

The Observer

A Publication of Project Quantum Leap

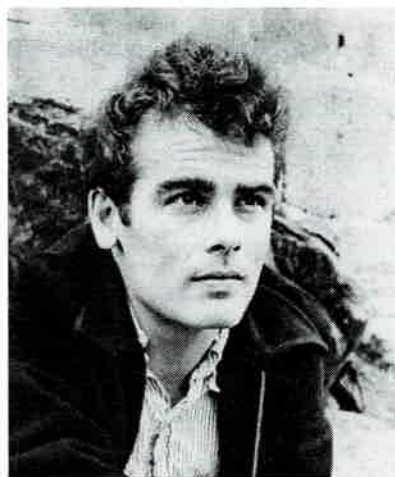
Issue #14

Summer 1996



Saluting half a century of Dean Stockwell on film

The Careless Years



**WEREWOLF OF
WASHINGTON**

Sons and Lovers



Home Sweet Homicide



Blue Velvet



Stars in My Crown

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Burnout—and Commitment
by Karen Funk Blocher

Last issue, I asked again for nominations for PQL club officers, and as in previous years, nobody nominated anyone. There was some feedback, however. Several people either wrote or came up to me at Leap-Con to ask me to keep doing *The Observer*, and I know that Margaret Colchin received similar expressions of appreciation for her work with *Coming Attractions* and the club in general. So here I am, bouncing around in time, a sort of zine publishing Lone Ranger with Margaret as my Tonto. Or is it the other way around?

As always, we’re aided by a host of wonderful people, including Sharon Major (back issue distribution), Tracy and Teresa Murray (help on *The Observer*), the Local Project Observers (distribution of *Coming Attractions* and more) and everyone who contributes articles, photos and/or information to *The Observer* or *Coming Attractions*. We couldn’t do it without you—really!

To be honest, I’ve spent most of my time between issues doing non-QL activities, including a write-in campaign for the new *Doctor Who* TV series that Fox is supposedly considering for mid-season, helping to revise the club bylaws for the *Doctor Who* club United Whovians of Tucson, reinstalling America Online about a dozen times on my new Mac to try to end the glitching, and watching my beloved Tucson Toros baseball team just miss winning the first half Pacific Coast League southern division championship. Ironically, my local cable company finally got the Sci-Fi Channel, and now they’re about to take off QL on that network. Aside from that, taping JAG when I can find it and getting excited about Scott’s new series for fall, I haven’t been thinking about QL all that much. Even so, I always get enthused about *Quantum Leap* all over again when I edit *The Observer*, and I’m looking forward to that happening this time. Already I’m wondering whether the nasty old VCR with the bad tracking that’s hooked up to my Mac will successfully show QL episodes on my computer screen as I edit!

If the above sounds like I’m burned out on *Quantum Leap*, well, that’s partly true. Nobody can put the kind of time I’ve put into this club and this newsletter, year after year, and not feel the need to take (*continued*)

My apologies for the inevitable typos. —KFB

The Observer No. 14, Summer 1996. Published semi-annually by Project Quantum Leap, an unofficial fan club operating in association with Karen’s new Performa 6300CD, John’s Quadra and God, Time or Whatever’s leaping us around. **SUBSCRIPTIONS:** *The Observer* is available by single copy at conventions or as part of a Project Quantum Leap membership. Current rates for three issues: \$17 to US, \$19 USD to Canada/Mexico, \$27 overseas, payable to Project Quantum Leap. **DISCLAIMER:** *The Observer* is a non-profit, semi-annual newsletter published by and for fans of *Quantum Leap*, who are solely responsible for its content. The copyright in the series *Quantum Leap* and its components is owned by Universal City Studios, Inc., which reserves all rights therein. This publication does not intend to infringe upon said copyright, nor any copyright owned by Belisarius Productions, Universal Television, Universal Pictures, Universal City Studios, Inc. or National Broadcasting Company, Inc., none of which has any responsibility for this publication or for the fan club which publishes it. All other material © 1995 Project Quantum Leap and its respective writers, artists, and photographers. All rights in any contribution to this publication other than the right of first publication herein revert to the contributor following publication herein. Guidelines available in this issue of *The Observer*. Submissions should be directed to Project Quantum Leap, P.O. Box 77513, Tucson, AZ 85703. All other mail to P.O. Box 30784, Knoxville, TN 37930-0784. See back cover for membership info, and so help me if you tear it off the zine you’ll live to regret it! There are rules to Quantum Leaping...

the occasional break from it. I've taken that break, throwing myself into *Doctor Who* at a time when exciting things were happening, both locally and internationally. Locally, I've been taking my duties as UWot Vice President seriously, even helping out a little with *TARDIS Time Lore*, another zine I used to edit.

Internationally, *Doctor Who* finally got a TV movie made and aired in several countries, marking the first new *Doctor Who* on screen since 1989. See that? It *can* be done. Old TV shows can and do return to TV from time to time, if the show's fans continue in their commitment and enthusiasm and made their wishes known to the powers that be. It really looks like more *Doctor Who* may be made before 1997 is out. I think that bodes well for a *Quantum Leap* movie coming out too—if we leapers continue to work for it, and support other science fiction on TV so that Universal thinks there's still a market for that sf show they own about the other time traveling doctor, Sam Beckett. Universal actually co-owns the new *Doctor Who* production along with the BBC, so success for *Doctor Who* might well translate to more studio support for other sf in general and *Quantum Leap* in particular.

Before I leave the subject of *Doctor Who* entirely, I'd like to mention that a close friend of mine from UWot and *Doctor Who* fandom died on Good Friday after a year-long illness. You may remember my article about Shiori Pluard from last issue, in which I talked about her leukemia and the urgent need for bone marrow donors for the thousands of patients whose lives depend on this act of generosity. Shiori never got that transplant, but there are many thousands of people out there still, in hospitals around the country and beyond, who need a volunteer donor whose bone marrow turns out to be compatible. This is one way you can "put right what once went wrong" in real life, and I hope that some of you out there will take the time to register with the NMDP. The cost to the donor is minimal (sometimes nothing at all), and the result is priceless.

For more information, write to:

National Marrow Donor Program
3433 Broadway St NE, Suite 400
Minneapolis, MN 55413

or call 1-800-MARROW-2.

As you may guess, it's been kind of a rough year for me so far, not just because of Shiori but also due to some health issues in my family. But in case you're still worried, let me spell it out: I have not abandoned *Quantum Leap* for other interests, nor will I do so. My life is very full, and *Quantum Leap* is a smaller part of it than it once was, but it's still very important to me. Giving up *The Observer* now would break my heart, and Sam Beckett still turns up in my dreams. I'm here for the long haul, and I hope you are, too!

If you have any comments, submissions, or suggestions, I can still be reached online at KFB OF PQL from within America Conventional mail is also acceptable, I'm much about answering email. Remember: if you need to order something, please mail your request to Margaret at the following address:

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

If you have an article, art, or photos for *The Observer*, or a question or comment for me personally, please email it to me, or send it to the Tucson club address:

Project Quantum Leap
Attn: Karen Blocher
P O Box 77513
Tucson, AZ 85703

Mail for Teresa Murray may also go to the above address with her name on it.

See you next issue!

Karen Funk Blocher
16 June 1996 ☘

Scott as The College Graduate in Men, Movies & Carol. Screen captures by Karen Funk Blocher



Scott in Sibling Rivalry. Screen captures by KFB



**Caveat Leaper:
NEW QL BOOK HAS PROBLEMS**
by Karen Funk Blocher

On March 18th I picked up a new mass market paperback called *The Making of Quantum Leap* (New York: HarperPrism, c. April 1996; \$5.50, ISBN 0-06-105438-0). The credited writer is Hal Schuster, a well-known writer-editor of unauthorized sf books. However, large parts of the book are either written by such well-known fans as Debbie Brown and Sally Smith, or transcripts of Q&A sessions from 1990-1992. I hope Debbie and Sally and the other fans who contributed got paid; I suspect otherwise. This book is as unauthorized as it gets, and at least some of the fan contributions previously appeared online.

Back in October 1995, I received email from Hal Schuster which asked me to provide material for this book. The note read, in part: "I hope you will help. I am preparing a new *Quantum Leap* book for HarperPrism (HarperCollins) based on Pioneer Books *The Making Of Quantum Leap* but with an updated episode guide and new material. It will be published as a mass market paperback. I can promise proper credit on all material."

I declined to help with this project for several reasons, including the fact that I have a query in at Berkeley for an authorized *QL* book. (For ethical reasons I had previously declined to write the unauthorized book which eventually came out as *Time-Tripping*.) Little did I suspect that this latest book would unintentionally exact its revenge for my non-cooperation.

It's not a terrible book, up to the last section, which is called *Stuff For Leapers*. The information in this section is 4/12 years old, which is a *very* long time in fandom, especially *QL* fandom. For example, the *QL* newsletters listed are *Quantum Quarterly* (shown as issues 1-8, whereas Jim Rondeau has over three times

that many issues out), and the long defunct publications *The Imaging Chamber* and *Leapin' In*. The fan clubs listed are Project Quantum Leap and Quantum League, the latter of which for the past several years has failed to inform us whether they still exist!

What really arouses my ire, however, is the listing for Project Quantum Leap. The address is the Tucson one, which means we'll be forwarding mail to Knoxville for months. The listing mentions *The Observer* 1-4, which dates the listing to late 1991 when the Scott Nance version of this book was published. More important, it lists the dues as \$15 per year, which doesn't match the current new membership rate of \$17 for three issues.

Fans are going to be disappointed when they write to the clubs and publications in this book, and find out that half of them are no longer available or cost more than expected. Nor will fans learn from this book about *Coming Attractions*, *The Hologram*, overseas clubs and newsletters, recent fiction zines, the fact that Innovation is out of business, the authorized *QL* books, or the merchandise available from 800 TREKKER. Considering how much of the material in this book can be found online, it is surprising that Schuster did not incorporate more up-to-date information, which is also readily available online. On the other hand, my online fan club and newsletter listing is copyrighted, and I did refuse to cooperate. Hoist with my own petard!

At least *The Making of Quantum Leap* is reasonably priced. You may want to buy this book anyway if you want Sally and Debbie's FAQ and tribute material in handy paperback form, and a slightly better episode guide than the one in the original edition of Louis Chunovic's authorized *The Quantum Leap Book*. But if you do buy it, please be advised that you'd have to leap back to 1991 to order much of the merchandise in the back of the book. ☘



Transformations:

Dean Stockwell as a hippie biker in *The Loners* [1972]



and Richard Herd (a.k.a. Captain Galaxy) as a Klingon.

Leapers' Digest

Condensed news February '96 through June '96

Mostly written by Margaret Colchin

Abridged and updated by Karen Funk Blocher

LEAPCON '96

The Con committee outdid itself this year to create a fun weekend for lucky Leapers who were able to attend LeapCon '96. The guest panels were entertaining, the Dealer's Room was well-stocked and packed most of the time with Leapers eager to spend their money, Scott's publicist Jay D. Schwartz made a first-time appearance and gave a fun and informative Q&A, and the Charity Auction set a new record of \$16,141 (minus possible credit card costs and plus possible funds after expenses are met). Most coveted item was the nightshirt worn by Scott on the *Stephanie Miller Show*, signed by Scott. The bidding was spirited between the lady who got the Murphy Brown sling in 1994 and the lady who bought the MB towel last year, with the "towel lady" finally winning out with a bid of \$1800. Not to be outdone, the "sling lady" spent almost as much on three valued press kits. Thanks to all those who made the auction a success, both organizers and bidders.

The highlight of the Con was the appearance of *Quantum Leap* co-executive producer Deborah Pratt and star Scott Bakula (Dean was unable to come this year). They hosted a delightful Q&A, which seemed to be over far too soon. Many, many thanks to the Con organizers who worked very hard for many months on this Con.

The current word is that there is no LeapCon scheduled for next year, but Adina Ringler and the other con organizers are already making plans for a 1998 con instead. This is reportedly not due to a lack of interest, but rather stems from a need to give these hard-working people a chance to take a break and take care of personal business.

Meanwhile, there are still some fantastic items from LeapCon '96 that you can purchase as souvenirs of the Con, including a wonderful sweatshirt with the Con logo. There are also some nice items available (while supplies last) from previous Cons, including a fabulous blue totebag from LeapCon '95. For a complete list of the items and an order blank, send a SASE to LeapTime Inc., P.O. Box 16495, North Hollywood, CA 91615-6495. Proceeds go either to charity or to defray future Con expenses. As always, if you went last year and haven't moved, you're probably already on their mailing list, and will be getting information on the 1998 con when it gets closer.

REGIONAL LEAPS

IndyLeap '96

IndyLeap '96, held July 12-14 at the Holiday Inn Airport in Indianapolis, IN, will be over with by the time you receive this issue of *The Observer*. This is the same site as last year, but two weeks earlier. Guests expected to appear at this always-fun Con included

John D'Aquino ("Jimmy," "Deliver Us From Evil," "Mirror Image"), Michael Stern (*QL* editor), and Rich Whiteside ("The Leap Home—Vietnam," "A Leap For Lisa"). Additional attractions included a Dealers' Room, a lots of great videos, and of course a Charity Auction with many terrific items. We'll have a report for you in the next *Coming Attractions*, and information about next year (assuming there is an IndyLeap '97) in our next issue of *The Observer*.

EastLeap '96

We just go from one Con to another! Organizers are in the early stages of planning EastLeap '96. As in the past, this Con will probably take place around the end of October, somewhere near Philadelphia. As details and registration become available, I'll pass it along to you in *Coming Attractions*.

SCOTT'S MOVIES

Cats Don't Dance

I'm afraid there isn't much new information in the movies category for Scott this issue. The animated feature *Cats Don't Dance*, for which Scott provides the voice of the lead character Danny the Cat, is nearly completed. It will be transferred to Warner Bros. for distribution when the movie is finished. Warner Bros. will then set a release date, probably sometime in 1997. We should have a firm date in the next few months.

Several press notices this spring mentioned the movie, and stated that Warner Bros. is taking over distribution of the film from New Line. Turner Pictures, which owns Hanna-Barbera, the maker of *CDD*, is in the process of merging with Time Warner (FTC willing), so it's logical that WB should take over distribution of *CDD*. Although the film wasn't finished, selected clips were shown at the Cannes Film Festival for international buyer.

SCOTT ON TV

Mr. & Mrs. Smith

The biggest news this issue, in case you missed it, is that Scott's pilot for *Mr. & Mrs. Smith*, co-starring Maria Bello, is one of five new hour-long dramas picked up by CBS to be aired on their fall schedule. Scott stars as half of a spy couple, involved in "plenty of *Moonlighting*-like sexual tension." It will air on Fridays at 9pm ET, against the new Chris Carter series *Millennium* on Fox, *Dateline* on NBC, and the new sitcom *Clueless* on ABC. It's not the best time slot, but certainly not the worst. Lead-in is the new sitcom from David Letterman's company, *Everybody Loves Raymond*, and *Nash Bridges* follows *MMS*. Advertising buyers seemed to think *MMS* would be a good lead-in to *Nash Bridges* at 10pm, and indeed, the two series seem to be compatible.

A sharp-eyed Leaper spotted a commercial for *MMS* during the *Tom Snyder* show on June 26, so it seems publicity has already begun, with at least two different promos airing repeatedly by mid-July. Production on the series begins in August, with co-star Maria Bello as "Mrs. Smith." Roy Dotrice co-starred in

the pilot, but at this time, he's not scheduled to continue in the series. Everyone is very excited about the new series, and Leapers across the country are stocking up on videotapes in anticipation of the premiere.

Scott's new show has been described variously as "a cross between *Moonlighting* and *Remington Steele*" and "a Nick and Nora of the 90s." The AP release in my local paper says Scott plays "an agent for a security and investigation agency," and Bello plays "a beautiful, mysterious free-lance spy." The pilot script was by John Sakmar and Kerry Lenhar. Scott is co-executive producer of the series, and his production company is co-producing. Many thanks to Jay D. Schwartz for the details printed here, and he's sending more information as he gets it. Congratulations to Scott for the new series. Everyone is excited about seeing him on weekly TV again, and I know everyone wishes him success.

The Bachelor's Baby

The title of the CBS movie Scott filmed in January has been changed from *Here Comes the Son* to *The Bachelor's Baby*. This TV movie is also getting publicity from CBS, having been mentioned in publicity CBS has been distributing and in several articles. It's on the lists of movies the network is planning for the fall, but there's no air date yet. I'll let you know as soon as something definite turns up. Scott plays a man who "gets a baby and cleans up his act." The TV movie co-stars Dan Lauria (the father in *The Wonder Years*) and Chelsea Botfield.

More Scott TV

Several of Scott's other projects have been on TV in recent months. *A Passion to Kill* aired on HBO through most of April, *Lord of Illusions* played on most of the pay per view channels during March before moving on to Showtime, and Scott's episodes on *Designing Women* came around again on Lifetime in June and early July.

SCOTT ON VIDEO

Lord of Illusions

The Clive Barker-directed *Lord of Illusions*, in which Scott starred as Harry D'Amour, comes out in sell through on July 31. Look for it at such places as Tower Records, Blockbuster, or Camelot Music, and it will also probably be available from some of the mail order houses as well. Also available is the top-selling laser disk of *LOI*. You can find it at Camelot Music for \$34.95, and at some Blockbusters for \$44.95. The Director's Cut of both the cassette and Laserdisc is the version to rent or buy, with about 11 minutes added to the film. The LD also has about an hour of added goodies: behind the scenes clips, an interview with Clive Barker and with Scott, a still gallery, the original trailer and more.

Lord of Illusions did very well in video rental around the country. Leapers all over the country reported long waiting lists to rent the title. On the Rental Revenue list for the week ended Feb. 4, *LOI* was fifth in weekly revenue, up from ninth the week before. Total for the week was \$1.39 million, compared to, for

instance, \$1.97M for *Showgirls*, which had 5 times as many tapes on the shelves. In perhaps the most significant measure, *LOI* was #1 two weeks in a row in number of turns per copy, with almost 6 turns, well ahead of the second place title *Jade*. This means each tape was rented about 6 times during the week, about one rental every day! These figures are for both the R-rated version and the unrated Director's Cut combined. The Laserdisc is doing even better, ranking #10 in national sales for the week ended March 31.

A Passion To Kill, My Family

Scott's other two most recent movies are also available for sell through as of the end of July. Videocassettes of Scott's 1993 movie *A Passion To Kill* went on sale at the retail level on Jan. 30, and is available in both SP and EP (SP is better quality). If you can't find the movie where you live, you can order it from Movies Unlimited. Just call 1-800-4MOVIES, and they'll be happy to take your credit card order for an SP version at \$14.98.

Also, Scott has a small role as a priest in *My Family*, which will be on retail shelves July 23 for \$19.98.

The Invaders, Ice & Asphalt, etc.

Besides the aforementioned three videos of Scott's recent theatrical movies, one of Scott's recent TV projects is now available in sell through. Columbia House (1-800-262-2001) is offering the Fox miniseries *The Invaders* for \$29.95 for two tapes. Available for rental since March 19, *The Invaders* was originally priced at \$100, so this is a pretty good buy for double tapes.

Another interesting title for sell through, available since April 23, is *Ice & Asphalt*, a hockey video hosted by Luc Robitaille. It features other pro hockey players and celebrities, including a cute bit with Luc Robitaille "teaching" Scott how to shoot a puck. The video sells for \$14.95.

Some of the other videos available: Critics Choice (1-800-367-7765, fax 1-708-775-3355) is featuring the Carol Burnett video *Men Movies and Carol*, with Scott singing and dancing, for \$14.99. It's item #SOFOX008218. Scott movies available are *Color of Night*, \$19.99; *A Passion To Kill*, \$14.99; and the TV movie *In the Shadow of A Killer*, EP-\$12.99. There are many more Scott and Dean projects available on video; see this issue's Video Guide for a fairly complete listing.

A UK Leaper brought it to my attention a few weeks ago that the 800 numbers aren't applicable overseas. So, for our Leaper friends outside the US who'd like to order some of the videos, here are the addresses for the mail order houses: Critics Choice Video; P.O. Box 749; Itasca, IL 60143-0749; Movies Unlimited; 6736 Castor Avenue; Philadelphia, PA 19149-2184. Remember that these folks need payment in US funds.

SCOTT AT THE HOLLYWOOD BOWL

Scott will be performing at the prestigious Hollywood Bowl in Los Angeles on July 26 & 27. It seems to be a Carol Burnett event, and she has apparently invited Scott to join her. Tickets were going fast as of

the end of May, but you may still be able to get good seats. Call TicketMaster at 213-480-3232, and they'll be happy to take your credit card order. Tickets range from \$26 (rows D and E, right behind the already sold-out box seats) to \$20 (rows F through K, a little farther back), all the way down to \$3 for the nose-bleed seats. Also, if you drive, be prepared to park your car at one of the satellite parking locations and take a shuttle bus to the site. There's very little parking available at the Hollywood Bowl itself. The parking will cost anywhere from \$10 to \$19. This is one of those times when I wish I didn't live almost all the way across the country in Tennessee!

SCOTT'S FAN MAIL ADDRESS

Karen here. A reminder: Scott has a special address for fans who want to send autograph requests, cards, letters, pictures, etc. The address is:

Scott Bakula
14431 Ventura Blvd., Suite 320
Sherman Oaks, CA 91423

One fan emailed me recently to say that she'd written to the address and received a response from an entirely different celebrity. The return address was slightly different from Scott's, so our guess is that the post office sent her particular note astray. As far as we know, there haven't been any other problems, and it was thoughtful of Scott and Jay to set this up in the first place. Thanks, guys!

DEAN IN THE MOVIES

McHale's Navy

Dean is still in Mexico working in *McHale's Navy*, the latest in his nearly back-to-back string of recent film projects. Shooting started in mid-April for a probable 1997 release. Dean plays Capt. Wallace Binghamton, the main antagonist in the film. The movie stars Tom Arnold as McHale, with David Alan Grier, Tim Curry, Debra Messing, and Bruce Campbell.

Shooting should be finished soon on this Bubble Factory production, and then the movie goes into post production. The film will probably be released sometime in 1997, possibly in the spring or summer, by Universal.

Midnight Blue

Unfortunately, the other movies Dean has made in the last six months or so don't as yet have distributors. One of these is *Midnight Blue*, which Dean made for Motion Picture Corp. of America, working with his friend Harry Dean Stanton. *Midnight Blue* is still an unknown as far as distribution and plot details are concerned, but we'll let you know when we have more info.

The Last Resort

The Last Resort, another independent film Dean recently completed, is also being shopped around for a distributor. Jim Rondeau reports in a recent *Quantum Quarterly* that Dean plays the role of "Grey Wolf, the head of a resort that takes young people in trouble and tries to turn them around by forcing them to learn to

survive in the desert."

