majority of letters we receive are about Scott's things. We started the swapping thing to help leapers trade things they have with other fans, and we've made lots of friends in the meantime. We have lots of lists to share, and anyone with anything to trade is welcome to write. And please be patient with us. We're all "busy bunnies" and do this on a time-permits basis! PS: We have NOTHING to sell!!!"

So if there's anything Leap-related you're looking for, Joan and Kris and other Phoenix leapers will try to put you in touch with someone who has it. Please note that Swap Shop is not a tape-dubbing service for people with nothing to trade! Due to the volume of video requests received, we strongly suggest that people contact other local fans for their video needs. It's both more fair and more fun that way! Contact: Swap Shop, 17235 N. 2nd Place, Phoenix, AZ 85022 No replies without SASE.

James Whitmore directs. Photo by Teresa Murray



THINGS FOR LEAPERS

[With the expansion of the "Other Voices" column and the huge increase in QL-related merchandise over the past year or so, we find it necessary (and, we hope, helpful!) to add this column of books and other items available to leapers. Most of these items are professionally produced, licensed items, but we also have included some items which are not strictly Quantum Leap products but which nevertheless may be of interest to fans. This column will be repeated and updated in The Observer #9.—KFB]

BOOKS

Here are all the Quantum Leap-related books to date-

Quantum Leap: The Beginning by Julie Robitaille. Novelization of the pilot. (London: Corgi Books, 1990.) Never released in the US, and now out of print in the U.K., but occasionally turns up at U.S. science fiction conventions. The author has little understanding of Sam's character, and the prose syle is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode. Corgi is reportly looking for a U.S. publisher for this novel and the next one on this listing.

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

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

Quantum Leap: The Novel by Ashley McConnell (New York: Ace Books, 1992). Original novel about Sam at a failing amusement park headed for disaster. Available almost everywhere books are sold. See review in this issue of The Observer.

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

The Making of Quantum Leap: The Book, aka The Quantum Leap Book by (probably) Louis Chunovic (Citadel Books/Carol Publishing, 1993). Once announced for September, 1992 publication, this has been delayed to a Spring 1993 release. The forthcoming AUTHORIZED non-fiction book. At one time Teresa and I were on the verge of being hired to write this, but then it went to Robert Harris ("Bobby") Duncan (who wrote "Running For Honor"), and now it's by someone else.

Quantum Leap: Too Close for Comfort by Ashley McConnell. (New York: Ace Books, 1993). Another orginal novel due out around March or April. A third novel from Ace is due in November, 1993.

COMICS

Innovation (an independent) has put out eleven issues of the *Quantum Leap* comic book as of this writing, plus a reprint of #1 containing an article by *Quantum Quarterly*'s Christina Mavroudis on the first Quantum Leap Convention. Continuity freak that I am, I personally have reservations about some of the stories and the art, but they're still a lot of fun. Most comic book specialty shops carry it or will order it on request. If yours won't, you can order directly for \$3.00 an issue from Innovation, 3266 Jacob St., Wheeling WV 26003.

LICENSED MERCHANDISE:

Creation produces Quantum Leap T-shirts, sweatshirts, jackets and carrying bags, some nicer than others and in a wide range of prices. (I personally harly ever leave the house without my QL tote bag.) They also carry some QL stuff produced by others, and they put on the annual Quantum Leap Convention in Los Angeles. For a catalog of available merchandise, be sure to specify Quantum Leap and write to: Creation Entertainment, 530 Rivendale Drive, Glendale, CA 91204.

The Los Angeles area also has a retail store where such *Quantum Leap* merchandise as T-shirts, mugs, and novels can be purchased in person, along with *Star Trek* merchandise such as can be found at Creation conventions. Called "Doctor Benn's Star Flight Headquarters" it is located in the Del Amo Fashion Center (Mall) in Torrance, CA. Look in the North Mall, 2nd level between UA Cinema and Montgomery Ward. Their phone # is: (310) 371-6050.

DHI is the licensed producer of such *Quantum Leap* merchandise as full color mugs (Sam, Al, or Accelerator with the logo on the other side, \$12.00 each), key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam alone and Sam & Al, \$2.00 each or both for \$3.00). For an order form depicting current merchandise, prices and shipping costs, write to FDW, Dept. MC, P.O. Box 14111, Reading, PA 19612-14111. (Personal aside—I think the mugs are especially nice and strongly recommend one or more of them.)

RELATED MERCHANDISE:

Romance/Romance is currently only available as an import from England, so it cost more than a regular CD. The price including postage is about \$21. Scott Bakula's other cast album, from past stage performances, 3 Guys Naked From the Waist Down, is out of print entirely, but Footlights Records in New York has somehow managed to procure this album as well in one format or another. Stores known to either stock one or both of these albums, or have the capability of ordering them, include the following:

Smith's Record Center (Romance/Romance only), 2019 St. Charles Ave., New Orleans, LA 70130 Footlight Records, 113 E. 12th St. NYC 10003, phone is: 212-533-1572.

Antioch Press has published a 1993 Quantum Leap Calendar, a bookmark (Sam in a tuxedo), and a pocket notebook. According to Lindy Cooksey of Leapin' In, the pocket notebook is 6 x 3 1/2 inches, with the Quantum Leap logo and Sam in the accelerator on the front and a publicity shot of Scott & Dean on the back and 36 ruled pages inside for your notes. Stapled together, not a spiral bound notebook).

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

Project Quantum Leap has purchased the last 24 calendars found at the Tucson Waldenbooks after Christmas and is offering them for \$10 including shipping to the first two dozen people who order them. All checks (make them payable to Project Quantum Leap) received after the calendars are gone will be returned uncashed. Our suggestion is to check locally first for calendars, however, since if they're still in stock you'll probably pay less than this at the post-New Year's discount rate on calendars, usually half off.

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

Scott Bakula and Dean Stockwell Photos—close-up and in color. Photos are sold in size 4x6, but can also be purchased in larger sizes if requested. Other stars available. Please send a SASE for descriptions and prices, and specify *Quantum Leap* list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact Nancy Rapaglia, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50.

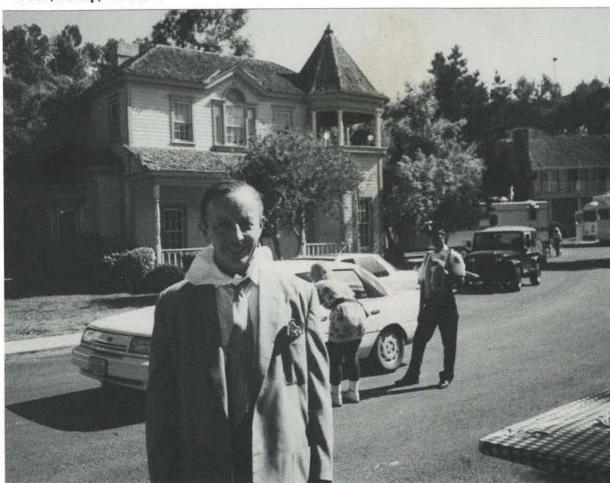
Star Bright Pins: The same blue neon star pin worn by both Al and Gooshie during QL's first season is available for \$25.00 postpaid. Send check or money order to Laura Kyro, 6030 Magnolia, St. Louis, MO 63139-2743.

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

Autographed Environmental Art Print: "Paradise" by Heather Cooper is a 30" x 16" limited edition of 2500, each autographed by "an internationally recognized celebrity," created under the auspices of Earth Day International. One of these celebrities is Scott Bakula. Here's the description: "From the endangered rain forest to the ocean floor, this spectacular painting, 'Paradise,' is a harmonious gathering of vegetation, crustaceans, fish, reptiles, inseacts, birds and mammals — all creatures great and small — beautifually exemplifying the life that Earth Day International works so hard to help thrive and flourish." Canadian leaper Lynn Fletcher will act as a go-between to enable you to order one of these prints which is indeed signed by Scott Bakula specifically. As with any serious fine art print, it is not inexpensive.

but Lynn's price is the list price: \$325 U.S., plus \$48.75 U.S. in U.S. and Canadian taxes and \$11.95 for shipping and handling (insured). The print will be mailed in a tube, and the receipient will be required to sign for it. If no further prints are available, the check will be returned uncashed. To order, or for more information on the print and its artist, write to Lynn M. Fletcher, 25 Agnes St., Suite 707, Mississauga, Ontario L5B 3X7 Canada.

Epi-log: This is a semi-pro magazine devoted entirely to episode guides. Their Summer 1992 Special has a guide to Quantum Leap up though the fourth season, along with a variety of other programs including Star Trek: The Next Generation. The price is \$6.95 including postage. Other issues cover popular, genre or cult shows ranging from MacGyver to Superboy to Black Sheep Squadron, from Doctor Who to Get Smart. The address is Star Tech, P.O. Box 456EP, Dunlap, TN 37327



Max Wright before the afternoon shoot of "Trilegy "
Part One." The unusual neckware makeup bib. Martha Harri's (QL set is the one talking to The courts driver, Photo by Teresa Murray,

A note at the end:

As I type this, it's 12:56 AM on the Saturday before the QL con. Eight hours from now, this thing HAS to be at the printer is it's going to be ready to take to the con when we leave Wednesday night. Because our LaserWriter developed a problem several months ago with a narrow vertical band of missing pixels, my husband borrowed a friend's printer tonight. Unfortunately, our old SE won't acknowledge the other printer's existence, and so I'm about to print over 80 pages of imperfectly-printed text. Sorry. I did strive mightly to avoid this, but despite weeks of 20-hour days I'm flat out of time. ("Time all gone!") If and when we need to reprint this issue, I hope we'll have a decent printer, and then readers of the reprint won't have to read this rather defensive little apology. What follows the button ad on the next page should be the flyer for the con (for historical interst if nothing else) and Fan Q ballots if it's not already too late.