Living In Peril

Dean also co-stars in the film *Living In Peril* (formerly *The Peril of Being Walter Wood*), also for MPCA, written and directed by Jack Ersgard. Dean plays a cantankerous apartment manager who gets more than he bargained for when tenant Rob Lowe moves in. *Living In Peril* is almost through post production and has several possible distributors. You could see this film in about six months, and I'll let you know as soon as any definite information becomes available.

Mr. Wrong

Mr. Wrong, the Ellen DeGeneres film in which Dean plays a private detective hired by DeGeneres, opened Feb. 16 to mixed reviews. The movie was sixth for the weekend, taking in \$6.2 million, and made close to \$13 million during its domestic theater run. The movie is a romantic comedy, well worth seeing, but Dean is only in the second half. It should be available for video rental in about six months or so.

DEAN ON TV

Twilight Man

Dean recently starred as Hollis Dietz, the really evil villain in the STARZ! channel's original cable movie *Twilight Man*. It's a movie about how invasive computers can become in everyday life, and about how Dean's character takes revenge on Tim Matheson's character through the use of computers. Dean has a lot of screen time in this one, and plays the role with a Southern accent—Hollywood Southern, that is—and he does it quite well.

The TV movie premiered on STARZ! June 15 at 8pm EDT & PDT and aired throughout the month. It also had a special showing on the Encore channel June 16 at 9pm EDT (6pm PDT). Dean has a lot of screen time in this project and I hope everyone had a chance to see it. You may still be able to check out the movie at its web site, <http://www.TwilightMan.com>.

Close To Danger

The other TV movie Dean filmed last November, *Close To Danger*, is an ABC movie without an air date, but it's planned for fall. I finally tracked down a nice man at the production company who says Dean plays the small supporting role of Dr. Ames, a professor of psychology. The movie will probably air in the fall, and I hope to have an air date for you towards the end of summer.

More Dean on TV

Since Dean has been working practically non-stop since September, we've been able to see him in many TV projects. His episode of *Nowhere Man* was rerun on March 4. He also popped up unexpectedly in the Feb. 19 episode of *Can't Hurry Love*, titled "I Never Cooked For My Father." I'm sorry to not be able to tell you about reruns of all Dean's projects. There are just too many to make it possible, with regard to both time and money. There's a Dean project on nearly every week, including movies and TV from every era of his long and distinguished career.

DEAN ON VIDEO

Critic's Choice (1-800-367-7765, fax 1-708-775-3355) has Dean's miniseries *The Langoliers*, two tapes, for \$19.98, as well as other Dean movies. Movies Unlimited (1-800-4MOVIES, fax 1-215-725-3683) also has *The Langoliers*. As previously mentioned, there are many more Dean projects available on video; see this issue's Video Guide for details.

DEAN, SCOTT, CHARITIES & LEAPERS

Before the next issue of *The Observer* comes out, the Christmas and Hanukkah season will be here, a time when many fans like to give gifts to Scott and/or Dean. These guys can both pretty much afford to buy whatever they want, but there is one gift that we know they'll each appreciate: a contribution in his name to his designated charity. For Dean, the charity is the N.I.R.S. (Nuclear Information & Resource Service). You can make your check payable to N.I.R.S. and send it to:

N.I.R.S.

1424 16th Street NW, Suite 601

Washington, DC 20036

I believe they'll send an acknowledging card in your name.

For Scott, who also has a birthday coming up on October 9, a donation to his favorite charity, Broadway Cares, would be nice. If you're motivated to make such a donation, make the check payable to BC/EFA and send it to

Broadway Cares/Equity Fights Aids

165 West 46th Street, Suite 1300

New York, NY 10036.

Please mention that you're part of the fan club Project Quantum Leap, and the Broadway Cares organization will collect the names and send an acknowledging letter to Scott with all the names and donations. Considering his generous nature, chances are that Scott appreciates our charitable donations far more than any gifts we could send to him directly.

QUANTUM LEAP ON USA AND SCI-FI

I was absolutely shocked when I checked with USA in late June and discovered that, in a major scheduling change, they're taking *Quantum Leap* off the air at the beginning of July. They exhausted the allotted supply of runs, and elected not to buy more episode runs right now. They say they're planning to bring the show back in about a year. This is a surprise, and adds to the disappointment that SciFi also opted not to buy additional runs of *QL* and is taking the show off the air in early August. I consider this something of a crisis, with both channels taking *QL* off the air, but with both saying they plan to bring the show back later. This also comes at a time when *Quantum Leap* is returning to the air around the world—in the UK and Australia, just to name two countries.

I think it's very important that we write to USA and SciFi and let them know we've enjoyed seeing *QL*, and that we'd like to have it back on the air as soon as possible. Numbers count, so we need as many letters as

possible. The address is: Robin Bennett; USA or SciFi; 1230 Ave. of the Americas, New York, NY 10020. Writing letters has always been one of the things we do best, so let's see if we can make an impression on the powers that be at USA and SciFi.

LETTERS FOR A QUANTUM LEAP MOVIE

As we previously reported, former Universal Pictures president Casey Silver survived major personnel changes at MCA after their purchase by Seagram's, and has actually been promoted! We now have a permanent person to whom to write with the power to greenlight a *QL* movie all by himself. Both Scott and Deborah Pratt were very cautiously optimistic at LeapCon about the current regime being more receptive to a *QL* movie, and we hope that's the case.

With *Quantum Leap* temporarily coming off TV, it seems more important than ever that we have a *Quantum Leap* movie. Thanks so much to all the wonderful Leapers who wrote to Casey Silver at Universal, especially the week of May 19-25 1996, asking him to consider making a *Quantum Leap* movie. I haven't been able to find out if Silver's mail itself increased around the time of our letter-writing, but mail in general was up around that time. I believe we had many Leapers from countries such as France, England, and Australia, as well as large numbers from the U.S., writing to Silver. I hope we made an impression on him. The real test of the effectiveness of the campaign will be whether or not Silver decides a *Quantum Leap* movie will make enough money to warrant producing the film. We did our best - now we need to hold good thoughts and hope that Silver will see the light!

If you didn't get a chance to write to Silver, it's never too late! Let him know you like *Quantum Leap* and would like to see a *Quantum Leap* movie with Scott and Dean as Sam and Al. Try to make your letter brief and courteous. The address is:

Casey Silver, Chairman

Motion Picture Group

MCA/Universal

100 Universal City Plaza

Universal City, CA 91608

We hope people from countries other than the U.S. will also continue to write letters. Many movies make their profits from foreign sales, so letters from abroad are very important. Since a TV movie isn't a viable possibility, we want to encourage Silver to make a feature film, which wouldn't be subject to the errors of a flawed TV ratings system, and where every person who attends would be counted.

DON'S TV SERIES

Karen here. Donald P Bellisario's current series *JAG* has added some familiar names and faces in recent months, including *QL* producer Michael Zinberg and actress Andrea Thompson (Maggie Dawson in "The Leap Home Pt II—Vietnam"). They even had Iran-Contra bad boy Ollie North in a recurring role. Even so, NBC canceled *JAG*. But that's not the end of the

story. CBS and ABC reportedly both considered picking up *JAG*, and CBS made the deal. It's not on the fall schedule, but it's expected back mid-season. Congratulations, Don, and good luck!

PROJECT NEWS

All copies of *The Observer* #13 that weren't picked up at LeapCon were mailed to current PQL members on March 11. If you didn't receive your copy, or if someone you know doesn't get #14 (this issue) within two weeks after your copy arrives by mail, please call or e-mail me and we'll get a replacement sent to you. Since we've started mailing from Knoxville, we haven't lost nearly as many copies as when we were mailing from Tucson, but a few always go astray. Please let us know if you need a replacement.

If your subscription has expired and you'd like to receive future issues of *The Observer*, as well as the monthly newsletter, it's easy to renew. Just send a check for however many issues you want to renew, at \$5 per issue, to PQL, P.O. Box 30784, Knoxville, TN 37930-0784. The Club is alive and has grown 62% since *QL* was canceled (121% internationally), and we plan to be here for a long time to come!

JOHN D'AQUINO

John D'Aquino has appeared on two NBC series recently, including an episode of *Seinfeld* called "The Calzone," which aired on April 25. Perhaps more importantly, John played Sally's love interest on *3rd Rock From The Sun* on April 23, again on May 14 and a third time in the May 21 season finale. The first of John's episodes was titled "Dick Like Me," and introduced John's character as a teacher who begins to date Sally. This is a nice opportunity for John, and if you like him to continue in the role, it would be a good idea to let

NBC know. Their address is 3rd Rock From The Sun; NBC; 3000 W. Alameda; Burbank, CA 91523.

THIS 'N' THAT

Two of Scott's projects were nominated for awards, *Anyone Can Whistle* for a Grammy for original cast album and *My Family* for an Oscar for make-up. Sadly, both lost out. I mentioned Danny Nucci's ("Leap of Faith") stand-out performance in the film *Crimson Tide*. Apparently someone else noticed him as well, because he's appeared in *Eraser* with Arnold Schwarzenegger, and will star opposite Bette Midler in the upcoming *That Old Feeling*.

One more note from Karen: according to a representative of Universal and the 1996 ComicCon, MCA/Universal is actively interested in issuing new licenses for further *Quantum Leap* merchandise. At least one company is considering one or more new *QL* products for 1997 or 1998. Stay tuned! —KFB

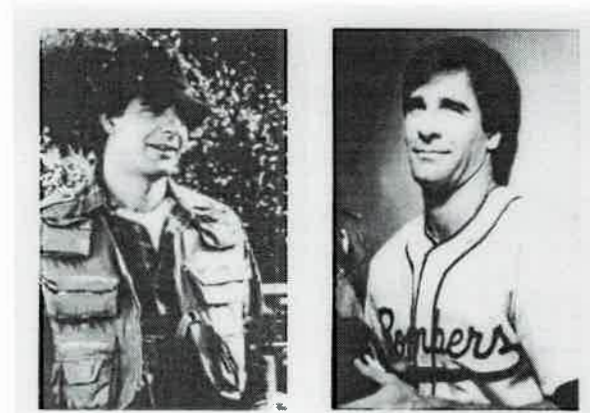
Keep on Leapin'
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NOTE OF THANKS

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Scott and Dean at LeapCon '95—quite possibly the last performance of "The Scott & Dean Show" until 1998. Photo by Karen Hurst.



Two early publicity photos, 1989. Photographer(s) unknown.

Stockwell's Soapbox: Is There a Future for Chlorine? by Laurie Farber

[Fair Warning: The following article involves reproductive health, and may not be suitable for younger readers. It does, however, contain important and frightening information about products that affect not just our environment here on Earth but our personal life expectancies. I have therefore decided to go outside the safe boundaries I have set for our family-friendly magazine and present Laurie's article as written.—KFB]

- In 1993, the BBC aired a documentary called *Assault on the Male* which analyzed the incredible rise in male reproductive problems and the likely connection to chemicals that mimic hormones.

- Wildlife biologists have noted reproductive failures and abnormalities among alligators in Florida and birds and fish in the Great Lakes.

- In the past 20 years testicular cancer has increased about 50% in the U.S. In Denmark the incidence is 300-400% higher than it was 50 years ago. There is a marked increase in malformations of the male reproductive system, as well.

- There appears to be a 50% drop in sperm counts worldwide between 1938 and 1991.

- The one consistent factor for the development of breast cancer is lifetime exposure to estrogen—and more and more communities are blaming chemical exposure to synthetic estrogen.

The number of chemicals that we have been exposed to that mimic the hormone estrogen is amazing. Evidence is pointing to these estrogen-mimickers as the source of many reproductive system failures, abnormalities, and cancers. And it turns out that the vast majority of these chemical compounds contain chlorine.

Organochlorides (chlorine containing organic molecules) seem to interfere with the normal development of fetuses, possibly cause endometriosis and all sorts of other complications arising from increased exposure to estrogen-like compounds. Although the use of DDT was banned over 20 years ago in the U.S., we still have traces of it in our bodies. These organochlorides are very persistent in the environment—and in our bodies (being stored in fat tissue). Even PCB's (an industrial compound still used, but no longer made, in the U.S.) is still a widespread contaminant, turning up in many places including in breast milk.

Many chemical pesticides are implicated as estrogen mimics and you often see breast cancer groups trying to stop the use of these toxins. Chlorine compounds like dioxin are a byproduct of using chlorine to bleach paper and are also formed in incinerators from the chlorine in bleached paper and in plastics. Some spermicides and hair coloring products contain chemicals with estrogen-like properties, as do a number of plastics.



The production of Poly Vinyl Chloride (PVC or vinyl) accounts for 30% of the world's annual production of chlorine. The manufacture of some plastics like PVC and polystyrene (Styrofoam is only one form) alone account for the release of millions of pounds of toxic, carcinogenic, and estrogen-mimicking chemicals into the environment every year. People living within 2 miles of a PVC plant have a higher than average risk of cancer. For workers in the plants, that risk is even higher. Then, of course, if your community incinerates its garbage, the exposure to the surrounding area is increased even more.

Several years ago, a couple breast cancer researchers discovered that estrogen-like compounds were leaching out of the disposable plastic flasks they were using and contaminating their experiment. One of these scientists now wonders what happens when heating food in plastics in the microwave.

Reducing our exposure to these chlorine-based and hormone-mimicking substances won't be easy. The International Joint Commission (a joint U.S.-Canadian agency focused on The Great Lakes) has proposed banning chlorine from the Great Lakes and forcing the paper companies there to switch to non-chlorine bleaching processes (which *are* available). We should work diligently to reduce or eliminate our exposure to pesticides in our homes, workplaces, schools, and food. And we should be more conscious in our choice of materials, trying to avoid PVC, polystyrene, and polycarbonates (particularly for food use!). This is not easy as not everything is well marked. You may find yogurt in polystyrene (PS or #6) and clear plastic film wrap is usually PVC (PVC or V or #3). In addition, PVC is used to make toys (even for infants who immediately put them in their mouths), bottles, pipes, window frames, vinyl siding, etc. Many solvents and cleansers, particularly those used in industries like computer manufacturing, are chlorine based. However, you *can* buy non chlorine-bleached coffee filters and paper. There are alternatives to nearly all these uses, though they may not always be easy to find. But we owe it to ourselves and our children and grandchildren to take the time to search for them.

For more information on chlorine and how it's effecting our lives, contact Greenpeace:

Greenpeace, USA
1436 U St NW
Washington DC 20009
(202) 462-1177 ☼

**Convention Diary:
Accelerate '96**
The Third British
Quantum Leap Convention
by Davina Pereira

Thursday 11 April

As I waited in Heathrow Airport for my friend, Kathy, I sat sipping my coffee wondering what the weekend ahead would bring. This would only be my second *QL* convention. What would it be like? How would it compare with LeapCon? Would my friends and I still be friends afterwards? You know, the usual things. Oh boy.... (Sorry, but I felt I should get that in somewhere!)

I started off on a real good footing. Kathy and I were getting off the hotel courtesy bus when I happened to look out of the window. Talk about good timing! Our guest of honour had just arrived too, Mr John D'Aquino, and Kathy and I followed him and Lee Owers-Sansome, one of the convention organisers, into the hotel, trundling our little suitcases behind us. John, of course, had someone to carry his for him. We stayed back a little bit, (well, we didn't want to scare him off early, did we?) and smiled at him as he went up to his room. We should've been a bit quicker, because then we could have squeezed in the lift with him, but sometimes I am just too cool for my own good.

The Radisson Edwardian Hotel is just outside Heathrow Airport and is probably the poshest hotel I have ever stayed at (I don't count an afternoon at the Savoy). When you walk into the lobby the floors are marble, the walls are marble, the stairs are marble and there are huge chandeliers everywhere. Were they really going to led a load of Leapers loose in here?! Anyway, we checked in, with a slight confusion as to what rooms we were occupying, and then made our way to the lifts, checking out both the restaurant and the Polo Lounge bar in the process.

After settling in our room, Kathy and I quickly found the bar again. Although the Con didn't start until the next day, the hotel was already filling up with Leapers and I found a couple of my penpals from Holland, whom I hadn't seen for a long time. We quaffed and chatted and exchanged stories and news. I had been the only one in the group to be at LeapCon so I answered what questions I could. We met up with Lee again and she told us that Con prices for drinks and food didn't start until the next day. Thank God, I really hoped that I wouldn't have to pay £3 for a fruit juice the whole weekend! (*Kathy: "As if Davina was going to drink fruit juice all the time!"*) At about 11.30 Kathy and I decided that it would be a good idea to get an early night, so off to bed we went to get our beauty sleep for the next day.

Friday 12 April

Friday morning and breakfast was the first thing on the agenda. After an evening of drinking I was looking



forward to a good English breakfast. Trouble was, my stomach wasn't and I'm afraid I stuck to cereal, toast and coffee, while Kathy indulged in sausages, tomatoes, bacon, beans and toast. We talked about our plans for the day and then I decided to try and find some of my other DeanFreak friends who were arriving. My timing was perfect and I found them just checking in at reception.

Registration was beginning to open up and so I eagerly queued to get my little brown envelope of goodies. Once it was in my sweaty little palms, I adjourned to the comfort of the Polo Lounge, which was exclusively the Convention bar for the whole weekend, and settled down to read all the gumph in the package. This mainly involved finding out what stewards duties I was doing and what they clashed with, what items were available in the auction and what was on when in the two video rooms.

The line-up of events was very impressive. Besides the things that I eventually got around to doing in the main hall, there were also excerpts from a play, a Wannabees workshop, a writing workshop, a *QL* role-playing adventure, a *seaQuest DSV* role-playing adventure, an *X-Files* slide show, a talk on time travel, a Jacuzzi marathon, a sponsored workout, an Art Gallery as well as two and a half full day video viewing in each video room. Phew!

More friends arrived and the hours in the bar, talking and catching up, quickly passed. I decided to try out one of the video rooms and so joined Kathy and some of our new friends to watch *Mercy Mission - The Rescue of Flight 771* or "Flight from Hell." We had a few problems with the sound at first and watched the opening scene very silently several times! Eventually, after three men trying, it took a woman engineer to plug the wire back in!

The next big screen event for me was *Lord of Illusions*. Most of the British Leapers haven't been fortunate enough to see this little piece of motion picture history and so the main hall was quite full. Unfortunately, I found the beginning of the film slow and tedious and, apart from Scott, the only reason I kept watching was the gory bits. Being a fan of Clive Barker's and also of movie magic, I kept trying to figure out how they did things like, well, perhaps it's best I don't mention them here! Scott was, of course, wonderfully moody and magnificent in this role and was sooooo watchable! (*Kathy: "Calm down, Dee, you're*

supposed to be mad about Dean!")

After *LOI* there was a break while everybody transformed themselves for the opening ceremony and the first party of the weekend. This was my first steward duty, on the main hall door, checking people's tags and making sure everyone sat down in the appropriate places. Nobody had set seats, but the first two rows were reserved for stewards. This was plainly marked and all credit to those Leapers who weren't stewards, who diligently kept the first two rows free for those who were.

The opening ceremony involved Lee making a speech (which, incidentally, she's very good at!) and introducing the guests on stage. Besides John, there was Mike Tucker, who is a special effects expert who has been involved with such shows here in the UK as *Doctor Who* and *Red Dwarf*. Steve Wilson is a druid priest and was here mainly to participate in a debate called "Religion vs. Myth vs. Science" but he was available in the bar for other discussions. We also had a Reverend Michael Fuller there to take part in the same debate. Bo Maxwell's introduction was a little lost on me, because this was the point when I turned one of John's relatives away from the main hall! Well, she wasn't wearing a tag and how was I supposed to know she was his niece! Luckily, Mark Wagstaff, our Chief of Security, was beside me and took care of the situation. My apologies to John, but I was only doing my job!

After the opening ceremony, the hall was cleared and very quickly turned into a ballroom by the hotel staff. I was still on duty and was amazed at the speed at which the boys in red jackets moved 500 chairs and then laid out 10 tables! Once I was relieved, (thanks Sue) I went upstairs and changed into my outfit for the night.

Friday night was "Good Morning Peoria," a night of 50s and 60s music, so I was all decked out in my 50s dress (authentic, mind you). This was easy for me, because, being a rock'n'roller I already had the clothes. We jived and hippied our way through the evening. I do vaguely remember doing a calisthenics routine to *La Bamba* - a la "All-Americans"! The dance floor was hardly ever empty and all credit to Phil, our DJ for the weekend, who kept us away from our beds until two in the morning.

A special treat laid on for us all weekend, courtesy of the bar staff, were the Quantum Cocktails. There was "Accelerator", a blue concoction, "Calavici Carress" - strangely enough the only alcohol-free cocktail, "Imaging Chamber" which was a horribly sweet effort which just made me feel sick, and, everybody's favourite "A Kick In The Butt" a sort of Quantum version of a Long Island Iced Tea, though not being much of a gin drinker, I substituted Cointreau. This went down very well, and so did I, after too many of them.

We all eventually found our way back to our rooms and flopped into bed, ready to start all over again the next morning.

Saturday 13 April

Saturday morning was supposed to have housed the fancy dress competition rehearsal, but as there was only one entrant, she would have been a bit lonely on stage, so it was canceled. The dealers room also opened for the first time and the stewards were let in early. Unfortunately, while the dealers room was a haven for Star Trek fans, it was a bit of a black spot for Leapers. They had nowhere near the stuff that LeapCon had. There was only one stall with (badly reproduced) photos. I found a couple I didn't have and then went on my merry way.

I had a small problem which needed sorting out—I had to change my autograph session from Sunday to Saturday because it clashed with the "Mirror Image" debate (would you believe I had agreed to be on one of the teams!) but after that was done, I went into the hall to listen to Mike Tucker. He talked mostly about *Red Dwarf*, an incredibly popular sf programme here in the UK. Then it was John's turn. He was supposed to be on at 11 but the space/time continuum got confused and things were running a little late so he didn't appear until 11.30. Unfortunately, my next steward's duty on the registration desk started at 11.30 and, rather than walk out of the hall from the front row just as he came on stage, I decided it would be more polite to leave beforehand. So I missed John on the first day.

But no matter. During my stint on the registration desk, Mark W asked me if I would be so kind as to sell the special photographs for John's autograph session. Mentioning that this was supposed to be the session I went to, he said he would arrange something. So, just before the session started, Lee introduced me to John and I got my picture signed first. He remarked on my name (evidently it's unheard of in the US) and signed my picture "This Leap and beyond." It's a nice picture, John wearing a sweater and smiling broadly at the camera, but, as I like my men mean, moody and magnificent, I prefer the one in the programme! The picture sold well and all our guests sat for well over an hour signing their names.

My next big event was Part I of *The Invaders*. Now, I'm a big fan of the original series so I was eager to find out how it would match up and, sorry, but it didn't. Again, as with *LOI*, I found the first half slow and bearing hardly any resemblance to the original. In fact, if Roy Thinnes hadn't been in there somewhere I would never have known it had anything to do with the old series. It just goes to show that you can't beat the original. (Future *Quantum Leap* producers, take note!)

After a short break, things were set up for our charity auction. Due to the fact that the stewards who were supposed to be on duty didn't show, myself and a couple of others volunteered to help. I got the job of walking around with the items and showing them off. I'm quite good at that. I was in the bidding for two particular items myself, *The Langoliers* press pack, signed by Dean (beaten at £210) and the script for "Good Morning Peoria" signed by Dean and Scott, which I got for £190 (told you I was a rock'n'roll fan!). In fact, I beat Lee for this item as she had to stop at

£180. I did offer to lend her £20 but she gracefully declined!

There were also two lifesize cardboard figures of Al and Sam and one very brave lady bought them. I just hope she had a big enough truck to take them home in! Probably the most unusual items were at the end. Somebody had made two dolls, one Al and one Sam and while the auctioneer held the Sam doll to auction, I sat and cuddled the Al doll. Numerous people took photos of me, sitting there with Al on my lap (if any of you are reading this, can I have some copies?—my address is 105 Leighton Road, Enfield, Middx EN1 1XW—I will pay all expenses). When it came to auctioning him, I carried it around like a baby and as we got near the final figures, I stood at the front of the stage, with the doll over my shoulder, patting its bottom! (Such wonderful thoughts went through my head as I did this—I will leave them to your imagination). Other things available were press kits, photos, scripts, various pillow cases and tee-shirts, posters, videos and John even auctioned himself. Some lucky lady went off to afternoon tea with him. All in all, our auction raised around £2,500 for our charities, The Paediatric AIDS Foundation and Greenpeace.



The party that night was "Disco Inferno" - 70s/80s. A few of my friends had dressed up in typical Al regalia. They looked great with their outlandish waistcoats, ties, hats and shoes. Many of the others wore the terrible fashion so typical of the 70s; there were even a few pairs of platform shoes out there on the dance floor! Us Dean fans pulled rank when the song "You Can Call Me Al" came on and we took over the dance floor in a huge circle and sang along at the top of our voices. I only hope the ballroom was soundproofed! A real eye-opener for me was the fact that there is a dance to the song *Star Trekkin'*. Not only that but all my friends knew how to do it!

Sunday 14 April

Sunday saw me with another duty at 9am - too early! I was on the main hall door again but it wasn't very busy so I just sat and watched "Jimmy", the event going on in the main hall. I left for my breakfast at 10 and just got back in time to see the second half of *The*

Invaders. This half was a little more exciting, thankfully. As most of you know, the aliens are identifiable by their desperate need to smoke. Well, I'm a smoker (alright, alright, I know!) so every time one of them lit up on screen, I felt an urge to have one myself. Kathy and I went around calling ourselves *Invaders* after that. Kathy disappeared after *The Invaders* and I wandered around, having lunch, having a beer and talking to some of the many new friends I had made.

I went back in time to catch the end of Mike Tucker and Sophie Aldred, a member of the cast from *Doctor Who*, on stage, but found a good seat quickly because John was next.

As I had missed John the previous day, I wasn't quite sure what to expect. I had only seen him on the panel at LeapCon, but, oh boy, let him loose on his own and he has some wonderful stories to tell and he told them well. They were mostly about his early days in the crazy world of acting, he made us laugh and joked along with us. He talked about how he was discovered and what happened when he went up for a part as a South American drug dealer. He was so authentic during the audition, the producers asked him to tone down his thick Spanish accent! If you haven't heard the story, ask him to tell it next time you see him, if only to hear that sexy accent.



This man is more attractive than any man has a right to be and he was so charming and so damn gorgeous. On the Saturday he had promised that if someone got him a guitar, he would sing for us. Well, the guitar was produced and he duly sang *Father to Son*, a Cat Stevens song, for us. Although he was a little shaky at first, John soon showed us what a strong and lovely voice he has. I could have quite happily sat and listened to him all day and this will certainly go down for all of us as one of the most memorable moments from the Con.

But, we weren't going to let him off with just a song. It was John's birthday on the Sunday. The Convention Committee had arranged with a caricature artist to produce a special birthday card for him and we had all signed it. We presented him with this and a birthday cake and we all sang *Happy Birthday* to him. Those of us who asked him questions had deliberately not men-

tioned his birthday to him, just to make the surprise even more so. He loved the card, laughed very loudly when he saw the picture that had been drawn and was tickled to death with the reception and the best wishes from us all. Certainly, it was a birthday he won't forget very easily.

John waved goodbye and the stage was set for a team video quiz. Four of my friends, Anne, Dale, Emily and Sharon were on one team, so the rest of us sat there cheering them on. Sharon was frantically scribbling down answers, Dale relayed them over the mike and they all argued in whispers with each other. Jessica and I tried to help when we could (the leap date for "Justice" is my birthday and Jessica and I were doing all sorts of strange mimes to that!), but, unfortunately, they lost, not helped by very biased questions. Dale kept saying "I haven't seen that episode for ages, dammit!" Their "What Happened Next" questions were certainly a lot more difficult than the other team's and some of the questions were very difficult. Can you remember all the leap dates? But they were good losers and they got a huge cheer from us anyway.

Next, was the moment I was dreading. Why I had agreed to be part of the "Mirror Image" debate I don't know. I can only assume that Lee caught me at a bad busy moment at work and I just said yes to get rid of her. Anyway, I knew I was in trouble from the opening speeches. I feel that lots of people try to read too much into "Mirror Image," looking for explanations for everything, instead of just simply watching it for its entertainment value. And it is good entertainment; I think most people don't like it because it was the last episode and because of the end. Well, even I don't like the end—what makes DB think that Al would have stayed with Beth for that long anyway! One thing we did all agree on and that was that it was a very clever piece to end with. We haven't stopped asking questions and debating it ever since it was shown, so at least it keep us talking about *QL*.

Thankfully, the debate was over one painful hour later and I swiftly disappeared into the bar for a drink and cigarette to calm my nerves! Other people were very nice and said I did alright, but to this day, I still have my reservations. Next time I'll be a little more wary about what I agree to do!

Well, it was time for the closing ceremony. I missed the first half of it because I wanted to get changed before the Stewards party at 9, but I did hear later that Dale Evans won the music video competition. They played the video first and then she was announced the winner. Dale said it was one of her most memorable moments, especially when people kept coming up to her later and telling her how much they liked it. Dale is very, very good at doing these things, and if any of you ever get a chance to see any of her stuff, take it. I did come in at the end of the ceremony. Lee made a closing speech and the guests were presented with their gifts (nobody would tell us what they were!). John said a few words and thanked us all for the wonderful time he had had. They then played Scott's *The Impossible*

Dream to close and there wasn't a dry eye in the house.

But it wasn't quite the end. Those of us with red tags went to the Polo Lounge for the stewards' party. All the guests had been invited and most of them were already there, but then they had always been in the bar anyway. It was a time for last minute photos, for gathering addresses and saying goodbyes, just in case you forgot in the morning. To my utter disbelief and unending joy, John showed up at the party. Lee had told me that he was very tired and if he did come, he would probably only stay for about 10 minutes. Well, he stayed for an hour and a half! He chatted with everyone, signed more autographs, posed for pictures (yes, I did) and was very comfortable and happy with us all. He told me that he had had a great time and that he would be very upset if we didn't invite him again. He added "Maybe next time I'll bring Scott or Dean with me." I told him to please bring Dean (selfish, I know) but that I was very happy to meet with him and I was glad he'd had such a good time.



After he left, the crowds wandered into the "Welcome to the Millennium" party, complete with *Auld Lang Syne* at midnight. We also had the final of the Cocktail competition. As a method of drinking had to be made up by the contestants for each cocktail, our guest judges, Steve, Bo and Carole from the Committee found themselves in some very extraordinary positions, and I took pictures of them all! The raffle was also drawn, but I didn't have the same luck I had at Leap-Con and won nothing. Ah well. (Kathy: well at least you didn't end up with a picture of Scott you didn't like! By the way, Davina, I'm surprised you remember all this, considering how many Kicks you had!) Thanks Kathy... what I do remember very vividly is Dale and Emily in dress whites. The two girls had hired complete uniforms and they looked wonderful! Dale said that walking down to the hall was one of her most embarrassing moments. She and Emily got some very strange looks from the non-con people, but once inside the hall, lots of people posed with them for photos. Girls, you did the Navy proud!

Monday 15 April

Checking out the next morning, we all managed to wave goodbye to John. There was a brunch held in the

restaurant and eventually The Con Committee managed to get to it. I say eventually because, and maybe I shouldn't be telling you this, John actually went to the wrong airport and missed his flight! He was travelling to Italy to see his family and was supposed to fly from Gatwick, but went to Heathrow instead. He had desperately called Lee to help him sort things out and so instead of eating with us, she had to babysit John. Mind you, if she had rather have eaten, there were a few hundred volunteers for the other job! Don't worry though, John was eventually able to get on a plane to Italy in time. Luckily Bo Maxwell and his wife were travelling down Gatwick way, so they gave him a lift. After saying goodbye to him in reception, I did think I was still suffering the effects of my Kick in the Butt when I saw him in the hotel shop an hour later!

As we all sat around, we talked about the last few days. We were all tired and worn out, but pleurably so. One big thing about this convention, it didn't matter who you were, who you were with or even whether you were with somebody at all, you were never alone, everybody talked to you, everybody wanted to hear what you had, where you had been, whether you had met anyone from the show. I felt like I was amongst a gathering of friends, rather than strangers. My new penpal Barbara, who is naturally a shy person, made friends so good they let her sleep on their room floor for Saturday night, just so that she wouldn't miss anything! Many thanks to them for doing this. The whole weekend seemed to have been one big party. As with all conventions, there just wasn't enough time in the day to do everything that was laid on for us.

There was one thing we were all agreed on. This was the best time we had ever had as a group of Leapers. And it had to happen again. Unfortunately, it's an expensive business, and with no professional backing to sponsor it (just wait until I win the Lottery, Lee!) or the attendance figures required, fan run conventions can make a loss. Well, a little message to the Committee: I know of at least three friends, who aren't even Leapers, who have said that they will definitely come to the next one. Now, if every one of the 450 who did make it have three people each who will come with them next time, we will not only make a huge profit for charity, but will have enough attendance to get Scott and Dean over to see us, if they're free. John will almost certainly come back, so we will have the three most attractive men on this earth in England for Accelerate 97. Now, doesn't that sound like a good idea! (Of course, we could make it a Donald Bellisario Convention and get David James Elliott from *JAG* over too - that would really put a huge smile on my face!). Please, please, Lee and the rest of you, we beg you, think long and hard about having another Accelerate next year. We all want one, and we are sure next time Leapers will pack the place!

My thanks to:

Lee Owers-Sansome, Carole McFarlane, Jean Barron and Peter Bayliss—The Convention Committee without whom I wouldn't have had the best time ever.

Mark Wagstaff—for keeping us all out of trouble.

The whole audiovisual team—for keeping our eyes glued to every screen

Phil, the DJ—for making me use muscles I haven't exercised in a long while

The Radisson Edwardian—for giving us such splendid surroundings

The Stewards who did their duties diligently—for helping everything run smoothly

The Guests—who made the event so interesting and stimulating, and especially to John D'Aquino—for being so gorgeous, interesting, funny, obliging, charming, patient, helpful but above all for his little comment to me just before he posed for our picture (no, I'm not going to tell you what he said!)

And to all the Leapers who attended - thank you for making this such a wonderful, happy time and I hope we can do the same next year. (I feel another letter writing campaign coming up!).

But most of all, to everyone who has ever been involved with *Quantum Leap*, to Donald for having the idea and to Dean and Scott who brought that idea to ever real life, and made the series so exciting—in every way! ❀



A Leap to London For Accelerate '96 by Penny Jeffrey

I just had to write to tell you guys overseas how wonderful it was at Accelerate '96, which was held at the Radisson Edwardian Hotel, Heathrow. Those three days were literally packed full of exciting events. Over 400 people came from all over England and Europe, including Germany, France, Luxembourg and Holland!

We were given a package at the registration desk when we arrived. Included was a very detailed programme of the times of events, the video screenings, where and when we could get refreshments in the restaurant and bars, a detailed map of the hotel, a layout of the badge system (white for Attendees, red for Stewards, etc.) and a set of rules to keep everything running smoothly. There was also a booklet with background information on all the guests, including photos of our absent friends Scott and Dean! On the registration desk there was a petition for the *Quantum Leap* movie, for everyone to sign. All the money that was raised went to the Pediatric AIDS Foundation and Greenpeace charities.

On the Friday we were shown several *QL* episodes in the Main Hall. These included "The Pilot" and "The Leap Home Parts 1 & 2" on a big screen. During the afternoon, a group of people from the Starship Enterprises Theatre Co. presented excerpts from *Tales of the Lost Formicans*, an award-winning play by American playwright Constance Congdon. A wacky bunch of B-movie aliens are trying to understand mankind by ask-

ing questions like, "Why do Formica tables always wobble?" But underneath the humour is a very serious plot relating to suffering from Alzheimer's disease. Clive Barker's movie *Lord of Illusions* was also screened that afternoon, and then again in one of the video rooms the next day.

The Opening ceremony began at 8PM, where we were introduced to all the guests. These people consisted of experts on space exploration and mankind's space programmes, on religion and the fight against evil. There was a professional guy [*Mike Tucker—KFB*] who worked for the BBC Special Effects department on many sci-fi shows, including *Doctor Who* and *Red Dwarf*. Our guest of honour was John D'Aquino, our number 1 guest star from *QL*!

That evening the first disco was held. (We had one every night until about 2 AM!) The theme was "Good Morning, Peoria," so all the music was set in the rock "n' roll era. Folks came in their 50's and 60's gear, and a prize was given for the best outfit each night. Or if you preferred a quiet evening, you could relax at the First Timers Mixer in the Polo Bar.

On the Saturday we had an amazing mixture of videos, including Part 1 of *The Invaders* (Part 2 was shown on Sunday) and guest panels including a discussion on "Religion vs. Myth vs. Science in *QL*." Unfortunately I missed this, as I'd signed up as a steward and had duties to perform during the talk. There was also a *QL* role-playing adventure (and a *seaQuest* one followed on the Sunday). Also that day we had the Charity Auction. Many items had been signed by Scott and Dean, and donated by themselves and LeapTime, Inc. (for which we were very grateful!). John even offered himself (brave man!). Whoever bid the highest (up to 4 people) had afternoon tea with him in the hotel restaurant!

We also had a Q&A session with John D'Aquino in the Main Hall. He welcomed everyone (in several European languages!) and was very charming and entertaining. He really is a very warm and friendly guy. Afterwards everyone had an opportunity to get autographs from John and other guests. A separate room was set up, and fans were divided into two groups for the weekend to keep things flowing evenly.

That evening we had the second disco, which was titled "Disco Inferno." Everyone dressed in their best 70's outfits, and the music was all the old disco favourites. It sure bright back some memories for me, as it was my era!

The Sunday was once again a wonderful collaboration of videos, guest panels and discussions. There was a talk on time travel (simply titled "Oh Boy...?"), and a panel discussion regarding the final episode "'Mirror Image'—Golddust or Garbage?" Here we were all given a chance to air our views and opinions.

Amongst the guests this time was a British actress [*Sophie Aldred (Ace)*, who just published a book she wrote with effects guy *Mike Tucker—KFB*], who co-starred in the final three seasons of *Doctor Who*. And our guest of honour did another Q&A session with us.

That day he made sure he told us fresh stories, because most of us had seen him the day before. John also gave us a lovely rendition of "Father and Son" on his guitar. This was all thanks to me (as he so aptly put it)! I knew he could sing, as a friend of mine witnessed this at *IndyLeap*. So on the Saturday, I asked him if he wouldn't mind singing for us. It also happened to be his birthday, and we presented him with a cake full of candles, and a card we had all signed. Then we stood up and sang "Happy Birthday" to him. He was overcome by it all, and everyone was very happy that we were able to make it a special day for him. One guy even dressed up in drag as Marilyn Monroe, and sang "Happy Birthday" in the style that she performed it for Kennedy years ago. It was quite an experience, and made John laugh his head off!

Before the convention even began, we had been encouraged to enter poetry/story and art competitions. You sent your work to the committee by post, and the winners were announced at the con. Also during that afternoon there was a *QL* Video Team Quiz, which was a lot of fun. There was also a Cocktail Competition in the Polo Bar. You could create your own *QL* themed drinks, which were then made for you by the bartenders. (There were some unusual concoctions, I can tell you!) Also on offer were several *QL* cocktails, including the very delicious *Imaging Chamber*, which was a mixture of vodka, orange and a liqueur, and *The Accelerator Chamber*, which was a strong blue liquid.

The Closing Ceremony was held in the evening, which was very moving! All the guests were presented with gifts, and praise and thanks were given to everyone who offered their help in making the con a truly special occasion. (Before the convention, there had been there had also been a *QL* music video competition. I was really pleased to discover it was won by one of my friends! It was beautifully put together to a Chris DeBurgh song, and brought tears to my eyes!) At the end, we were played Scott's heartfelt rendition of "The Impossible Dream" (which to us summed up the appeal of the series). Everyone sat in silence, and I don't think there was a dry eye in the room.

The events were far from over, though! We had the winner of the Cocktail Competition announced, after the staff had sampled the finalists' concoctions (Hic!). Several remaining *QL* items (posters, videos, etc.) were raffled off, and the final disco was held. It was introduced as a "Welcome to the Millennium" party. The year was 2000. Sam had come home, and Project Quantum Leap was throwing the biggest New Years' bash ever! The room was decorated with balloons and streamer. We even joined hands and sang "Auld Lang Syne" at midnight. (First time we'd ever seen the New Year in, in April!) The festivities didn't wind down until 'round about 2:30 AM!

If you were a Steward, there was also a party held in the Polo Bar, where you got the chance to mingle with all the guests. Amongst them was John D'Aquino, who made sure he spoke to every one of us!

Several of us stayed up throughout the night, as we

just didn't want the event to end. The next morning, those of us who were left gathered by the pool for a Decelerate Brunch. When the time came to say goodbye, there were hugs all 'round. Addresses had been exchanged over the weekend, and I've now made some new friends from Europe as well as England.

The whole event had a wonderful atmosphere about it. Everybody felt like they were part of one big happy family! None of this would have happened if it hadn't been for one particular lady. Lee Owers-Sansom spend two whole years striving to put the con together! It was only with tremendous effort and with the help of her fellow committee members that she was finally able to give us Accelerate '96. She is truly an amazing lady, who claimed she's end up having a nervous breakdown afterwards!

The entire three day experience was very well organised, and much imagination and creativity went into it. For example, in the Main Hall we had a backdrop of the New Mexico desert scene from "The Pilot." On either side of the stage were larger-than-life cardboard cut-outs of Sam and Al. (Incidentally, they ended up being auctioned off to a lady who was travel-

ing by public transport! So God/Fate/Time knows how she got them home.)

The technical crew were pretty clever, too! For instance at the Opening Ceremony on the Friday (and again on Saturday), a video of Sam in the Accelerator Chamber was shown. At the same time, dry ice was released on both sides of the stage, to give it a very clever 3D effect!

I have tried to sum up the event as best I can, but there was *much* more going on! For instance there were two video rooms upstairs. One continually showed a selection of *QL* episodes from all of the seasons, while the other showed actor-related material, e.g. many of Scott's TV movies, his movie *Necessary Roughness*, and several episodes of *Murphy Brown* and *Eisenhower & Lutz*. Several of Dean's movies were also shown, along with some of his guest starring roles. Plus John D'Aquino's TV movie *Stompin' At the Savoy* was screened, along with several of his guest starring roles including *M.A.N.T.I.S.*, *seaQuest DSV*, *Shades of L.A.* and *Baywatch*.

It was a magical experience, and one I will NEVER forget! ☘

BEVERLY LEECH Q&A IndyLeap, July 29, 1995 Transcribed by Margaret Colchin



(Beverly Leech at LeapCon '95. Photo by Karen Hurst.)

BEVERLY LEECH: I've been up since 5am this morning, so if you call me Brenda, Beulah, whatever,

I'll probably respond to it. My name is Beverly Leech. Michael Watkins was supposed to be here, and if you don't mind, can we observe a moment of silence? He had a family emergency, and I think our thoughts should go with him, so if you don't mind, I'd like to have a few minutes of silence...

Still to this date, he's my favorite DP [*director of photography*]. He was a great practical joker. I'm acting like this is a eulogy [*laughter*], but I was thinking about him and he's still to this day my very favorite DP. He loved to play practical jokes on people, and I was one of his targets. I think it's because I could handle it.

There was a particular scene in "Sea Bride" when I come in at the top of the show in this huge wedding dress. I'm in this room with Scott Bakula, and my father doesn't know I'm there with him. He comes, and they have to stuff me into this closet! [*laughter*] And I'm stuck there forever. They have this *very long* conversation while I'm in this closet and they're outside. There was supposed to be the coverage of me tumbling out of the closet. Take after take after take, I'm stuffed in this closet, and finally they get to my part where they see me come out of the closet. They say, "Rolling, and Action!" and I'm supposed to wait for this verbal cue. So I'm waiting... and waiting... and waiting [*laughter*]. I finally opened up the door and they had all left the stage! [*laughter*] I'm not sure, but I think the camera was rolling. They were all laughing, and clapping. There was a crew of like 30 or 40 and they had all disappeared! I don't know, I felt like such a jerk, because I was in there for the longest time.

He really got me on that one. Another time, we were still on that same scene. While we took a lunch break, he had cut out the back of that closet and put in a fake wall. So I was in a very enclosed space. He hid

this tremendously huge ghouel behind me. *[laughter]* Again, in the middle of the scene, I'm waiting in pitch black, when this guy goes *deep voice*, "Do you know who I am?" *[laughter]* You know me, the consummate professional, I went, "Shhhhh." He says, "You're supposed to scream!" *[laughter]* Oh, okay, I'm with the program now. So I let out this blood-curdling scream and Michael was completely satisfied after that. *[laughter]* They did stuff like that to me all the time.

I did this show, what, five years ago, and it's still running and it's still my favorite experience. I've been really blessed and very fortunate to have worked with a couple of leading men like Scott and Dean. Consummate professionals, gentlemen in every way. And in fact, the man who is following up after this, John D'Aquino—you know, I'm just such a lucky girl. My top three favorite leading men are James Garner, Scott Bakula, and John D'Aquino. I'll tell you why. They're always professionals, they love to work, they're complete gentlemen, and they treat everyone with respect and consideration; everyone from the extras to the director. Everybody's equal in their eyes. There's no egos banging off the wall. It's been a great experience. And with that, I will leave now! *[laughter]*

MARGARET: That must have been a wild episode. Was that not the episode where they threw the pies at Scott?