We did intend to have a Dean TV article by Teresa Murray in this issue, along with the rest of Ann Raymont's Scott biography and the beginning of my Season Four episode guide. But somehow the zine is full and overflowing without them, and besides, they need typing in. So you have them to look forward to next issue. And maybe by then, I'll be organzied enough so that there won't be any more notes at the end written by ye sleep-deprived edirot (sic). Leap On!—KFB

BUTTONS! BUTTONS! BUTTONS! BUTTONS! BUTTONS!

Available in two sizes: 2 1/4" and 1 1/2". Currently available in white, lunar blue, the "sherbet colors"—raspberry, orange, lemon, and lime—plus various shades of yellow/gold; some other colors (light blue, pink, tan, violet, various estrobrights) available from time to time. Please specify size and color preference, if any, and we will try to accommodate, particularly on large orders. (Please be reasonable; we can't promise miracles!) If no preference is stated, we'll just send a variety of colors. All "1999" designs also available as "1997"; clearance price for all "1997" and "Future Boy"-related designs only .75 each. Specific colors not guaranteed, especially on clearance buttons.

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

Oh, Boy!	P*	Future	"Quantum	Leap long	
	Leaper	Воу	Leap. I like that.	and	Bingo,
I'm not	There are	1002	I like that a lot."	prosper!	Bango,
talking to myself. I'm talking to a	no UFOs. There's only the	Captain Galaxy	The man		Bongo!
hologram!	Walting Room.	and Future Boy!	is a	How do I	It's 1999.
TAKE	GOOSHIE,		Saint:	know I'm not	Do you know who your
THE LEAP!	HAVE ZIGGY CENTER ME	See you in	It's 1999. Do you know	Sam Beckett?	Observer
GOOSHIE,	ON AL!	FUTURE	where your hologram	l brake for	
HAVE ZIGGY CENTER ME	It's 1999.	Take a hike,	is?	pologramel	"What the
ON SAM!	Do you know where Albert Calavicci	Mr. Morals. CALAVICCI'S	Quantum	DEAN STOCKWELL	hell is a
ШНY	is?	taking over!	Leap. "Kick in the butt,	A STAR ON EARTH AND IN THE	Quark?"
HAUEN'T I LEAPED?	It's 1999.	How do I know you're not	ain't it?"	HEAVENS February 29, 1992	Take the
ESSUE SULVE - MARKAGERY	Do you know where your Observer	Sam Beckett?	DAMN IT, ZIGGY, TELL ME	1772	Quantum Leap
I'm not really here. You're just seeing	is?	Ouantum	SOMETHING I DON'T KNOW!	It's 1999. Do you know	with me!
the illusion of my physical aura!	Which	Leap.	Save the	where who your Observer is?	KING THUNDER! 1974 North
I'm ready to	one's	Fun to watch. Difficult to explain.	Planet. It's the	B?	American Tour
LEAP NOW!	BONER 7		Dean thing to do!	I'd rather be in the	Actually, I do
(************************************	"Future	How do you		Waiting Room!	know you're not
It's 1999. Do you know	Boy"	know I'm not	It's 1995.		Sam Beckett!
where your quantum physicist	Rules!	Sam Beckett?	Do you know where your	How do you	
is?	Which		quantum physicist is?	know you're not	At the end of a con,
Bitchin'i	one's TEQUILA?			Sam Beckett?	EVERYONE can see Al!

Custom orders (your slogan) available for \$2.00 for the first button, \$1.00 thereafter. If we make your slogan generally available (i.e., if we like it) you will get two extra buttons free (your slogan and a surprise!). All other buttons \$1.00 each, plus 50¢ per order for postage. All orders of \$10 or more also get the special surprise bonus button (not sold separately). Proceeds benefit Project Quantum Leap postage fund. Please make check or money order payable to Project Quantum Leap and send to Project Quantum Leap, P. O. Box 77513, Tucson AZ 85703. [N.B.: If we already owe you buttons for suggesting a slogan listed here, please remind us and we'll send them along!] ALSO AVAILABLE: Bumper stickers: "Take the Leap!" "Why Haven't I Leaped," "Gooshie, center me on Sam!" "Project Quantum Leap," and NEW! "I brake for holograms!" 75¢ each plus 25¢ postage per order. Bumper stickers are offset on permanent white label paper.

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