BEVERLY: No, they used garbage, I think. They always threw something at Scott, including the leading ladies *[laughter]*. It was garbage, pies, and leading ladies.

FAN: We want to hear every detail about the Tango.

BEVERLY: Like how many takes? *[laughter]* You want to hear everything?

FANS [unison]: EVERYTHING!

BEVERLY: I come from a huge musical comedy background and so does Scott Bakula. We'd both done a lot of stage before we hit Hollywood. So the fact that I got this role was kind of right up my alley. They had hired a choreographer, thinking it would take an entire day to block out this elaborate choreography. Scott and I...it took about two hours. I used to be a professional dancer a long time ago and I trained with the Houston Ballet and studied with a musical comedy background. And we whipped that thing together in a couple of hours and we had it set. We knew what we were doing with the dialogue and everything and we made sure that the end scene fit the dialogue. You know, that thing about him spinning me around, and me going, "Okay, okay." I mean, that's so corny, but it was set up to fit the dialogue, with the tease and the interplay, the danger with my "goombah" behind us. And by the way, James Harper *[the actor who played Vincent Loggia]* and I are good friends and he's a good guy, too. He's not quite as evil as he portrays on that episode. *[laughter]* He's really, really nice.

I have to say that that's one of the most romantic experiences I've had as an actress. I'm pretty much a professional. I don't buy into that stuff very much. I buy into it for the time that I'm shooting it, but then I

walk away from it; "Oh, gee, that was fun." But there was something that really appealed to me. I'm an old movie buff, and I love those movies. I just relish the AMC channel—do you guys get the AMC channel?

AUDIENCE: Yes.

BEVERLY: So I watch those things constantly. Carole Lombard is my hero. So this was right up my alley. I don't know how to tell you about every moment, except that it felt wonderful falling into his arms. *[laughter]* I knew that he would catch me; I just knew he would! I still use that as part of my demo reel.

It's very tight and very elaborate and Jean Pierre Dorleac *[QL costume designer]*—Wow!—did he create a dress for me or what! That thing fit me like a glove. There wasn't a spare inch on it, and we had never had a fitting. That was what the amazing thing about that dress was. He showed me the drawings, he showed me the fabric, he showed me the cutouts when they were putting the pieces together, but I never tried that dress on until 45 seconds before I was to go on. So we never knew if I was going to fall out of it *[laughter]*.

What made me even more nervous was that I had given birth to a child and I was still nursing her at the time, and so I was very self-conscious about my figure at the time. I was not at all sure that the hips in that dress were going to explode *[laughter]*. They took my measurements to a T and they literally poured me into that dress *[laughter]*. Thank you, Jean Pierre. If I had been in less capable hands, I don't think it would have come off that well. I still think it's the most romantic time I've ever had.

We actually shot that on the Queen Mary. We had everything down to the pots; the entire flavor of the time period, complete to the art deco braiding on the heating vents. Joe Napolitano was a wonderful director to work for. We shot that as a feature film. There was nothing televisiony about it at all.

What specifically do you want to know? Was his breath good? Yes, it was! *[laughter]*.

FAN: You were saying it took only two hours?

BEVERLY: It took two hours to set the piece, but it took twelve hours to shoot that entire sequence.

It was so magical, you know it's good. The lines were good, the writing was impeccable, you don't have to improvise. When the writing's good, you trust the words. When the characterizations are there in the words, you just get to trust what it is that you're bringing to it. Part of what was so romantic about it was that I got to trust everything about it. I wasn't working with a leading man who was neurotic. *[laughter]* I wasn't working with anybody I couldn't trust, from the producer to the director to the DP; that was so magical. I think that was also part of what was so romantic; the whole romantic experience. I got to fall into the romantic period and trust everybody around me. It took us twelve hours to shoot that, and I was sorry that it was over. My feet were really...they really had a few things to say to me that night *[laughter]*.

FAN: In that dress, the whole time?

BEVERLY: In that dress, the whole time. And I wasn't

allowed to sit down! Nor could I sit down! [laughter] I think there was boning all the way down, so that it doesn't bend. I think they unzipped me and let me go off into a side corner while I had lunch, but basically I was in the dress and the shoes the whole time. It was a great day! How can I complain?

FAN: Did you nurse the baby during the day?

BEVERLY: I got to nurse the baby as well. That was the most exhausting year of my life (laughs). Because I started working when Kate was six weeks old, and worked through that entire year...and all of it was on location, funny enough. I went to New York for six months; I went to Vancouver for two months, and then I was in Los Angeles shooting a bunch of other stuff. The way that I worked that was I was very adamant about keeping Kate around me as much as possible; Kate's my daughter. She's six now and full of opinions I don't know where she gets that from [laughter].

I was pretty adamant about having her around me as much as possible, because I think the first year, especially the first six months, are really important that we have that contact and that bonding. I hired set nannies, and I made sure that Kate was nearby in a dressing room. There's always a lot of turnaround time. You can shoot a scene one way, and then, when they're done with that angle, which takes about two hours, which was about her feeding schedule, I would go back to the dressing room. I would slip off and nurse her. It takes only about twenty minutes—you're getting such an education [laughter]—and by that time, they're ready for the next shot. I am, too. Kate's satisfied, and we can go on with the day. And we've had that time together. The dressing room is always close by; it's never more than 50-70 yards away, if that, and on those occasions—oh, you really are getting such an education; we'll talk about *Quantum Leap* later!—you can refrigerate and freeze breast milk for 48 hours, and so Kate was never without.

Let's get back to *Quantum Leap*! [laughter]

FAN: I was wondering what role or roles you played on *The Rockford Files*.

BEVERLY: I just got done doing a *Rockford Files*, and I've worked with James Garner before. That's why he's one of my favorites; he's so great. I play a CIA agent gone bad. We were supposed to be working in Central and South America on some spy activity, and what we did was set up a front organization for us to work undercover, and that was in the recording industry, in the music business. We were supposed to be producing and collecting our music, so that way we could go in and out of Central and South America at will. We just sort of liked that front, and we just sort of liked all that money coming in, so we just sort of liked all the jewelry, and the cars and the clothes that they'd provide for us, so we just continued that operation loooooong after it was supposed to be folded. That was the kind of role I was playing.

The prior experience I had with James Garner was a movie, the ill-fated *Sunset*. It had Bruce Willis and James Garner in it. I've got lots of stories about that!

Oddly enough, I was supposed to be playing Carole Lombard, and on the day that we were supposed to shoot, they'd gotten verbal affirmation from the estate saying it was okay to use her likeness on the movie, but they still didn't have the written consent, and at that very moment, they changed me to Thelma Todd. I shot about several weeks on that. It was a small part, one of the first things I'd ever done when I came to Hollywood. I got a phone call from them a few weeks after that, and they said it wasn't coming together, it was kind of iffy, so they had re-written it, and they were going to re-shoot some parts. They brought me back in to do some more stuff, and still that didn't cut together. They were having a lot of trouble with it. They ended up cutting most of my part. I'm sort of on the fringes, with Bruce Willis a lot. I was always in the scenes and around them, but that part was cut. And that's fine. When the movies and the TV shows run too long, the first things to go are the art shots and the supporting players. That was fine with me; I understood. I walked away with a lot of great memories and great stories about that. In fact, my esteem of Blake Edwards—I wish that man all of the best. He was a great director to work for. As a matter of fact, he's the only one who's had the courtesy to write me a great letter saying, "I'm so sorry that we had to cut your part. I appreciate all of the hard work and the effort you put into it, and I hope you're not broken up about it." I'm paraphrasing here. But he was the only one who had that kind of good manners to do that.

I had a friend once who had a huge part in a great big film called *Hanoi Hilton*, and he had a great big part, and it was a great part, too. The way he found out that his entire part was cut from the film was at a poker game. He went to a poker game with a bunch of his buddies, and one of them leaned over and said, "Oh, I'm so sorry to hear about what happened to you." And there he had to eat it, in front of all his friends. Boy, did he lose that night! He did not win that night at poker [laughter].

And I've found other ways that I've been cut from other stuff. Like the editor would like my work, but would say, "Sorry, you were cut," or I would tell everyone in the world that I was going to be on on a certain air date, and I wasn't to be found. That was actually my illustrious career the first five years in Hollywood. I would get these smaller roles, because I was out from Texas and I was trying to build a career. I would get smaller roles, not five-and-unders, but nice little meaty things. But they just wouldn't make it and I would end up on the cutting room floor. Then pretty soon, I was starting to appear, much to my parents' relief [laughter].

FAN: Did you send somebody to get your stuff from the cutting room floor?

BEVERLY: I wanted to do that so badly! (Laughs) When you haven't any clout, you really—I really went out to Hollywood with no friends and no contacts, and not knowing anybody. You can do that [get footage], actually, if you know some people in the business. I've got a couple of good friends now I feel comfortable

enough with. I generally don't make business friendships, but in my side of the business it's inevitable. There are a few people I can call and ask for, maybe, the outtakes, and they'll send them to me. At that time, I was unknown, and just building a career.

FAN: How was Scott Bakula the first time you met him? Is it true he's really friendly with everyone?

BEVERLY: He's the most generous human being I've ever met. I mean really. Sometimes I think about what it is he has to do.... Dean is also this way on the set. It's no big secret that Hollywood's a very tough town to make it in. Sometimes...I've got a great story for you, a "jerk" story [laughter].

It's very easy to forget manners and decorum and things like that, but he's like that [generous] with everybody 24 hours a day. He must have the strength of five people to maintain that kind of thoughtfulness. And yet he receives, and that's no mystery to me either. If any of you know the St. Francis prayer, it says something like it's better to give comfort than to be comforted, or in giving you receive. And now I understand the secret of him being able to maintain that kind of energy level. Because I would look at him in awe, and I was so self-centered at that time. I would think, "How can he talk to all these people and be in a good mood *all the time*. How does he do that?" I think one of the secrets of his philosophy was that he was able to give, and in giving he was able to receive constantly and replenish himself. I know that it's an exhaustive process. We're about to canonize Scott Bakula here (Laughs, and laughter).

It is absolutely true that he's very friendly, and I can vouch for that. I know it sounds like I'm plugging, but James is like this as well. There are so few leading men like that. All three of those men were absolutely like that; generous to a fault, almost. Very giving as actors, so giving.

I'm an actress. I can be so into what I'm doing that I forget how self-indulgent you are when you're in that moment, during the time that the camera is rolling. It is absolutely necessary, in order to get the full experience, to listen well. Just listen. It's such a simple thing, and yet it's so hard. To listen and absorb, and Scott was able to do that. He's remarkable as an actor.

FAN: What's the "jerk" story?

BEVERLY: [laughs] Okay, I know how to do this. There was a guy I worked with on the set. He was hysterical. And he was always in a terrible mood. He was just a malcontent, just a grumbling kind of guy. Everybody on the set had really had it with him. He rubbed one of the grips the wrong way and he was just mouthing off and calling him names and bossing him around. This grip had had it up to here [hand under chin] and he finally picked him up and pinned him against the wall and said, "Why are you such a jerk? And he said, "When I finally make it, nobody can say I've changed!" [laughter] I'd love to give this guy's name, but I just can't.

FAN: Has he made it?

BEVERLY: You know what? He has not! Hollywood

is the only town I know of where we reward bad behavior, and they do so on a regular basis. I am very happy to say that that is happening less and less, and that includes DPs and directors as well. It's not that anybody has to be a doormat, but when you've got people with equal talent, if one's a jerk and one's giving and really easy to get along with, why not pay the nice person the money? Everybody's happy, because you work really, really long hours together. You have to smell the B.O., you have to go through the coffee breath, you have to go through short tempers late at night, and it's eminently more forgivable to be with somebody who's generally a nice person. You realize they're just having a bad moment. I've worked with other people who are making it at this moment who need a spanking [laughter].

FAN: Did you start off in movies and go to TV, or have you gone back and forth?

BEVERLY: I started out in theater. Actually, I started out as a professional dancer and I was moving up through the ranks of the Houston Ballet. I was ready to join the Corps and my parents said, "Not for my daughter," and shipped me off to school. I wasn't too happy about that, either! [laughter] I continued to pursue dancing that way, mostly through musical comedy. If I wasn't able to join the ballet company, I was going to be a professional dancer. There's a great story about how I became an actress, but yes, I started out in musical comedy theater.

I found out by the time I was 20 that I could actually sing and could actually speak out loud. I was very shy, withdrawn. I was confident physically, but wasn't ever confident of my speaking ability. In fact, the only time I'd ever been given lines in musical comedy, they were taken away from me because I was just awful. I was dreadful! It was humiliating.

Six years later, I got another job, quite by accident, in fact by divine intervention practically, and discovered that I was a good dancer but I was a better actress. I started doing theater and I decided to train exclusively with Stella Adler, who's a great icon in theatrical history. I decided I was going to get it from the horse's mouth and I trained with her pretty extensively, all the while working as a dancer, because I was so good at that. I could make money doing that. When there came a time I decided I just needed to be an actress, I quit the dancing. I still dance, but it's just for myself. It's actually much more enjoyable.

I did a lot of regional theater. I did the gypsy bit. I traveled around the country. I did the work for \$80 a week and jumped on the bus and went down to Boca Raton FL, then hopped on another bus and went to Huntsville TX; I did all of that. I did a couple of seasons of summer stock as a resident company member. They were pulling me out of the chorus and giving me acting roles.

I got this call to go down and put a monologue on tape. I did, and there was a casting director out of Los Angeles who was on a scouting tour. He was going to all the major cities in the United States, and I went

down and did a two-minute monologue for him. I went and did my gig that summer. My big dream was to go to New York. I just wanted to go to New York and do plays and theater. That was my big dream and I trained really hard to do that. Two days before I was supposed to leave for New York—my stuff was in storage, my bags were packed, and my tickets were in my purse to go to New York—I got a call from Los Angeles saying, “We want you to come out and do *Star Search*.” I said, “*Star Search? Star Search?*” I was in Ft. Worth, TX at this time, and we didn’t even get it. That’s how remote I was. I was out in the boonies. I had to drive into Dallas to see it and I drove back and I said, “This is an elaborate game show and I’m *not* going to do this. NO.” [laughter] My agent said, “Oh, c’mon. You’ll get a tape of yourself for New York. You’ll need a new agent in New York. You’ll get this and you’ll get that and it’s a free trip to Los Angeles. You’re in and out in a week. It’s a piece of cake. So do it; just delay your trip to New York.” Four months later, I’m still in Los Angeles, and I have two agents and nobody has to hit me over the head with a 2x4 to make me know I just wasn’t going to go to New York.

I ended up staying in Los Angeles. I started doing some television and some film, but I ended up going back to New York after all. I eventually did. I did some Broadway there; I did *City of Angels* on Broadway. That was a wonderful period piece. I love that show. I also ended up doing a children’s series called *MathNet for Square One TV* [applause]. My daughter doesn’t care; it’s like, “Oh, Mom. It’s so corny.” [laughter] So I ended up going out to New York anyway and I still do stage whenever I can. I’m not a snob about it. I think that if you’re an actor, you’re an actor, you’re an actor. If you’re a good actor you can do anything you want to do, in any medium. I’m absolutely not a snob about that and I would love to go back to New York. [Looks up] Are you listening? [laughter]

I would love to go back and do a play. Every couple of years, if I haven’t done anything on stage, I sort of feel like I want to get my ya-yas out. There’s nothing like a live appearance to make you feel alive. I feel like the ends of my fingers are buzzing. I really love that part. Someone said to me once, “How was your opening night on Broadway? Did it feel any different?” I said, “No, it felt exactly the same as my first night in summer stock in Jekyll Island, GA.” It felt the same. There’s something about stepping out on a stage. It’s expansive, and everything just sort of goes, “Wow!” It was always the same for me, from start to finish.

FAN: What was that thing with Burt Reynolds? [At his dinner theater]

BEVERLY: Oh, that was *great*! That was a great experience. Burt Reynolds was wonderful. My mother-in-law at the time was in the audience and I was very nervous. The only thing that Burt Reynolds said to me every day, over and over, was, “That girl has great pins.” He liked my legs! [laughter] He was actually pretty fun to work with. Everybody was great.

FAN: How did you get cast for *Quantum Leap*?

BEVERLY: Deborah Pratt wrote that script. Actually I was shooting something else. I had to go in on a call-back situation. My agent had to sort of talk me into, well, not talk me into it, but because of the call-back situation they had to pre-screen me for this. She had to talk with them about me coming to the call-backs. Generally call-backs are the last three choices. I came in and Deborah said, “You said the words the way I’ve always heard them in my head.” I said, “Wow, that’s good.” [laughter] She was going down my resume and said, “Wow, you’re a dancer.” And that’s how I got the job.

FAN: Getting back to Broadway, when did you first learn how to change the level of expression from Broadway to TV and back?

BEVERLY: I mostly learned most of my acting in terms of stylistic differences through trial and error. This is a kind of experience you can’t get in a class. When you’re in the class, you’re on a platform and you must convey to the back of the house. If the back of the room is where that projector is right there [points to projector about 15 feet away], then that’s where I need to learn how to throw my energy. It was mostly through experience. I now know how to find the camera like a heat-seeking missile [laughter] because I have missed my five minutes in the sun before. I’d say, “Oh, my God, why did I do that?” or, “You can’t see me anywhere,” and it’s mostly through error that I learned.

FAN: Do you think everybody misses it that first time before they pick it up?

BEVERLY: No, I think there are some people who are perfect right off the bat. I think there are some people who have a natural instinct about it. I have a natural instinct, but I was pretty green when I got into the business, because of the dancing part. I had never really been on stage. I had tons of charisma, I knew how to sing to the back of the house, but I hadn’t had enough training at that point to know how to refine it.

Really, the only difference between acting for the camera and acting for the stage is economy. It’s all about economy and the efficiency of movement. If you think of the camera as this big a room [holding hands fairly small], then you don’t need to make this big of a gesture [gesturing arms wide] for it, because it’s totally lost and no one will see it. So it’s about economy, and if you understand that concept, as opposed to being in a 3000 seat house, where if you give a sly look to the side, no one’s going to catch it, not even in the first row. Everything [in TV] has to be economical.

There’s mathematics to it, too. On stage, extremes are what’s necessary because there’s such a range of motion. Whereas, with the camera, a profile shot is not really good. It’s really bad. I didn’t know that, and that’s where I learned by error. I would give some takes for people by doing like that [turning head to side] and it would be lost because you couldn’t see my eyes. But if I were to turn this way [turning almost forward] and give the same expression, it would appear to the camera as if I were speaking to him [person to the side].

You'd never know that I wasn't speaking to him, but you would get the expression in my eyes. I learned like that. Fortunately, enough people believed in my talent, people like Michael Watkins and other DPs who took an interest, that they would give me hints. If you feel the light on your eyes, that's a trick for finding the light, and the camera will pick you up well without a shadow. Mostly the DPs and the camera operators would give me little tricks, so I learned as I went. It wasn't always learning at the class.

FAN: What did you do on *Days of Our Lives*?

BEVERLY: [looks at watch] I'll try to wrap this up. This is so much fun! I had a part for two days on *Days of Our Lives*. In the script, I was contracted to do two days only; I signed a contract for two days. In the script, my part said "Woman." [laughter] Now I was supposed to be just introduced as a sort of a sideline with the question, was I or was I not "boinking" Drake Henderson. Was or was not Genie Francis going to find out about it? [laughter] Now I was only supposed to be on for two days. It was supposed to fuel this fire and fuel conflict between the two of them.

I went in and shot my first day sort of like a smoky, sexy restaurant scene. I went home that night and I heard on the news that there's a writers' strike. The producers are going crazy because they don't have a way to wrap up the existing storyline because only the writers know that and they're not going to give out that information. The producers are hiring scab writers or they're writing the scenes themselves and they don't know what to do. So they come up with this great idea. Let's build up the supporting players who don't have a storyline, and that way we can wrap up the old storylines later when we finish the negotiations. We'll just come back to those storylines, because it's a slow-moving thing on soaps anyway. The next day I come back, and instead of "woman" it says "Bianca Torres, Peruvian Mafia princess." [laughter] I don't know about you, but I look kind of Irish to me! I thought, Argentinean I might be able to get away with, that blond look, Germans in Argentina, you know from World War II, but Peruvian Mafia princess I don't know. Some of the writing was really hysterical, because they didn't use the same writers and the writing was different every day. They didn't want me using an accent! So that's what I did: Bianca Torres, Peruvian Maria princess. [laughter]

FAN: How long did it last?

BEVERLY: Six months. And the day after they finished up negotiations for the writers' strike, my plane was hijacked! [laughter] I'm really glad, though. You know what? I am not dissing soaps at all. It was a good experience and it saved my butt during the writers' strike because everybody I knew was out of work. I think that was a blessing in disguise, and I'm never going to sneeze at that. But for my money, I would much rather be doing another line of work. Those are the hardest-working actors in the business. They actually get no preparation time, no rehearsal time. They're in there at 5 o'clock in the morning for camera blocks

only. They don't get to run lines except in the make-up chair and very often you run lines before the camera, you take a lunch break and you come back and there's fifteen pages of new material. It is a state of the art, read-that-cue-card type of business. They really work hard at being overpaid (grins). Seriously, they do; it's very, very hard work. It's the hardest job I've ever had. FAN: Are you going to support the next writers' strike? BEVERLY: I don't think that the actors are called to strike for the writers. You know what I would do? Because they have helped out so many actors in the past, I'd do things like give to the Motion Picture Emergency Fund. Those are the people that help those in need. My union has always been there for me, so I'd give to the Fund.

FAN: Tell us about your work on *Babylon 5*.

BEVERLY: That was a good experience. I'd worked with the director, Jim Johnson, on a John D'Aquino show, *Shades of LA*. I'd known the director and had a good rapport with him. Bruce Boxleitner is a very nice man, very affable, loves to just sit in the chair and talk about stuff. He's real nice, very friendly. Jim had come to me in the last couple of days of shooting [*Babylon 5*] and said, "You know, you've got something like a built-in return on this, because you play his sister and you seem to have a lot of information about what's going on on Earth. I'm going to try and bring you back." He told me that. That is said sometimes, semi-frequently; it doesn't ever happen [laughter]. Generally, I say, "Oh, that's nice," and take it as a compliment because they liked working with me or something like that. That's a way of paying an actress a compliment. "We want to bring you back." That's so nice to hear. It lets me know I'm doing my job.

With this show there was a built-in motive to come back. The writer on that show is so brilliant. He had a five-year bible on that show, so for them to throw in a new character and build up a whole storyline would sort of put a wrench in the works, so I knew that that might not work out. But you're right, there's a way to come back on that [*B5*] and Bruce certainly wanted me to come back, too. I got along with everybody. It was a sweet show.

I liked Claudia [*Christian*, "*Play It Again, Seymour*"), too. As a matter of fact, I tested for the role she's in. She's a wonderful comedienne. How many of you watch *Babylon 5*? [some hands go up] Do you know Claudia is an absolutely wonderful comedienne? Yeah, she's great. She played such a deadpan role. She's a funny, funny, funny lady. She's in a not-seen-enough movie called *Tex*. Has anybody seen that? [no hands go up] It's sort of a sleeper, murder thing. It's got Arye Gross and Claudia in it. She was hysterical. She plays this lunatic madwoman.

[*John D'Aquino walks in and says, "How do you keep looking so good through the years?" and the Q&A ends.*]



A BUYER'S GUIDE TO QL-RELATED VIDEO

by Karen Funk Blocher
(additional research by Margaret Colchin
and Teresa Murray)

If, like me, you're not only a leaper but a compulsive collector of all things Leapish on video, you've probably taped every *Quantum Leap* episode off NBC and/or cable, bought the commercial QL videos, and spent dozens of hours with your finger over a pause button, trying to catch one or two minute interviews on E! or *Entertainment Tonight*. You're running out of room on your video shelves, but still you know you want more. What more is there to get?

Well, if you're interested by other, non-*Quantum Leap* work by the show's most famous alumni, and you're willing to spend a lot of money, the answer is "plenty." There are literally dozens of movies, TV movies, etc. by Scott Bakula or Dean Stockwell available on video, as well as work by *Quantum Leap* creator Donald P Bellisario. Some, but by no means all, of the many titles available are listed below. Not everything's in print, of course; you may have to do some hunting—and get lucky—to get the remaindered titles, and a lot of the older and more obscure titles are only available by mail/phone order. Is it worth it? Only you can decide.

Nearly everything Scott has ever done on screen—except for episodic TV—is available on video, as are many titles from Dean's long and distinguished film career. Some of Dean's finest films are available, along with a number of films which feature Dean in small roles and some recent films which don't really deserve his talents. There are some glaring omissions, though; such films as *The Boy With Green Hair*, *Blue Velvet* and *Werewolf of Washington* are currently out of print, even though they may still be listed in the *Videolog*, the big master catalog you see in video stores. For more detailed information on movies not listed here, see *The Observer* #1-5 Teresa Murray's comprehensive guide to Dean's film career through 1991. (Teresa will be writing an update to Dean's filmography for next issue—I hope!)

Many of the newer and/or more popular titles are available from such major chains as Blockbuster Video Camelot Music, Suncoast Video, and Tower Records & Video. You can place special orders with most of these walk-in video retailers. For older or more obscure titles, your best bets are the mail/phone order houses Movies Unlimited (1-800-4MOVIES) and Critic's Choice (1-800-367-7765). The selection from these companies is truly impressive, although they don't have every title that's still theoretically in print. A third mail order house, Columbia House (1-800-262-2001) specializes primarily in TV series on video. Columbia House requires club membership for purchase, and may not be available overseas. Membership applications can be requested by phone, and can also be found in

magazine ads.

Prices may vary from retailer to retailer, and do not include shipping in the case of the mail order companies. In most cases, you will pay less if you can find it on a store's shelves, and if you have to place a special order for something they don't normally carry, there may be an additional fee. I've only listed a given supplier for a particular film if that supplier is known to carry it (or to have had it sometime in the last year). In many cases, these films should be available in other retail video stores as well.

All titles listed below are in standard US (NTSC) format, and therefore won't play on standard British VCRs (for example). I'm very interested in compiling a similar list for non-US releases, if any of you overseas members are willing to help me out! 800 numbers aren't applicable overseas, so, here are the addresses for the mail order houses: Critics Choice Video; P.O. Box 749; Itasca, IL 60143-0749; Movies Unlimited; 6736 Castor Avenue; Philadelphia, PA 19149-2184.

Prices labeled RN are aimed at video rental stores and should come down at a later date when the titles go to "sell-through" pricing. In the meantime, look for rental copies at Blockbuster Video and other video rental outlets. Rental is a good way to see a lot of these videos if you can't afford to buy them. (Also, previously viewed copies of rental tapes are often available for sale three to six months after a rental video comes out, making for a purchase price of around \$10 for a \$90 tape!)

Another good way to track down old movies and TV to become an avid reader of *TV Guide* and cable TV listings. Almost everything Scott or Dean or Don ever did is likely to pop up on cable TV at some point, particularly Dean's films, some of which are not on video (and therefore aren't listed here) but do turn up on TV regularly.

CODE	COMPANY	TYPE
BB	Blockbuster Video	chain store
CC	Critic's Choice	mail order
CH	Columbia House	video club
CM	Camelot Music	chain store
ML	Musicland	chain store
MU	Movies Unlimited	mail order
SV	Suncoast Video	chain store
TW	Tower Records & Video	chain store

OTHER CODES:

rem	remaindered; discounted but hard to find
EP	recorded at extended play speed (6 hr mode)
SP	recorded at fast speed (2 hour mode). Most VHS releases are SP unless otherwise noted.
LD	Laser Disk
VHS	VHS videotape
ST	sell-through (consumer retail) pricing
RN	higher initial pricing intended for rental outlets. May be ST priced at a future date.

SCOTT BAKULATITLE: *Color of Night*

YEAR: 1994

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Suspense thriller starring Bruce Willis, with Scott as a psychiatrist who dies early in the film. Violent. Director's Cut, 140 minutes.

SUPPLIERS: MU

TITLE: *Ice & Asphalt*

YEAR: 1996

FORMAT: VHS

APPROX. PRICE: \$14.95-\$14.99

DESCRIPTION: A hockey video hosted by Luc Robitaille. It features other pro hockey players and celebrities, including Scott. Toward the end of the video, there's a funny segment featuring host Luc Robitaille teaching Scott how to shoot in ice hockey. Well worth adding to your collection.

SUPPLIERS: CC, MU

TITLE: *In the Shadow of A Killer*

YEAR: 1991

FORMAT: VHS [EP]

APPROX. PRICE: \$12.99

DESCRIPTION: This excellent TV movie (aired in March, 1992) was never rerun. Scott plays a police officer in a crisis of conscience over the death penalty, as fellow officers suspect him as being on the take.

SUPPLIERS: MU

TITLE: *The Invaders*

YEAR: 1995

FORMAT: VHS [EP], two tapes

APPROX. PRICE: \$29.95 [ST] \$89.99 [RN]

DESCRIPTION: Last year's two part miniseries, sequel to the old TV series. Scott is a fugitive mental patient who knows that the truth is out there, and aliens are among us. Columbia House is offering the Fox miniseries *The Invaders* for \$29.95 for two tapes. Available for rental since March 19, *The Invaders* was originally priced at \$89.99, so this is a pretty good buy for double tapes. A quick call in mid-July to Movies Unlimited failed to find *The Invaders* at any price, so they may be in transition between the more expensive rental tapes and the sell-through ones.

SUPPLIERS: MU, CH

TITLE: *The Last Fling*

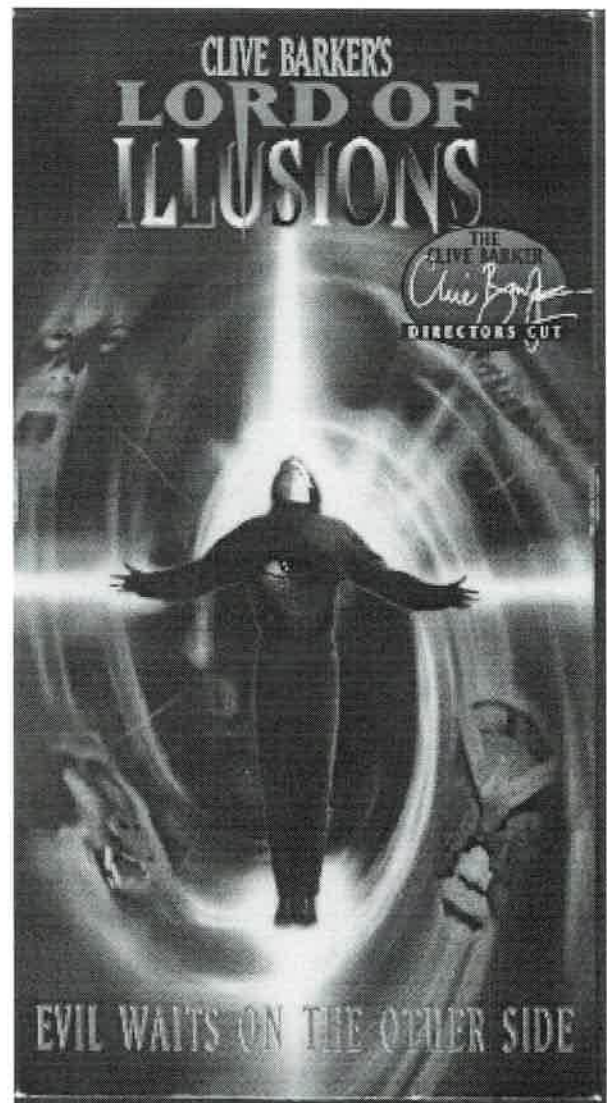
YEAR: 1986

FORMAT: VHS

APPROX. PRICE: \$9.99 [rem]

DESCRIPTION: Scott plays the best friend in this old TV movie, a warmhearted farce about a lawyer (John Ritter) who falls in love with his ideal woman (Connie Sellica) just as she's about to marry someone else. Scott's character is a lawyer too, and very reminiscent of Bud Lutz. He doesn't have a lot of screen time, but if you like sappy movies, this one's very enjoyable.

SUPPLIERS: SV. Try the under \$10 rack. If you're very lucky, it might still be there.



The box of the director's cut version of the rental tape.
©1995 United Artists Pictures Inc..

TITLE: *Lord of Illusions*

YEAR: 1995

FORMAT: LD [ST], VHS [RN]

APPROX. PRICE: \$34.95-\$44.95 LD, \$89.99 VHS; ST price for VHS to be announced

DESCRIPTION: Scott stars as Harry D'Amour in this Clive Barker occult detective film, with a sequel possibly to follow. The Director's Cut version of the LD has added goodies: behind-the-scenes footage, a still gallery, commentary by Clive Barker, an interview with Scott, and more. The extras are available only on the Director's Cut. Camelot (\$34.95), Blockbuster (\$44.95), and Tower Records (non-director's cut, about \$37). The videotape comes out in sell through on July 31st.

SUPPLIERS: CM, BB, TW [LD], MU [VHS RN]



TITLE: *Men, Movies and Carol*

YEAR: 1994

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Tony Bennett sings, and Scott, Carol Burnett, Barry Bostwick and Michael Jeter sing, dance, and act their way through a humorous tribute to the movies. Scott is flat-out tremendous in this TV special.

SUPPLIERS: CC, MU. Neither Critic's Choice nor Movies Unlimited has this indexed by title, so ask for it under Carol Burnett or order it by catalog number: SOFOX008218 (CC) or 04-2918 (MU)

TITLE: *Mercy Mission: The Rescue of Flight 771*

YEAR: 1993

FORMAT: VHS

APPROX. PRICE: \$79.99 RN

DESCRIPTION: TV movie about a cargo plane pilot [Scott] off course and in desperate trouble at Christmas time, and the commercial pilot [Robert Loggia] who helps him by radio. 92 minutes.

SUPPLIERS: MU

TITLE: *My Family (Mi Familia)*

YEAR: 1995

FORMAT: VHS

APPROX. PRICE: \$19.98

DESCRIPTION: *My Family*, the Jimmy Smits film in which Scott has a small role as a priest, will be out for retail sales July 23.

SUPPLIERS: MU, CC etc.

TITLE: *Necessary Roughness*

YEAR: 1991

FORMAT: LD [rem], VHS [ST, rem?]

APPROX. PRICE: \$10.00 [LD], \$14.99 [VHS]

DESCRIPTION: Scott's second feature film appearance, in which he plays an overage college football player on a team of misfits. Also stars Robert Loggia and Hector Elizando, who both do a tremendous job in this. A love of football is probably needed to really enjoy this film, which features cameos by a number of sports legends in a scrimmage scene between the students and a team of prison inmates.

SUPPLIERS: TW, CM [LD], MU [VHS]



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Pictures Inc.

**NECESSARY
ROUGHNESS**

Photo by Zade
Rosenthal



TITLE: *A Passion To Kill*

YEAR: 1993

FORMAT: VHS [SP/EP]

APPROX. PRICE: \$6.99-\$14.99

DESCRIPTION: A sexy murder mystery about a man [Scott] and his best friend's wife. 93 minutes. Available on SP (\$14.99) and EP (\$6.99).

SUPPLIERS: MU (SP), ML (EP)

TITLE: *Sibling Rivalry*

YEAR: 1990

FORMAT: LD [rem], VHS [ST, rem?]

APPROX. PRICE: \$10.00 [LD], \$19.99 [VHS]

DESCRIPTION: Scott plays a distracted, neglecting husband to Kirstie Alley in his first feature film appearance. She is brilliant as his frantic wife, whose one extramarital dalliance results in a dead brother-in-law in her hotel room. This wonderful little Carl Reiner film also stars Jamie Gertz, Bill Pullman and Carrie Fisher.

SUPPLIERS: TW [LD], MU [VHS]

DEAN STOCKWELL

TITLE: *Abbott And Costello in Hollywood*

YEAR: 1945

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean is one of the child stars at the studio school in this film, in which Bud and Lou try to become Hollywood agents. 83 minutes.

SUPPLIERS: MU

TITLE: *Anchors Aweigh*

YEAR: 1945

FORMAT: VHS

APPROX. PRICE: \$14.77-\$19.99

DESCRIPTION: Dean's first or second film, depending on how you count them. Stars Gene Kelly and Frank Sinatra as sailors, with Dean as the love interest's little boy Donald. Dean even sings a little bit in this classic musical. 140 minutes.

SUPPLIERS: MU, SV



Dean in the late 1950's. Photographer unknown.

TITLE: *Backtrack*

YEAR: 1991

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dennis Hopper stars as a hit man who falls in love with his target, a murder witness on the run (Jodie Foster). Hopper directed this gangster thriller, Dean has a small role as a Mafia lawyer. 102 minutes.

SUPPLIERS: MU

TITLE: *Banzai Runner*

YEAR: 1986

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dean stars in a not-so-good film about a suspended highway patrolman on a vendetta against "runners," high-speed drivers in expensive cars whom he blames for his brother's death. 86 minutes.

SUPPLIERS: MU

TITLE: *Beverly Hills Cop II*

YEAR: 1987

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dean has a minor role as a bad guy, Chip Cane, in this Eddie Murphy vehicle, a mediocre sequel to the hit film about unorthodox cop Axel Foley. 102 minutes.

SUPPLIERS: MU

TITLE: *Bonanza: The Return*

YEAR: 1993

FORMAT: VHS [RN]

APPROX. PRICE: \$89.99

DESCRIPTION: Dean plays a truly interesting antagonist in what could easily have been called *Bonanza: The Next Generation*—except that there actually is a video by that title over at my local Musicland, and for a lot less money [\$7.99]. Is it the same TV movie? I'm not sure, but I think it might be. On the other hand, it could be a sequel to this one. The Dean one, as I recall, does disservice to the original series via the angst-ridden histories of these latter-day Cartwrights. TV movie, 96 minutes.

SUPPLIERS: MU, ML?

TITLE: *Compulsion*

YEAR: 1959

FORMAT: LD, VHS

APPROX. PRICE: \$34.95? [LD], \$19.95-\$19.99 [VHS]

DESCRIPTION: Dean stars as one of two defendants in a "thrill killing" in this fictionalized account of the infamous Leopold & Loeb case. A classic. Also stars Orson Welles and Bradford Dillman. 105 minutes.

SUPPLIERS: CC, MU

TITLE: *Gentleman's Agreement*

YEAR: 1947

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean plays the son of a journalist [Gregory Peck] who pretends to be Jewish in order to research a series of magazine articles about Anti-Semitism. A little heavy-handed, but well-written and acted. It won three Oscars, including one for Best Picture, and Dean won a special Golden Globe award. 118 minutes.

SUPPLIERS: MU

TITLE: *Kim*

YEAR: 1950

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean stars as an English orphan raised as a native in colonial India, who gets involved with a British spy (Errol Flynn). 112 minutes.

SUPPLIERS: CC, MU

TITLE: *Stephen King's The Langoliers*

YEAR: 1995

FORMAT: VHS

APPROX. PRICE: \$19.95-\$19.99

DESCRIPTION: Steven King TV mini-series about 10 sleeping airline passengers who wake to find that their fellow passengers and the plane's crew have disappeared, and no one on the ground is answering their distress calls. 180 minutes.

SUPPLIERS: CC, MU

TITLE: *The Last Movie*

YEAR: 1971

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean has a small role in this film about the effect of a film crew on a South American village, starring and directed by Dennis Hopper. 108 minutes.

SUPPLIERS: MU

TITLE: *The Legend of Billie Jean*

YEAR: 1985

FORMAT: VHS

APPROX. PRICE: \$79.99 [RN]

DESCRIPTION: A teenager in trouble with the law [Helen Slater] ends up as a media star in her struggle for justice. Dean plays a district attorney in this not-terribly-good film. 92 minutes.

SUPPLIERS: MU

TITLE: *Limit Up*

YEAR: 1989

FORMAT: VHS

APPROX. PRICE: \$12.99

DESCRIPTION: Nancy Allen stars as a would-be broker who makes a deal with the devil to get on the exchange floor. Dean plays her boss, a nasty, decadent, sexist commodities broker. A fun film. 88 minutes.

SUPPLIERS: MU

TITLE: *Long Day's Journey Into Night*

YEAR: 1962

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Award-winning adaptation of Eugene O'Neill's autobiographical drama about the ultimate dysfunctional family, with Dean as Edmund, one of the sons. Stars Katherine Hepburn and Jason Robards. 170 minutes.

SUPPLIERS: MU

TITLE: *Married to the Mob*

YEAR: 1988

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dean got an Oscar nomination for his role as Tony the Tiger Russo, who pursues Michelle Pfeiffer in this Jonathan Demme comedy. 120 minutes.

SUPPLIERS: CC, MU

TITLE: *Paris, Texas*

YEAR: 1984

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Harry Dean Stanton stars as Dean's troubled brother Travis, who has been lost physically and spiritually for four years. Now Walt [Dean] has to help his brother put his life back together, reestablish a relationship with his son, and find his estranged wife. 145 minutes.

SUPPLIERS: MU

TITLE: *The Player*

YEAR: 1992

FORMAT: VHS [SP & EP], LD

APPROX. PRICE: \$10.77-\$19.99 [VHS], \$39.99 & \$99.95 [regular and special edition LD]

DESCRIPTION: Dean has a small featured role as a Hollywood agent in Robert Altman's cameo-crammed, wildly satirical look at the Hollywood movie business. Stars Tim Robbins as a Hollywood executive who is besieged by a rival exec, hungry writers, a stalker, and the law. 123 minutes.

SUPPLIERS: CC, ML, MU, SV etc.

TITLE: *The Secret Garden*

YEAR: 1949

FORMAT: VHS

APPROX. PRICE: \$14.95-\$14.99

DESCRIPTION: Margaret O'Brien is the orphaned niece and Dean her morose and sickly cousin in the 1949 version of this classic story. This is one of four films bearing this title currently available on video, so be sure to specify the year and/or catalog number 12-2260 (MU only) when ordering. 92 minutes.

SUPPLIERS: CC, MU

TITLE: *Son of the Morning Star*

YEAR: 1991

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Gary Cole stars as General George Custer in this TV miniseries. Dean plays a minor role as another general who proves perfectly willing to feed Custer to the Indians. Two tapes, 186 minutes.

SUPPLIERS: MU, SV

TITLE: *Song of the Thin Man*

YEAR: 1947

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean plays Nick & Nora's young son, (Nick Charles Jr.) in the last of the *Thin Man* mysteries.

SUPPLIERS: MU, SV

TITLE: *Stars In My Crown*

YEAR: 1950

FORMAT: VHS

APPROX. PRICE: \$14.99-\$19.99

DESCRIPTION: Dean co-stars as young John Kenyon in this western about a preacher (Joel McCrea) who fights typhoid and injustice. 89 minutes.

SUPPLIERS: MU, SV

TITLE: *Tracks*

YEAR: 1977

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Dean plays an aging hippie in this stream-of-consciousness Dennis Hopper film about a soldier bringing his dead buddy's body back from the Vietnam war. 90 minutes.

SUPPLIERS: MU

TITLE: *Tucker: The Man and His Dream*

YEAR: 1988

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dean has a brief but memorable role as Howard Hughes in this true story of a maverick automaker, directed by Francis Ford Coppola. 111 minutes.

SUPPLIERS: MU

TITLE: *The Twilight Zone, Vol. 15*

YEAR: 1961 (airdate)

FORMAT: VHS

APPROX. PRICE: \$14.99

DESCRIPTION: Dean stars as a cold-hearted World War II officer who suddenly experiences the other side of the war in "A Quality of Mercy." Also included is another story, "The Purple Testament." Both episodes were written by Rod Sterling. 50 minutes.

SUPPLIERS: MU

TITLE: *The Valley of Decision*

YEAR: 1945

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Filmed after *Anchors Aweigh* but released just before that musical, this is Dean's "other" first film. Class differences and social strife in the Pittsburgh steel industry are the backdrop for unconsummated love between a maid (Greer Garson) and a steel magnate's son (Gregory Peck). Dean's in there somewhere, but it's a very small part. 111 minutes.

SUPPLIERS: MU

TITLE: *Wrong Is Right*

YEAR: 1982

FORMAT: VHS

APPROX. PRICE: \$79.99 [RN]

DESCRIPTION: Sean Connery stars in this black comedy about a TV reporter covering international terrorism. Dean has a small role. 117 minutes.

SUPPLIERS: MU

DONALD P BELLISARIO



From the title sequence of the *Magnum, PI* pilot.

TITLE: *Battlestar Galactica* (series)

YEAR: 1978-80

FORMAT: VHS

APPROX. PRICE: \$14.99 each

DESCRIPTION: Don wrote, co-wrote or directed most of the *Battlestar Galactica* episodes that are available on video. The series starred Lorne Greene as the patriarch of a fleet of space ships whose people battle Cylons and try to make it back to their legendary ancestral planet, Earth. If you're just curious, rent or buy 'em in person, and be sure to read the labels! Over a dozen titles available.

SUPPLIERS: SV, BB, MU, CH

TITLE: *JAG*

YEAR: 1995

FORMAT: VHS

APPROX. PRICE: \$39.99 [RN]

DESCRIPTION: The pilot TV movie for Don's current series about adventuring Navy lawyers. Three time *QL* alumnus W.K. Stratton co-stars as their boss.

SUPPLIERS: MU

TITLE: *Last Rites*

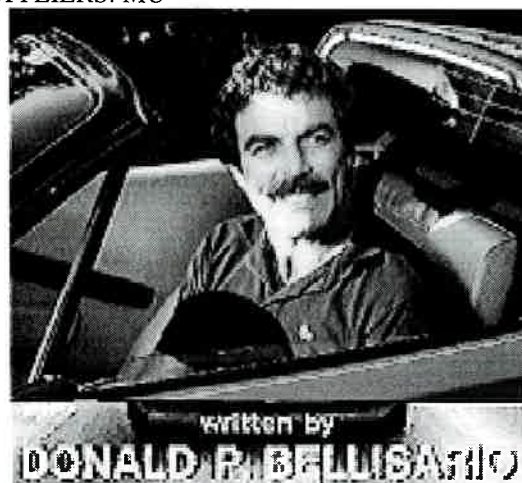
YEAR: 1988

FORMAT: VHS

APPROX. PRICE: \$19.99

DESCRIPTION: Don's only theatrical film as a director stars Tom Berenger as a priest who falls in love with a woman he's trying to protect from the Mob after she witnesses a murder.

SUPPLIERS: MU



TITLE: *Magnum, PI* (series)

YEAR: 1980-88

FORMAT: VHS

APPROX. PRICE: \$14.99 each

DESCRIPTION: Six episodes are available from Don's first big hit TV series, starring Tom Selleck as private detective Thomas Magnum. Don wrote and/or directed many of the pivotal episodes in the series prior to 1986, including the pilot. Deborah Pratt wrote a few episodes, too, including one of these (I think).

SUPPLIERS: SV, MU

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

THE EPISODES (CONTINUED):

EPISODE 72: "The Curse of Ptah-Hotep"
SAM'S CHRONOLOGY: 66
SAGA CELL: VERSION 6
FIRST SHOWN: 4/22/92 RESHOWN: 6/30/92
HAPPENED: 3/2/57, somewhere in Egypt
DIRECTOR: Joe Napolitano
GUEST STARS: Lisa Darr (Dr. Ginny Will); John
Kapelos (Dr. Mustafa el Rassul)
GUEST CAST: Co-starring: Chaim Jeraffi (as Ali), Ali
Dean (as Gamal); with: Rodger LaRue (**Dr. Dale
Conway/Mirror**)



Sam and Al in "The Curse of Ptah-Hotep." Photo by Megan Herring.

PLOT: Sam leaps into Egyptologist Dale Conway as he and noted colleague Ginny Will enter the lost tomb of Ptah-Hotep the Second. Sam is not so much disoriented as thrilled by what he sees, with the possible exception of the hieroglyph he effortlessly reads off a wall seconds after arrival: "As for anyone who will disturb the tomb of King Ptah-Hotep, death will swallow him." However, he and Ginny are disappointed by what they don't see. The sarcophagus, reputedly made of gold as Sam recalls, is not in the chamber. Still, Sam has a feeling that Ptah-Hotep is nearby—somewhere.

Sam dismisses the curse as a common precaution to scare away tomb robbers, but Al takes it seriously, and it seems that there is real danger. In the original history, this expedition disappeared without a trace, swallowed up by the desert, and Ptah-Hotep's tomb had not been reported found even by Al's time. Al wants Sam to leave, but Sam stays (of course). Soon it seems as if the curse is in full force: a cobra eats Dale's canary in Sam's tent, Egyptian assistant/laborer Ali is killed by scorpions, and newly-arrived Egyptian archaeologist Mustafa el Rassul is stranded with the three surviving members of the expedition after the

steering rod on his car goes out. Even Al's having trouble with a bad microchip in Ziggy and a glitchy Imaging Chamber door.

Ziggy soon comes up with a rational theory behind the expedition's eventual disappearance: there's a huge and deadly sandstorm in the area, headed their way. There's no immediate indication of this for Sam to use to motivate everyone to leave, and Sam wants to stay anyway and find Ptah-Hotep. But just as Sam finds his way through the "false" door into the burial chamber, Gamal is killed as the jack falls out from under the car as he's repairing it. Or is it murder? Al suspects both Mustafa and Ginny. Sam nevertheless shows both of them what he's found, and they decide to open the sarcophagus. Ginny leaves to reload her camera and returns, they open the sarcophagus—and the camp is suddenly on fire.

Sam tries to prove to Ginny (and Al) that there's no curse by removing the mummy's scarab ("The Heart of Ptah-Hotep" without ill effect, but it's booby trapped. A slab of rock falls over the doorway, trapping them. Mustafa, yelling through the new wall, agrees to go for help. Meanwhile, the sandstorm is getting closer. Sam is sure there must be another way out for Ptah-Hotep's ka (spirit-body) to use. He finds an inscription on the Heart which leads him to the right place to push. The wall moves, the mummy's hands open, Sam jams the Heart back into them, and they're free. Mustafa waits outside, gun in hand, having just succumbed to the temptation of all that treasure. (Did I mention treasure? there's a lot of it.) He makes them tell him about the booby trap, but Sam prevaricates on the solution, trapping Mustafa inside. Sam tells Mustafa how to get out, but Mustafa never makes it, as a leathery hand reaches out to kill him. Ptah-Hotep lives!

KISS WITH HISTORY: The fact that the building of the Aswan Dam in the 1960s will almost certainly destroy the site, unseen, makes this archaeology's last chance at the tomb.

BIO/SAM: This episode gives us evidence of another probable doctorate for Sam (archaeology, later confirmed by Deborah Pratt), as Sam gets to read hieroglyphics for the first time since "Star-Crossed." Sam wrote a thesis about Ptah-Hotep II, and dreamed of standing in his lost tomb "my whole life."

Al mentions again in passing that Sam is a Nobel Prize winner (and a "knucklehead").

BIO/AL: Al is claustrophobic.

AL'S WOMEN: Not surprisingly, Al appreciates women in shorts. He also once dated an Egyptian girl. "She thought she was the reincarnation of Cleopatra. But boy, she had a nice asp."

THE PROJECT: A rare glimpse of Sam's fascination with the past is seen here in Sam's enthusiasm for Egyptology. This fascination presumably was one of the motivations behind Sam's founding of the Project in the first place.

Al makes two references to his present time being 1999. Given that "Lee Harvey Oswald" takes place in February, 1999, "Ptah-Hotep" probably takes place in

January, 1999, Project time.

SAM BREAKS COVER: "When I was a kid," Sam says, "I couldn't believe that there was anything as old as the pyramids, and all the pharaohs with them. I mean, reading about 'em, studying about 'em, it was...to me, it was very cool. It was kind of like, leaping back in time, you know? Journey to...the other side."

LEAP OUT/LEAP IN: The leap-in to "Ptah-Hotep" is longer than the leap-out from "Dreams" by about seven seconds, but there's no obvious additional dialogue or footage. The pan of the chamber may take longer in the leap-in, the music is different, and one of Ginny's lines is no longer half buried by the sound of falling rocks and dirt that Sam has dislodged from the entrance tunnel. I'm tempted to say that the beginning is a different take, but given the apparently identical delivery of later dialogue in that shot, I don't see how it can be.

SCRIPT TO SCREEN: In the script, Al has more extensive interactions with the camel, who repeatedly tries to bite him in the script and is reprimanded by Ali for acting up. The original curse inscription was "Death swallows all that disturb the tomb of Ptah-Hotep," which covers the concept but not as effectively as the on screen version.

The "I'm experiencing some downtime" line is additional to the script, as is Al's appreciation of women in shorts. Inini Papyrus finders Timber and Hoskins in the script become Kellner and Hoskins on screen. It's Sam who makes the "Purloined Letter" reference in the script, not Al. And the odds against it all being a series of coincidences, according to Ziggy, rises from over eleven hundred to one in the script to 40,000 to one on screen.

More significantly, the moments leading up to Gamal's death are much more compactly presented on screen than in the script, with a slightly different order of events, one scripted shot each of Ginny and Mustafa removed and a line of dialogue cut in which Sam says that Egyptian tomb doors are filled with plaster and rubble. Mustafa's smoking is additional to the script, and makes his lurking on the sand dune more potentially innocent than in the script, which has him staring at the sky with his hands behind his back.

The real lost treasure of the script takes place as Sam and Al are alone together in the room with the still-closed sarcophagus. Al chides Sam for his "fixation" on seeing through the investigation of the tomb, calling it "obsessive." Sam's reply: "Al, why do you chase women?"

Al: Women?"

Sam: "Yeah, women. Like that...Annabella Scacchi. You followed her to Madrid, Berlin, and finally...Sarajevo! Now, if that wasn't obsessive, I don't know what is."

Al: "Yeah, but she was one of a kind."

Sam: "And so is this!"

Oddly, the payoff line to this bit remains in the aired episode—but I'll leave you to find it.

Finally, the whole bit in which Al goes in and sees Ptah-Hotep killing Mustafa is additional to the script of 3/2/92 (F.R.).

NOTES: Yet another supernatural-tinged situation (phooey!) puts Sam and Al through their paces as Al believes in the curse and Sam doesn't. On the other hand, Sam can "feel" that Ptah-Hotep is nearby, indicating that Sam does trust his own intuition. This is hardly surprising, since Sam's intuition has frequently served him well in past leaps. But just as this episode helps to define Sam and Al's attitudes toward curses and the supernatural, so too does it define those of leapers—at least in jest. The first airing of "The Curse of Ptah-Hotep" was pre-empted in California by news of a minor earthquake, leading to a new flurry of fan speculation about the curse of "Ruppenboogie," as Scott Bakula once labeled writer-producer Chris Ruppenthal. Ruppenthal, who wrote "Ptah-Hotep, best remembered for writing what many fans superstitiously call "The Halloween Episode," a.k.a. "The Boogiemán." Immediately after each of these two episodes aired, fans reported anecdotal evidence about VCR failures, sudden illness and so on in conjunction with the airing of the story. However, such reports were not nearly as commonplace for "The Curse of Ptah-Hotep" as the Halloween story and the speculation soon blew over. The two stories are also similar in terms of the interactions between Sam and (the presumed) Al, and in terms of Sam's mounting frustration as the death toll rises. Ruppenthal later went on to write and/or produce spooky and oddball stories for *Covington Cross*, *The X-Files* and *Lois & Clark: The New Adventures of Superman*.

EPISODE 73: "Stand Up"

SAM'S CHRONOLOGY: 75

SAGA CELL: VERSION 6

FIRST SHOWN: 5/13/92 **RESHOWN:** No

HAPPENED: 4/30/59, Pocosinos to Las Vegas via Gallup, NM.

WRITER: Deborah Pratt

DIRECTOR: Michael Zinberg

GUEST STARS: Bob Saget (Macklyn "Mack" McKay), Amy Yasbeck (Frankie Washarski/Fields etc.), Robert Miranda (Carlo DeGorio), Tom LaGrua (Joey/The Heckler), Mark Lonow (Lou Collins)

GUEST CAST: Co-starring: Wil Albert (as Charlie), Pete Schrum (as Trucker), Jon Melichar (as Emcee), Martha Jane (as Waitress), Rafe Battiste (Davey Parker/Mirror), Rosemary Tarquinio (Maria Rose)

PLOT: Sam leaps into the middle of a nightclub comedy act in the Pocosinos. Naturally he doesn't know the punchline, and his comedy partner, Mack MacKay, is close to doing some punching himself as his spars with a heckler. A waitress named Frankie steps on stage and saves the act with a gag of her own. Afterwards, the comics are fired, but the heckler's boss, Carlo DeGorio, hires them for his Las Vegas hotel—as a trio, making it clear that he's not interested unless Frankie is there. Mack is now saddled with third wheel

Frankie in the act, and is loudly unreasonable in his displeasure about it. As Al suspected, Sam soon learns that Frankie—a talented comedienne herself—is in love with Mack. Although Mack doesn't show it, he loves Frankie in return. The problem is that Mack is so screwed up emotionally that he sabotages both personal and professional relationships any time they threaten to become successful. More important, Al reports that Mack disappears in Las Vegas, never to be seen again.

Sam does manage to break through Mack's barriers enough to get the new trio to work up an act, but new trouble looms in Las Vegas when Carlo presents Frankie with a fur coat and demands dinner with her. Mack punches him. Al reports that now, parts of Mack's body will be found in the desert over the next several decades. As Carlo warned, annoying a Mafia-connected casino owner is very bad career move.

They do make it to curtain time, however, and the act is successful. But Mack is grabbed at the curtain call, and a fight erupts in the kitchen. Carlo arrives, and Sam tries to talk him out of having Mack killed. When Sam claims that Mack only hit Carlo because he was putting the move on Mack's *fiancee*, Carlo's sense of honor (such as it is) asserts itself. He offers to foot the bill for the wedding at his hotel—and settles for punching Mack as a warning never to hit Carlo again. Everything works out fine, and Al reports that Mack and Frankie end successful and still married. Sam makes an unsuccessful attempt to hit the hologram with a pie, and then leaps.

KISS WITH HISTORY: More like a miss with history: the highway sign at Gallup was for I-40, which didn't exist in 1959. The highway through Gallup in those days would have been the Mother Road itself, Route 66. Oh, well.

WHY HAVEN'T I LEAPED? "...I should be leaping now, right?" says Sam (and the script actually has the words "Why haven't I leaped?" in there too). The answer comes in the person of Carlo, bearing a gift for Frankie—and trouble for Mack and Sam.

SCOTT SINGS: Sam sings "Smoke Gets In Your Eyes" on stage—and the woman with (we presume) movie mogul Darryl F Zanuck swoons when Sam comes into the audience and sings the second verse to her personally. Sam and the rest of the comedy team also sing (the end of?) their exit song, both in rehearsal and on stage, apparently called "Brighter, Brighter, Brighter."

MUSIC NOTES: Maria Rose (played by Rosemary Tarquinio, Michael Zinberg's secretary at the time) sings a song that seems to be called "Wham! Bam! Alacazam!" The script says that she sings "Orange Colored Sky," which may or may not be the same song. Anybody out there know? Oh, and Ray Bunch's little country theme music from "8 1/2 Months" *et Al* turns up in the restaurant scene.

BIO/SAM: Sam thinks he's not funny, but Al says that scientists don't have to be funny. Sam is underestimating himself in this respect.

BIO/AL: Al never did stand-up.

LEAP OUT/LEAP IN: The leap-out from "Ptah-Hotep" and the leap-in to "Stand Up" are almost identical in length, at 47 and 46 seconds respectively. The only noticeable difference is the omission of a shot of an older couple in the audience from the leap-in version.

SCRIPT TO SCREEN: The script of 3/14/92 (FR), which seems to be a very early revision, is nevertheless very close to the finished product. Some scenes were later moved to other settings (bathroom instead of hallway, hallway instead of casino), physical business has been changed, some unimportant Sam & Al dialogue has been cut and some of the comedy bits have been added and/or fleshed out, but that's about it—except for the pie gag and "Say Goodnight, Gracie," which replace a rather weak *Cisco Kid* reference.

NOTES: Guest star Bob Saget reportedly got this role because he and Don Bellisario worked out at the same health club. The fact that Saget's competing series *Full House* was killing *Quantum Leap* in the ratings at the time almost certainly increased fan's antipathy toward Saget and his character in "Stand Up." Scripted as a troubled, immature character with serious personality flaws, Mack MacKay became almost impossible to sympathize with as played by Saget. This is not to say that the acting was bad, only that the dark interpretation of an already unsympathetic character made this a difficult and annoying show for many Leapers. It's too bad, really; the script by Deborah Pratt is quite good.

EPISODE 74: "A Leap for Lisa"

SAM'S CHRONOLOGY: 76

SAGA CELL: VERSION 6

FIRST SHOWN: 5/20/92 **RESHOWN:** 9/15/92

HAPPENED: 6/22/57, North Island Naval Air Station, San Diego, CA.

WRITER: Donald P Bellisario

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Charles Rocket (Commander Dirk Riker), Jeffrey Corbett (Ensign Chip Furgeson), Larry Brandenburg (Bingo, a.k.a. Ensign Albert Calavicci), Terry Farrell (Lieutenant Lisa Sherman), Anthony Peck (Lieutenant Commander Kobliz) and Roddy McDowall (Edward St. John IV)

GUEST CAST: Co-starring: Steve Carlisle (as Admiral Pollack), Jeff Nowinski (as Stacker), Debbie L James (as Marci), Ivan Gueron (as Plumber); with: Jack Stauffer (Doc Berger the Flight Surgeon), Rich Whiteside (Marine Guard).

PLOT: Sam leaps into a scene right out of *From Here to Eternity* as he finds himself at the ocean's edge with a beautiful woman who calls him Bingo. Just as Sam is beginning to enjoy himself, there's a knock on the door (what door?) and Sam finds himself in Bingo's quarters at North Island Naval Air Station. The scene at the beach was just a dream—but Sam recognizes the woman in the dream in a picture in Bingo's room.

The knock at the door announces the arrival of Commander Dobbs, a Beverly Hills lawyer who works for the Navy one month of the year. He's here to

defend Bingo from prosecution in the rape and murder of Marci Riker, the wife of Commander Dirk Riker. Sam is at a loss to tell Bingo's version of events to Dobbs, but then Bingo's friend Chip arrives to provide a distraction.

Chip gets Sam to feign illness so that he can see Lisa, a nurse, who is the woman in the dream and the picture. Bingo and Lisa were together that night, although Lisa is married. Lisa is willing to potentially destroy her career by confessing the tryst to Dobbs and thereby providing Bingo's alibi. Sam talks her out of it, figuring that's what he's there to do.

He's guessed wrong. Al finally arrives, and Sam learns that Bingo is Al Calaviccini himself, age 23. Al has been so busy talking to his younger self in the Waiting Room that he has not researched why Sam's there. When Al finally notices what the date is, he's horrified. He gets Ziggy to center him on Lisa, just in time to see her killed in an accident with a tractor trailer. She was crying, and, just as in the original history, didn't see the truck. Having seen the worst of this time in his life, Al goes to see the best of it, watching his buddies party in the Officer's Club while Chip tells Dobbs that Marci liked to initiate each new arrival by sleeping with him just once. In return, Riker used to hurt Marci on a frequent basis.

History is changing, thanks to Sam's telling Lisa not to alibi him. Charges against Al were originally dismissed against Al, but in the new reality, Bingo's case goes to military trial. Before the trial, Riker visits Sam, and claims he saw Bingo rape and murder his wife. That's what he says on the stand, too, although he admits he hit his head and was not conscious at the moment of Marci's death. Riker says he watched Marci being raped for a minute or two without interfering, because, in his words, "she deserved it." As Al panics, the odds of Al's conviction and execution in the gas chamber rise quickly toward 100%. At 100%, Al is gone, replaced by another holographic Observer.

Sam is shocked, and it takes him a minute or two to accept that the new arrival is a hologram from the Project. The new Observer, Edward St. John IV or St John (pronounced Sinjin) for short, is surprised at Sam's odd behavior. For St John, Al Calaviccini has never been with the Project, and Sam and St John have known each other for some time. Sam realizes that history has changed drastically, and is terrified to discover that he's already forgetting Al's name. Sam asks St John to get Alpha (the revised history Ziggy) to question Bingo directly in hopes of finding an answer to the situation.

At the reconvened trial, Riker testifies that he knows that it was Ensign Calaviccini with Marci because he followed Bingo's car with Marci in it to the beach where it happened. Later, St John reports back that Bingo was stunned at the sight of Tina in the Control Room, and also that according to Alpha something in Bingo's car can prove his innocence.

Sam, St John and Sam's Marine guard go to the car, where Sam finds a cigar butt. When Al says, "what

is it?" Sam is startled and beside himself with joy at getting his friend back. As Al explains, the cigar belongs to Chip, and proves that Chip was in the car that night, having dropped Al off earlier to meet Lisa. As Chip soon confesses to Sam, he then went back to the Officers Club, picked up Marci after she had a fight with Riker, and got her to go along with him by offering her a drink. Chip was in love with Marci, but she never slept with any of her initiates more than once. This time, however, Marci went along with Chip for a game of pretended rape, but fell and was killed when she hit her head on a rock.

Now that Sam has Al back and knows what happened, he devises a plan to save not only Al and Chip, but also Lisa and Marci. Al gets Bingo to agree to being put into the accelerator, targeted on himself from before Marci's death. Bingo's instructions are to not let Chip out of his sight that Saturday night. It works. The Marine guard is gone from outside Bingo's room, and Chip arrives to see Bingo with a smiling Lisa in tow. Sam leaps.

HOW LONG HAVE YOU BEEN HERE? Sam accuses Al of sneaking up on him, but Al explains that he had Ziggy center him on the flight line so that he could holographically "sit" in a Cougar jet.

IN CASE YOU HAVEN'T NOTICED: It's not said, but it's implied by Sam's comment about not going off to find the real killer because he's on trial under guard. You know, since I started the three cliché line sections of these episode guide write-ups (Why Haven't I Leaped?, How Long Have You Been Here? and In Case You Haven't Noticed), the occurrence rate of these lines has dropped off dramatically. Is it something I said? Even so, the situations to which these lines refer continued to happen in various episodes, without being referred to by the cliché lines themselves.

WHY HAVEN'T I LEAPED? "If I was here to save her, why haven't I leaped?"

Al: "Because you didn't save her."

Sam: "Success has nothing to do with leaping. Now you know that."

Al accepts this, but it's a very odd thing for Sam to say, since he's almost always successful just before he leaps. Sam certainly seems to be overstating his case here, but there are a few leaps to back up this odd idea. Sam was unsuccessful in getting Joseph Washakie across the river alive in "Freedom," making that leap a failure of sorts, although one might argue that the point was to let Joseph die outdoors, and to teach Sam something about death with dignity. (I personally would have found it more dramatically satisfying had Joseph lived about two minutes longer, and died on the reservation instead of at its border.) If this leap was a failure, then Sam leaped because there was no further course of action open to him to accomplish the leap's goal. In the other failed leap, Sam leaps from Frankie to Don Geno in "Double Identity" to complete the job that he cannot complete as Frankie. Here, Sam again leaps because there's no possible successful course of action—but he leaps into someone else nearby, the one

person as whom Sam is most likely to be successful. Added to the events of "A Leap for Lisa," these leaps suggest that Sam leaps out when he has either completed his G/T/W-assigned purpose or reached a point at which he cannot complete it. In the case of "A Leap For Lisa," Sam still can complete it, but only by going through the convoluted circumstances required to get Bingo's help and to save both Al and Lisa.

MUSIC NOTES: "April Love" by Pat Boone (which was previously used in "Good Morning, Peoria") plays on the radio as Sam sees Al for the first time in the leap and learns who Bingo is. Later, Patti Page's "Allegheny Moon" plays as Sam worries going to forget Al if he goes to sleep. Both songs are specifically called for in the script.

MAGNUM JOKE: The episode long Magnum joke that wasn't begins with the 3/25/92 script's leap out to the following episode. The one in the script says, "The blue electric energy of the leap overlays the familiar opening sequence of Magnum accompanied by the theme music. The leap ends as we morph from Magnum to Sam in the over-the-shoulder wink shot." On screen, of course, the leap-out was into Lee Harvey Oswald. What happened? We don't quite know what happened to the highly-publicized leap into Tom Selleck and/or Magnum, PI. Harriet Margulies from the *QL* office told us at the time that it may have been some sort of contractual problem. Tom Selleck, who would need to give his okay even if his total involvement was one mirror shot using existing footage, said no. This may have been due to the fact that Selleck was then putting together a deal for a *Magnum* movie, which might have been contractually messy had the Magnum leap happened. Also, with *QL*'s reduced budget for the fifth season, a Hawaii shoot would have been 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 told us that even that first day, running into Scott-as-Oswald in the hallway was a spooky experience!

BIO/AL: Not surprisingly, we learn a lot about Al's past on this leap. So examples: Al had an Uncle Jack who was still alive when Al was an ensign at North Island Naval Air Station in 1957. By then, Al had already had sex with triplets he met after landing a plane with engine trouble, and become involved with Lisa Sherman, a married woman whose husband was also committing adultery. Al was 23 as of June 22, 1957. Since we know from "The Leap Back" that Al's birthday is June 15th, this means Al was born June 15th, 1934. In early 1999 (the year mentioned in "The Curse of Ptah-Hotep" and "Lee Harvey Oswald"), Al would be 64 years old, going on 65. He looks as good for his age as 47 year old Sam, doesn't he?

Al flew with his "tailpipe buddy" Chip for ten years, off and on, until Chip was killed in Vietnam. Al didn't smoke cigars until he was in Vietnam.

AL'S WOMEN: Another big chunk of Al's past love life falls into place as we learn of the original history death of Lisa and of Bingo's reported experience with the triplets, the latter presumably taking place before he met Lisa. Lisa is significant in that a) she's a Navy nurse, like her successor, Beth, and b) she's another woman who deserted A, albeit involuntarily.

THE PROJECT: We learn a lot about the Project as it might have been had Al not lived to help start it. Tina and Gooshie would be married, St John would be Sam's Observer, and Ziggy would be called Alpha (and never referred to as "she"). Sounds like a much duller place, but it does mean that much as Al has contributed to Sam's life and work, Sam would have gotten there without him. I do feel, however, (as Sam obviously does) that his life would have been infinitely the poorer without Al.

In the alternate history with St. John instead of Al, Tina is a pulse communication technician. Judging from Sam's reaction to St John referring to Tina by this job title, it's probably her job in the other versions of history, too.

This episode marks our first look at the Waiting Room, previously described in "Shock Theater" and "Roberto!" as being white. In this and all subsequent appearances ("Lee Harvey Oswald," "Killin' Time," "Doctor Ruth"), it's bright blue, suspiciously reminiscent of the blue screen process used to make Dean a hologram. Maybe they repainted?



"It's not a trick."

Once Al reappears, the road to the revised history includes a new wrinkle in the use of the Accelerator: a targeted leap in which the leapee is deliberately sent back in time rather than left to leap when Sam does. It works, saving the day and several lives in the process, It also led to renewed argument among fans as to whether the same technique (similar to Sam's targeted leap into Al in "The Leap Back") could be used to bring Sam home. No, it couldn't. 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 following cases will apply:

1. 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 changed. The leapee will just get back at the same time he or she

would have leaped to 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 sending the leapee to replace Sam inside his or her own aura versus leaping Bingo into his earlier self is that the latter scenario has the backing of G/T/W and Sam's own subconscious, and the former does not. (We know that this scenario was okay with G/T/W by the simple fact that G/T/W made Sam hang out into 1957 until Sam thought of this, and then allowed the targeted leap to work. Since G/T/W and Sam (subconsciously or otherwise) control the leaps, the Project may not be able to force Sam out of a given aura if he's not ready to go. This is why the Project was unable to get Sam back to 1995 using the Accelerator's retrieval program in the pilot episode. It also explains why Gooshie told Leon he couldn't send Leon back on demand.

Even if they could force Sam out by leaping someone else in (which sounds pretty dangerous to me considering what happened with Oswald), that would not affect where Sam goes when forced out. There is no technology in the universe that can get Sam to leap to any place or time G/T/W doesn't want him to go, or that Sam won't allow himself to go (i.e. home). This is also why Sam's update of the retrieval program in "The Leap Back" did not enable the Project to return Sam from 1945 to 1998. Similarly, once Bingo set things right, he presumably leaped forward a few days to replace Sam, none the worse for the experience. And Sam leaped on to another time, to again "put right what once went wrong." So where was the 3-days-ago Bingo while the post-Waiting Room Bingo was in his aura? Why, in the Waiting Room, of course!

BODY AND SOUL: Sam says, "You're not gonna die in the gas chamber. If anybody dies, it's gonna be me." Panicking, Al replies, "Oh, big deal! You're me!" Which leads to the question, who dies in the 100% scenario in which Al is replaced by St John? If Sam didn't leap out before the execution, would they both be dead? Could be. With Sam's body present at the execution, linked to Bingo's body and Sam's physical aura in 1999, it could be that the death of one would kill them both, just as Sam suffered from Billy Jean's pregnancy symptoms and Larry Stanton's heart condition. So why doesn't Sam disappear with Al? It's still in Sam's personal future, and the odds are that he would leap out before the execution in any case.

St. John tells Sam, "Portions of your memory are

always erased during a leap. Don't you remember?" It's certainly true this time, as changes in history bring about changes in Sam's memory—and the memories of others. As soon as St John replaces Al as Sam's Observer, Sam begins to lose his memories of Al in favor of a revised history with St. John (so far unremembered) as his Observer. Once Sam gets Al back this is no longer a problem, but Sam doesn't realize that ever since he told St John that Al called the hybrid computer Ziggy he's suddenly been calling Ziggy "her" instead of "him." (Earlier in this very episode, with Al still around, Ziggy is still a "he").

When Sam refers to Ziggy in the feminine (having asked about Tina and, in the script only, told Al that he has missed him), Al looks at Sam like he's crazy, but from that moment on Ziggy is referred to as female by Sam, Al, and Gooshie.



"Al called her Ziggy."

LEAP OUT/LEAP IN: The leap-in to "A Leap for Lisa" is a full 10 seconds longer than the leap-out from "Stand Up." Sam spends longer in the ocean the second time around, and gets a chance to look down at himself after seeing the woman's clothing, presumably to make sure he's a guy this time. Lisa's dialogue is entirely redone, with Lisa calling him Bingo instead of "sailor," and saying the line about feeling sexy more intelligibly.

SCRIPT TO SCREEN: The script of 3/25/92 (FR) has an extensive voiceover in the leap-in which would have greatly detracted from the effectiveness of the scene had it stayed in. There's also a momentary cutaway scene scripted to take place during the initial sequence between Sam and Dobbs, in which Al is shocked by the half-seen leapee on the table, who demands to know where he is and who "the hell" Al is. Later, there's a little scene in which Chip gripes to the guys for having Happy Hour as usual without Bingo (therefore let's take the party to Bingo!).



"I can't remember my sister's name."

It was reportedly a fan (Lyndell Netherton?) who was visiting the set that day who kept a particularly bad gaffe in the script from reaching the screen. In the script, Al tells Bingo that his sister's name is Helen, whereas we've known since "Jimmy" that her name is Trudy! Evidently, it's really Don Bellisario who has the Swiss cheese memory, at least in this case.

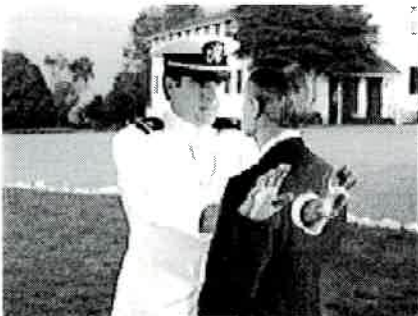
The script's Surfside Motel in La Jolla, where Bingo met Lisa that night, is the Sea Breeze Hotel in La Jolla on screen, presumably for the usual legal reasons. Neither hotel name seems to have been in use the year this episode was made, but one name or the other might well have been in use in 1957. Marci died at Torrey Pines, which is roughly twice as far north of North Island Naval Air Station (where the episode takes place) as La Jolla is. When St John reports that Alpha says the car itself can prove Bingo's innocence, Alpha is most likely referring to the odometer, which would have included the mileage for separate roundtrips to both La Jolla and Torrey Pines.

In the script, St John says to himself, "Aunt Tillie, indeed! I've called him Samuel for six years!" This gives us a semi-canonical time frame for St John's alternate history with Sam, and begs the question, is Sam's Great Aunt Tillie any relation to his late Grandma Nettie?

The script has a much longer courtroom sequence after Sam meets St John, with Dobbs establishing what kind of moon was in the sky that night to provide a light source, and the distance from the cliff to the beach. None of it was really necessary, though, which is presumably why it was cut.

A more interesting change comes in Chip's description of Marci's death. In the script, Marci wants to go "somewhere where she could be raped." In the script, the line is more politically correct: "somewhere where she could run naked." From what we see, however, the meaning was exactly the same.

NOTES: The convoluted, paradoxical changing of history here is a little hard to follow through so that it all makes sense, especially with respect to Al's death and reprieve. 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? Conversely, St John simply would not be Sam's Observer in any scenario where Al could be alive, and disappears as soon as the odds drop below 100%.



"You...are a hologram."

From Sam's point of view, the odds were only at 100% from within a short-lived revised history in which Al was dead. The odds were at one hundred percent there because St. John's reality quite simply would not have existed had Al survived. Sam experienced this sidetrack in time when he met St. John outside the hearing, and perhaps there was even a 100% probability that he had to experience this once he changed Al's history. But the 100% odds did not apply to Sam's overall situation. If it was completely impossible to save Al, by definition Al would be dead no matter what Sam did after that.

Chip's claim that he would never let Bingo take the fall for Marci's death is a crock, for all that Chip might believe it. Chip did not come forward in the St John version of history, and it doesn't look like he would have confessed unprompted in any other version of history we saw, either.

Terry Farrell (Lisa) went on to fame and presumed fortune as Dax in *Star Trek: Deep Space 9*. Charles Rocket, previously seen in "A Little Miracle," was presumably fresh from the then-recently canceled Belisarius show *Tequila & Bonetti* when he made "A Leap for Lisa." As in his previous *QL* appearance, he gives a riveting performance as a dark and twisted character. He currently appears as a judge in the sitcom *The Home Court*.

James Walters (interviewed in *The Observer* #10) was disappointed not to be allowed to provide Bingo's voice in the Waiting Room, which he had been rehearsing himself to do. Dean does it himself, using a lighter tone of voice for Al's younger self. Nevertheless, it's too obviously not the voice that should be coming from that face, and as good as the lip synching is, it's a distraction. Walters went on to star in the short lived series *The Heights*, and have a hit single, "How Do You Talk to An Angel?" After *The Heights* was canceled, James and his character moved to *Beverly Hills 90210*, where they remain today.



Rich Whiteside as the MP corporal

Rich Whiteside, who plays Sam's Marine "Shadow" here, previously acted as a consultant and appeared as Doc in "The Leap Home, Pt. 2—Vietnam." He has since become a popular guest at *QL* cons as well as appearing on and consulting for Don Bellisario's current series *JAG*.

NEXT ISSUE: SEASON FIVE AT LAST! (PHOOEY)

Guidelines for Submissions to *The Observer* by Karen Funk Blocher

For several years, I've noted in the indicia (that small print on page one) of each issue that guidelines for submitting work to The Observer are available for a self-addressed, stamped envelope. Hardly anyone ever asks for them, and I continue to get submissions which stray considerably from the written standards. Some submissions are usable, some aren't, and some would be a lot less trouble to put in an issue if the guidelines had been followed. So let's make this easy. Here they are, slightly revised for 1996-7. (Yes, I know that some of the articles in this issue break the rules. That's the point; I'm hoping that next time, they won't!—KFB)

WRITING:

We gladly accept the following articles for publication:

1. Transcripts of interviews and/or question and answer sessions with *Quantum Leap* stars, guest stars, writers, producers, directors, crew etc. Transcripts should be as accurate as possible, but should not include excessive verbal pauses such as "um," "uh," "you know," etc., unless this contributes to the meaning of the sentence. The most erudite person alive seems foolish on paper unless these quirks of the spoken word are edited out. On the other hand, try not to rewrite your subject any more than is absolutely necessary. Be discreet; if the person you interview asks you to take something out, take it out. Please do not submit the transcript to the interviewee for "approval," however. If possible, please send a copy of the tape with the typed interview.

2. Reports of meeting one or more of the above people, whether on the set, at a convention, or wherever it may be. Please try to keep it brief, and cover as much real information as possible without going on too much about how thrilling it all was. We *do* want to hear about upcoming films and tv shows (without giving away too much!). We *don't* want to hear about how much you wanted to kiss the celebrity in question, and we especially don't want to hear that you did kiss him or her. Nor do we want to know personal details such as a description of Scott's car. Printing something like that only encourages other fans to invade the celebrity's privacy. Similarly, we all know Scott and Dean are wonderful people, but try not to gush too much, okay? Please use direct quotes as much as possible to convey what *happened*, not just how you felt about it all. But be yourself; don't try to be completely dry and objective about your experience. Enthusiasm is fine—just don't overdo it!

3. Serious *QL* research. Query first on this one, because Karen and Teresa handle most of this. We're always looking for detailed information on the past careers of people on the show, awards nominated for and/or received, television ratings, current projects for the stars and producers, upcoming convention appearances, etc. We're currently also interested in detailed listings of past or recent credits, as well as

news on former *QL* producers and writers. Some specific submissions we'd like to see include Scott's theater credits (we know that at least one of you has already compiled one!) and videographies devoted to the work of Don Bellisario and/or Deborah Pratt.

4. Ecology reports for Stockwell's Soapbox, especially ones covering the actor's own particular concerns. These should be factual and informative, not just editorializing.

5. Information on fan activities, such as newsletters, large meetings of *QL* fans, the formation of clubs or large PQL chapters, any *QL*-related charity work, or the successful sale and publication of professional *QL*-related writing. Please keep it brief unless either #1 or #2 above is also involved. We're almost always in need of a good convention report from the most recent *QL*-related cons.

We do not accept:

1. Fiction, poetry, songs, etc. There are other outlets for these and the fiction is legally dicey at best.

2. Most opinion pieces, such as rating one or more episodes or essays on how the Imaging Chamber works or whether Sam's body leaps. Most of this material is handled by Karen. Online services are the best outlet these days for the exchange of fan opinions. Nor are we interested in an advice column, or a column devoted to answering fans' questions.

3. Anything that amounts to a love letter.

4. Anything that involves blatant copyright violation, such as reprinting old newspaper or magazine articles or cartoons. We'll print these only if proper permission has been obtained.

5. Humor. Most of this is dangerously close to fiction, and the one humor piece we did publish was taken too seriously by some readers. We'd rather not repeat the experience.

6. Simultaneous submissions. Occasionally the same article has appeared in both *Quantum Quarterly* and *The Observer*. This is a waste of both space and time. Please pick ONE outlet for your article, okay?

Style:

While our "house style" is basically informal, it varies with the context, and should never stray into outright "fannish." Gushing should be kept to a minimum, and there are to be no references to drooling, fainting, vomiting, or other bodily functions, even as a joke. References to alcohol and cigarettes should be kept to a minimum, please. Nor do we publish profanity, since we have both children and clergy among our members. Generally, the tone should be one step more formal than a casual letter or a posting on an online service, and one step less formal than a *Starlog* article or a business letter. Please avoid excessive exclamation points; they are seldom really necessary.

The first reference to any person in a given article should be by first and last name (e.g. Scott Bakula), no matter how obvious it is which Scott we mean. Thereafter first or last name can be used depending on who they are and the overall tone of the article (formal or informal). Please be consistent; if you choose to say

"Scott," don't refer to Dean as "Stockwell." In most cases, we prefer first names in referring to the actors.

Caveat:

We reserve the right to edit, revise, or reject any article as we deem necessary to meet the above criteria. While we try not to tamper unnecessarily with the writing of others, we will do whatever we must to maintain the standards we have set for *The Observer*. If you can't stand to be edited, do not attempt to write for us. Generally, however, a well-written article which follows these guidelines is changed very little, if at all, and if the article is good we'll often publish it relatively intact even if the guidelines are not observed precisely.

ART:

Some of the best *QL* art we've seen has been finely drawn and shaded pencil sketches. Unfortunately, in most cases these do not reproduce well enough to look even reasonably close to the artist's intention, not once they've been reduced several times to fit and then mass-printed on a setting most conducive to making the text, photos, and art all look as good as possible. If you work best in pencil, great. But photocopy the result, and go over the result in ink (or very dark pencil) so that as little as possible is lost. Please remember that photocopies aren't very good with most shading. Also, the smaller the finished piece you send us (within reason!), the fewer times we have to reduce it to fit. Alternatively, we will accept a TIFF, PICT or JPEG file, submitted either electronically or on a 3 1/2" disk. We'd like to see a lot more professional quality artwork in these pages—although we can't afford to pay for it!

We're not especially interested in cartoons, but we'll take them if they're *really* good, i.e., they look like the subject and they're genuinely funny (if humor is what you're going for).

PHOTOS:

We're interested in almost anything with Scott, Dean, Don, Deborah, guest stars, etc., but it needs to be a well-composed, well-lit shot. Other fans between you and the subject make the photo hard to use, as does dark hair on a dark background. If in doubt, photocopy it once on a good copier. If the result is totally murky and awful, we probably can't use it. If the result is only a little murky and awful, it will probably work. Although

LeapCon '95. Photo by Karen Hurst.



we do occasionally publish a photo of Scott posing with a fan, we prefer photos of Scott by himself or with Dean.

FORMAT:

Best of all is email to KFBOPQL@aol.com, or a file attached to email from within America Online, addressed to KFB OF PQL. Next best is a 3 1/2" diskette (DD or HD), formatted for Macintosh or DOS/Windows. Articles should be in Microsoft Word if possible, or a text file, or another popular word processing program such as Word Perfect. If you are mailing your submission instead of sending it electronically, please also send hard copy (printed pages). We'd rather not see typewritten or handwritten submissions unless that's the highest technology you have. Double spacing is not necessary as long as the printing is dark (no worn-out ribbons!) and readable. If you're using MS Word for Mac, please use smart quotes. For photos and art, we prefer a scanned image on a TIFF or PICT file, sent electronically or on a 3 1/2" disk. If you can't do that, please send either the original or a high-quality black-and-white copy, preferably in a size suitable for publication.

WHERE TO SEND IT:

See above for the preferred email address. If you must submit something via mail, the address is:

Project Quantum Leap
P O Box 77513
Tucson, AZ 85703

If for some reason you need to express something via Airborne or FedEx, the address is:

Worldwide Travel, Inc.
Attn: Karen Blocher
2900 E Broadway, #113
Tucson, AZ 85716

**RETURNING MANUSCRIPTS, PHOTOS,
AND ART:**

We will return your work only if you send us a SASE and tell us what you want back. If you want it, and don't get it back after publication (or rejection), please remind us and we'll send it right out. We much prefer that you send copies which we can keep. That way you don't lose anything, and we can keep it on file in case we have to bump it back an issue or two. ☘

Al in Mirror Image. Screen capture by Jo Fox.



OTHER VOICES IN QUANTUM LEAP FANDOM

Other Voices in Quantum Leap Fandom is a free listing service printed in each issue of *The Observer* and elsewhere, updated according to the most recent information we have. All we need to list your club, zine, etc. is the most current information you can give us about it; stale listings will be dropped if we don't hear for you periodically. For copyright reasons we do not list fiction zines or unlicensed *Quantum Leap* merchandise. Our editorial address (for submissions, updates, and comments to Karen personally) is c/o Project *Quantum Leap*, P. O. Box 77513, Tucson, AZ 85703, or email Karen at KFBOFPQL@aol.com. Please do NOT use the Tucson address to order a membership. Thank you.—KFB

FAN CLUBS

Project Quantum Leap is the main US-based club for the series, with members literally all over the world. \$17 is good for three 40 pg issues of *The Observer*, featuring interviews, a seriously in-depth episode guide, etc. Please specify which three issues you want for your initial \$17; otherwise you'll start from the current issue. Membership also includes buttons, bumper stickers, a wallet photo, membership in a regional chapter if available/desired, and a custom "pass" to the "real" Project in New Mexico. Please specify your preferred department (Imaging Control, Research, Holography, Programming, Administration, Coding, etc.) and title (Assistant, Specialist, or whatever; be creative!) for your pass. Chapter members also receive the monthly newsletter *Coming Attractions*. Overseas chapters are now forming in the UK and elsewhere; international members should please let us know if you would like to help with this effort. Make check or money order payable to Project *Quantum Leap*, and send to: Project *Quantum Leap*, P O Box 30784, Knoxville, TN 85703. Overseas members please add \$10.00 US, Canada and Mexico please add \$2.00 US.

Oh Bravo! (Oh Boy!) is the wildly successful French fan club for *Quantum Leap*. Their excellent fanzine/newsletter contains fiction, interviews, essays, news, recipes(!) etc., all *en Français*. For more info send self-addressed envelope with return postage (French postage or IRC coupons) to Oh Bravo!, 93 Av. du General Leclerc, 75014 Paris, France.

The *Quantum Leap*, Scott and Dean Fan Club, an international fan club based in Australia, now has a UK chapter as well. US membership is \$30 Australian, £15.00 UK or \$20 US. Send to The *Quantum Leap*, Scott and Fan Club, P O Box 28, Mount Gravatt East, QLD 4122, Australia or The *Quantum Leap*, Scott and Fan Club, c/o 5 Lodge Road, Brereton, Rugely, WS15 1HG, Great Britain.

The Scott Bakula-Dean Stockwell Fan Club: the fully sanctioned US fan club for Scott and Dean went out of existence with issue #12. Back issues may be available; SASE to **Scott Bakula-Dean Stockwell Fan Club**, c/o Terry Spencer, 3250 Alkire Ct., Golden, CO 80401. [This will be the last listing for this defunct club.]

You can now join a fan club devoted to *QL* guest star/writer **John D'Aquino**, and support his proposed movie **Hard Luck Cowboys** at the same time. John's cousin, Joanne Kent, has info on both the fan club (also called Hard Luck Cowboys) and *Hard Luck Cowboys* merchandise (shirts and caps) available for a SASE to Hard Luck Cowboys, c/o Joanne Kent, P O Box 445, Gilbert, PA 18331.

FANZINES / NEWSLETTERS

The Hologram is a comprehensive review of *Quantum Leap* fanzines (fan fiction), published approximately quarterly. Julie Barrett, author of *Quantum Leap A to Z*, took over editorship with #5. Issue #11 was current as of Spring, 1996. The Hologram is a must-have for anyone interested in buying *QL* fan fiction. Current rates: \$8.00 for four issues. Make check payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012.

Quantum Quarterly: The second *Quantum Leap* newsletter/zine ever published (the first was letterzine The Imaging Chamber, now long gone), *Q2* still going strong. It's a great source for convention reports and Q&A transcripts as well as other features. Publisher Jim Rondeau took over the editorship with #21, and requests everyone's help with information and input. Double issue 26/27 is current as of Summer, 1996. Still \$1.50 per regular-sized issue (current or back issues), \$3 per issue overseas, payable to Jim Rondeau. Double issues 10/11, 15/16 and 26/27 count as two issues each. Specify which issues you want and send to *Quantum Quarterly*, c/o Jim Rondeau, 1853 Fallbrook Ave., San Jose CA 95130. NOTE: Jim Rondeau is also the best source to try for back issues of *QL* publications no longer listed here. Please state what you are looking for and SASE for availability and prices.

Quantum Quest is a quarterly British newsletter and letterzine. This small format, 32 page newsletter is crammed with photos, art, letters, commentary on the episodes, and news on UK and American developments in the world of *QL*. Editorship is by Hilary Broadribb, aided by a technical consultant or two and some cats. UK price £4.00 for four issues, Europe £5.00, elsewhere (including USA) £7.00 or \$13.00 cash in US funds. Make cheque payable to **Ms. H. C. Broadribb** and send to 5 Sandfield Road, Thornton Heath, Surrey CR7 8AW.

Les Chroniques Quantum is a new fanzine to be published by Micheline Caputo, starting with the first issue in early August. Produced in French, the zine is planned to be 60 pages, with letters, reviews, stories, etc. For information, send

2 IRCs with self-addressed envelope to Micheline Caputo, 34 ave Grandpierre, 54190 VILLERUPT, France. The price (in France, at least) will be 120 French francs (about \$24) for three 60-page issues. One can send checks (in francs, I assume) to Christine Didier, 5 rue des Jonquilles, 34170 CASTELNAU LE LEZ, France.

INFORMATION

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

FAN MAIL

Scott Bakula now has an address specifically intended for fan mail and autograph requests. The address is: Scott Bakula, 14431 Ventura Blvd., Suite 320, Sherman Oaks, CA 91423. Please use this address (not a fan club's address) for all your mail to Scott.

LEAPING ON THE 'NET

<http://www-usacs.rutgers.edu/fun-stuff/tv/quantum-leap> is the Internet address for a World Wide Web site called The *Quantum Leap* Accelerator Chamber. This Web page by Tracy Finifter has info about fanzines, clubs, etc., with links to *QL* sound files, other *QL*-related Internet addresses, info on Don Bellisario's other tv series and much more. Similar but by no means identical to the above is another Web page, The *Quantum Leap* Information Page (<http://lumchan.ifa.hawaii.edu/ql/ql.html>). A third Web page of interest is a Scott and Dean news page at <http://www1.usa1.com/~ashworth/scotsite.html>, maintained by Pamela Ashworth. And if an entire online ezine (*QL* and otherwise) is more to your taste, check out *Imagine*, (<http://users.aol.com/genessa/imagine1.htm>) edited and published by Gail Feldman. Aside from the Web there are ftp sites and several *QL* newsgroups (Internet discussion boards), of which the most popular is probably **alt.rec.arts.quantum.leap**. The ftp sites include **ftp.cisco.com** (a Quantum Leap Anonymous FTP Archive) and **ftp.3com.com** (a mirror of the archive on ftp.cisco.com). There's also **src.doc.ic.ac.uk**; the Hawaii page says "Archives of The Quantum Leaper can be found here." There's even a German *QL* site called **Zurück in die Vergangenheit**, Web address <http://nitnut.cs.uni-sb.de:80/QL/>. Although online information changes rapidly, it is not always accurate due to the cross-posting of rumors and/or dated information. Most of the people who maintain online information do their best to keep it correct and current, but it's a good idea to confirm what you find online before acting on it by sending off money to anyone.

Online leaping can also be found on such services as **GEnie**, **America Online**, **Prodigy** and (I assume) **Compuserve**, most of which also offer Internet access. Online discussion groups are probably the fastest way for leapers to get current information about Scott and Dean and to connect with other fans. To get in on all this, you need a computer, a modem and some sort of communications software. Check with friends, bookstores and/or computer software stores for further info on how to get on the 'Net!

FAN VIDEO

The **LeapCon96** tape produced by **Jo Fox** is now available, but you need to act fast if you are interested in purchasing this production. Payment must be postmarked by August 31st. This is a special extension on Jo's deadline for PQL members only. You must mention PQL when ordering, and absolutely no orders will be accepted after this date.

The cost of the tape is \$15 which includes postage and handling. The tape includes scenes from the guest panels, Clive Barker, Jay Schwartz, and *all* of Scott Bakula and Deborah Pratt. This is a high quality tape, shot with a steadicam camera mounted on a tripod and includes lots of closeups. Payment should be mailed to: Jo Fox, 1364 Campbell St., Orlando, FL 32806

Chris Mulcahy has videotaped LeapCon '96, and is offering to share his video with fans at his cost of \$50. Price includes a 5 pack of TDK tape dubbed in SP, Priority Mail postage, packing materials etc. Included are all of the major panels from the 1996 con. Chris also has similar tape set (three tapes each) from LeapCon '95 and the first convention for \$25 each. SASE for info, or send check or money order to Chris Mulcahy, 2003 Lester #K, Bakersfield, CA 91304. Please allow at least two weeks for delivery.

Julie Barrett is still available to dub copies of the original *On the Front Line: The Quantum Leap Weekend* tape directed by **Bing Futch**, as previously reported in these pages. If at any time you ordered and paid for this tape and did not receive it, please contact Julie directly rather than PQL, as it saves a step and insures that your ordering information gets to the one person who can help. New orders (\$22.90 including Priority Mail postage) should also be directed to Julie. New orders should be payable to Threadneedle Press, P.O. Box 940012, Plano, TX 75094-0012. [N.B. This is the last time this item will be listed.]

THINGS FOR LEAPERS: A QL MERCHANDISE GUIDE

Major Revision by Karen Funk Blocher and Margaret Colchin

Shortly after NBC canceled *Quantum Leap* in 1993, MCA/Universal expressed a reluctance to issue new licenses for QL merchandise, and since then, many of the original licenses from 1991-93 have been allowed to expire. As a result, most of the authorized T-shirts, mugs, buttons, pins, bookmarks, etc. are long-since put of production and increasingly hard to find. The good news is that MCA is now interested in licensing QL again, so we may see more authorized merchandise from other companies in the next year or two.

Perhaps next year we'll try to compile a full listing of every bit of QL merchandise ever licensed, but for now, let's concentrate on what's still readily available. There's still quite a lot of it, old and new, especially QL books and videos, magazines and videos featuring Scott or Dean, and a surprising amount of fan-produced merchandise. The latter may not be not strictly legal, since fans can't afford to pay licensing fees, but as long as such items are not produced for profit MCA/Universal seems to be tolerating their existence so far. All opinions expressed are those of Margaret Colchin or Karen Funk Blocher unless otherwise stated. As with the news column, Leaper's Digest, Karen is indebted to Margaret for five months of new information, swiped and edited down from the PQL newsletter *Coming Attractions*.

QUANTUM LEAP HOME VIDEOS AND LASER DISCS

Ten episodes of *Quantum Leap* have been released to date, appearing on nine tapes at a cost of \$14.95 each. The first videotape releases are "The Pilot Episode" (Genesis), "Camikazi Kid," "What Price, Gloria?," "Catch A Falling Star," "The Color of Truth," "The Leap Home" (parts 1 and 2 on one tape), "Jimmy," "Shock Theater," and "Dreams." They are available at Suncoast Video, Camelot Music, Tower Records and elsewhere. If you can't find the videos in stock anywhere, you can order them from 800-TREKKER, which also has the early QL books, the "official" *Quantum Leap* book by Louis Chunovic, and other QL merchandise. They offer shipping within 24 hours of receipt of the order.

The first five *Quantum Leap* home videos were also released on laserdisc back in September 1993. Laserdisc releases were "The Pilot Episode," #40902, "Catch A Falling Star" / "What Price, Gloria?," #41734, and "The Color of Truth" / "Camikazi Kid," #41735. The price on the laserdiscs was \$34.98. Sadly, the first set of laser disks didn't sell well enough to warrant putting out laser disks for the second set of episodes, and the ones that were made are probably out of print by now. The good news is that some stores may still have the eps on laser disk at a discounted price.

All of these videos are excellent—crystal-clear quality, and uncut as originally aired on NBC-TV. They are well worth the price, even if you taped the episodes when they first aired. No more videos are planned at the moment, but they know we're still out here and we want more episodes on home video.

QUANTUM LEAP ALBUM and "SOMEWHERE IN THE NIGHT" SINGLE

The 1993 album, titled *Quantum Leap: Music From the Television Series*, continues to sell well nationally and has gone through multiple pressings, according to Crescendo. It is still available around the country.

The album features the song "Somewhere In the Night," written by Scott Bakula and Velton Ray Bunch. Also included are Dean Stockwell's "ABC Rap" from "Shock Theater," a *Man of La Mancha* medley, "Imagine," parts of the Emmy-nominated score from "Lee Harvey Oswald," and more. Cost is \$8.98 for cassette and \$12.98 for compact disc. Most likely places to carry the album are Tower Records, Sam Goody or Camelot Music, or you can order it from the producer, Crescendo Records, 1-800-654-7029.

Also, "**Somewhere In the Night**" has been released as a single. It's \$6.98 plus shipping and includes an extended version of the QL theme. It can still be ordered from Crescendo at 1-800-654-7029.

BOOKS: FICTION

Berkley Publishing Group has been publishing approximately one *Quantum Leap* book per quarter since 1992, first under the Ace Books imprint and more recently under their Boulevard imprint. They are available in most bookstores across the country, with best bets to carry the book being Waldenbooks, B. Dalton's, and Barnes & Noble. If your local bookstore doesn't have these books, they can be ordered if you give them the ISBN number.

A number of QL titles from other publishers have also come out over the years, both in the US and the UK. Here are the *Quantum Leap* novels to date, minus the UK ones that are out of print:

Quantum Leap: The Beginning by Julie Robitaille. Novelization of the pilot (Reading: Cox & Wyman, Ltd., 1993). Never released in the US, this Boxtree UK reissue of a 1990 Corgi Books (UK) title began to turn up at U.S. science fiction conventions about two years ago. The author has little understanding of Sam's character, and the prose style is weak, but it has a few fascinating extra scenes that didn't make it into the aired episode.

Quantum Leap: The Ghost and the Gumshoe by Julie Robitaille (London: Reading: Cox & Wyman, Ltd., 1993), UK-only novelization of "Play it Again, Seymour" and "A Portrait for Trojan." This one's also been out of print and then reissued, has similar problems and advantages to the other Corgi/Boxtree novel, and also turns up at cons from time to time.

Quantum Leap: The Novel by Ashley McConnell (New York: Ace Books, 1992). US novel not based on an existing episode. Sam leaps into a jack-of-all-trades at an amusement park headed for disaster. Published by Boxtree Books in the UK under the title *Carny Knowledge*.

Quantum Leap: Too Close for Comfort by Ashley McConnell (New York: Ace Books, 1993). The second U.S. novel. Sam leaps into the assistant of a men's consciousness-raising guru, and meets Al at a critical moment in Al's life.

Quantum Leap: The Wall by Ashley McConnell (New York: Ace Books, 1993). This book takes place in Germany, and has two separate leaps within the one story. ISBN number is 0-441 00015-0, and it's listed either as *The Wall* or *Quantum Leap: The Wall*.

Quantum Leap: Prelude by Ashley McConnell (New York: Ace Books, 1994). This book deals with Project Quantum Leap before Sam starts leaping. The title may be listed as either *Prelude* or *Quantum Leap: Prelude*, and ISBN no. is 0-441-00076-2.

Quantum Leap: Knight of the Morningstar by Melanie Rawn (New York: Ace Books, 1994). Melanie Rawn's first *Quantum Leap* book came out at the beginning of August. This is the first non-Ashley McConnell book in the series. It's a story set at a medieval festival that's taking place in 1987. Sam leaps into a man whose future invention will prove crucial to Project Quantum Leap. Nor is Sam the only leaper involved. The ISBN no. is 0-441-00092-4.

Quantum Leap: Search and Rescue by Melissa Crandall (New York: Ace Books, 1994). The sixth *Quantum Leap* book from Ace. Sam leaps into a doctor who's searching for a plane that goes down in British Columbia. Al leaps in this one as well. The only problem is that Waldenbooks has it listed in their computer as *Search and Seizure*, and Barnes and Noble/BookStar has it listed as *Search and Destroy!* Best bet when trying to find this book is to ask for it by author and ISBN No. 441-00122-X.

Quantum Leap: Random Measures by Ashley McConnell (New York: Ace Books, 1995). This is the final *QL* book by Ashley McConnell. The ISBN # is 0-441-00182-3.

Quantum Leap: Pulitzer by L Elizabeth Storm (New York: Ace Books, 1995). This novel focuses on Al immediately after his return from Vietnam. Good book. The ISBN # is 1-57297-022-7.

Double or Nothing, by **C.J. Henderson** is available at most book stores. ISBN is 1-57297-055-3; cost is \$5.99. A release from Ginjer Buchanan says, "Even multi-billion dollar hybrid electronic brains sometimes get magnafoozled. And when Ziggy gets her circuits crossed, Sam winds up leaping into identical twins." Sounds like a challenge, even for Sam! The ISBN number for this book is 1-57297-055-3; cost is \$5.99.

Odyssey, by Barbara Walton, shipped in January, 1996 and is a charming story about gifted youngsters whose school program is about to be axed. If you can't find it in such stores as B.Dalton, Barnes & Noble, or Waldenbooks, you can order it by giving the ISBN no. 1-57297-092-8.

The newest novel, **Independence** by John Peel, hit bookstore shelves about the fourth of July. Peel is a British expatriate writer with a long resume of novels based on such British tv favourites as *Doctor Who* and *The Avengers*. Sam leaps into the Revolutionary War in this novel, and he and Ziggy have to figure out whom he's there to help. ISBN is 1-572-97150-9.

Many stores are stocking the books under "Quantum Leap" instead of the author, since there are now so many books in the series. Berkley Publishing Group has further *QL* books planned for release for at least through 1997, so they must be selling well. Most of these books are written by Leapers like ourselves. Upcoming books are Elizabeth Storm's second *QL* novel *Angels Unaware* (she wrote *Pulitzer*), due out in November, Carol Davis' novel *Obsessions*, available in February 1997, and *Loch Ness Leap* in July 1997. There are books contracted at least through February/March 1998, so we'll have new *QL* stories for quite a while.

BOOKS: NON-FICTION

Here are the non-fiction *QL* books to date, excluding those that are out of print:

The Quantum Leap Book by Louis Chunovic (Citadel Books/Carol Publishing, 1993). Still available in some book stores, or can probably still be ordered with a credit card by calling 1-800-447-BOOK. The authorized (and superior) counterpart to *Making a Quantum Leap*. Lots of photos, episode guide, etc. The episode guide is organized by leap date rather than episode order. Still not entirely accurate, but better than the two unauthorized books.

Quantum Leap: A-Z, by Julie Barrett (Boulevard, 1995) is a virtual encyclopedia of *Quantum Leap*, with every character, episode, etc, discussed in detail and cross-referenced. The UK Boxtree edition even has pictures! The ISBN number for the US edition is 1-57297-044-8.

The Complete Quantum Leap Book by Louis Chunovic (Citadel Books/Carol Publishing, 1996). is an update of Chunovic's 1993 book. Fifth season episodes are added, but although the text is about 11 pages longer, it was added at the expense of four pages of photos, one a very nice pic of Admiral Al. However, it still has many other wonderful pictures and is well worth having. Cost is about \$18, and the ISBN is 0-8065-1699-2.

Making a Quantum Leap by Hal Schuster (ed.) (Harper Prism, 1996). This unauthorized non-fiction book is a rather poor update of the 1991 Scott Nance book of the same title. The new edition is available as a mass market-sized paperback. The update seems to consist of the addition of fifth season eps, but they didn't update a section called "Stuff for Leapers." The entire section seems to have been lifted intact from the 1991 book and is radically out of date. However, for the price of \$5.50, it's a good addition to your collection. ISBN is 0-06-1-5438-0

LICENSED QL MERCHANDISE:

The following licensed items are no longer readily available: *Quantum Leap* T-shirts, sweatshirts, jackets and

carrying bags, all produced by Creation conventions; comic books and a comic art portfolio by Innovation (now out of business); three kinds of mugs and a Sam & Al button produced by DHI; and a calendar, bookmark and pocket notebook produced by Antioch Press.

800-TREKKER still has licensed key rings (\$3.00 each or two for \$5.00), cloisonné lapel pins (\$8.00), and full color buttons (Sam, \$2.00 each). They also carry *QL* books and videos. Call 1-800-TREKKER, or write to 800-TREKKER, P. O. Box 13131, Reading, PA 19612-3131 for a color catalog. Their Internet web site address is: <http://www.shopping2000.com/800trekker>, but their *QL* stuff wasn't shown there at last look.

Project Quantum Leap purchased the last 24 1993 *QL* calendars found at the Tucson Waldenbooks after Christmas 1992 and still has a few them available to members for \$10 including shipping. Checks should be made payable to Project Quantum Leap and sent to the Knoxville address.

RELATED MERCHANDISE

SCOTT, DEAN AND/OR DON VIDEOS

There are now literally dozens of commercial videos available for sale which feature Scott Bakula or Dean Stockwell as actors or Donald P Bellisario as a writer, director and/or creator-producer. As a result there's no longer room in this column to list them all. For a fairly complete listing, please see the separate article in this issue; recent and upcoming releases are also mentioned in the Leapers Digest column.

BROADWAY CARES CD

In 1993 Scott recorded a lovely version of "It's Beginning to Look A Lot Like Christmas" for the double CD **Cabaret Noel: A Broadway Cares Christmas**. There are many other artists on the album, including Robert Morse, Maureen McGovern, Richard Kiley, Leslie Uggams and Amanda McBroom (who wrote and sang the theme song for *Eisenhower & Lutz*). All proceeds benefit Broadway Cares, so you'll be helping Scott's favorite charity as well as getting to hear him sing. After distributing the album for over a year and making a nice bit of money for Broadway Cares, the producer, Lockett-Palmer Recordings has turned the album over to the charity. If you'd like to add the album to your collection or perhaps give it to one of your Leaper friends, you can call Broadway Cares at 212-840-0770.

Further, if you'd like to give Scott something for his birthday or Christmas, you might consider a donation to Broadway Cares. Send your check, payable to BC/EFA, to Broadway Cares, 165 West 46th Street, Suite 1300, New York, NY 10036. Please mention that you're part of Project Quantum Leap. The organization is keeping a list of folks who send donations and will send acknowledging cards to Scott. Similarly, Dean's birthday is in March, but we think he'd be thrilled if any of you made a contribution in his name at Christmas time to his designated charity. The address is: N.I.R.S.; 1424 16th St. N.W., Suite 601; Washington, D.C. 20036. I believe they'll send an acknowledging card in your name.

ANYONE CAN WHISTLE—THE CD AND SONGBOOK

On July 18, 1995, Columbia Records released a CD from the benefit performance of the Stephen Sondheim musical *Anyone Can Whistle*, in which Scott Bakula and other stars appeared on April the 8th, 1995. The CD contains the entire musical portion of the performance, plus part of the dialogue. Price is \$16.99 plus shipping, and the catalogue number is CK 67224. If you can't find it where you are, there are several sources that are willing to supply you with the CD. Leaper Mindy Peterman in Connecticut works for a record store and will be happy to send you the CD for money order, check or charge. Call 1-203-777-6271 Thursdays through Sundays and she'll be delighted to help you. Also, Alan at Smith Records in New Orleans will also be taking orders for the CD. His number is 1-504-522-7969, and he'll also be happy to take money order, check or charge. The CD has been nominated for a Grammy, which seems to have encouraged more stores to stock it recently.

Actors' Heritage in New York has a songbook with vocal selections from *Anyone Can Whistle*, including Scott's solo, "Everybody Says Don't." You can order the songbook directly from them; phone is 1-800-446-6905.

MORE SCOTT ON CD

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

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

Smith's Record Center, 2019 St. Charles Ave., New Orleans, LA 70130. Phone is 504-522-7969, and they'll take your credit card order.

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

MAGAZINES WITH *QL*, SCOTT OR DEAN

There have been many magazines since 1989 which featured Scott and/or Dean and/or *Quantum Leap*, particularly at times when Scott or Dean has had a new project to promote. There's nothing terribly recent at the moment, but many of these magazines sell back issues. Please see previous issues of *The Observer* for details.

FAN MERCHANDISE AND MISCELLANEOUS

There are still some fantastic **LeapCon '96 souvenirs** that you can purchase, including a wonderful sweatshirt with the Con logo. There are also some nice items available (while supplies last) from previous Cons, including a fabulous blue totebag from LeapCon '95. For a complete list of the items and an order blank, send a SASE to LeapTime Inc., P.O. Box 16495, North Hollywood, CA 91615-6495. Proceeds go either to charity or to defray future Con expenses.

Scott Bakula and Dean Stockwell Photos are available from many sources in a variety of prices. Quality is also variable, depending on the dealer and the source of the photo. In general, one should not have to pay more than \$10 for an 8X10 photo unless it's a vintage collectible, and considerably less than that for a smaller or black & white photo. We've seen a few dealers now whose flyers reveal them to be price gougers and/or not very service oriented. Best bet is to buy only in person or from dealers whom you know to be reputable. Large Hollywood-based companies are generally pretty reliable, and so are some of the fans who sell their own photos. Don't be afraid to ask around before you buy!

The same goes for dealers in **collectible magazines and other memorabilia**. We've already seen a listing for last year's *Playgirl* with Scott on the cover for about five times its cost if ordered from *Playgirl* itself. Shop around, and buy in person if you can, especially if you're purchasing paper collectibles where the condition of the item could be at issue.

TV / Film Memorabilia: Here's one dealer we do know and trust. Mention this listing for a 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.

Kathy Glaser has about 50 nice **QL T-shirts** left over from LeapCon '96 (all size large), which she is selling for \$12 each including postage. On the back they say, "The Quantum Leap Movie—If you make it, we will leap" Write to Kathy Glaser, 327 Wilson #49, Costa Mesa, CA 92627.

Megan Herring of Alabama is selling parts of her personal **QL** collection and phasing out her **QL** convention merchandise. The last time we checked, she had Scott's actual jersey from *Necessary Roughness* for sale (not cheap!) and other real collectibles. She may still have some *Quantum Leap* merchandise available, some of which we haven't seen elsewhere. Her address is P. O. Box 551, Ashland, AL 36251.

Star Bright Pins: The same blue neon star pin worn by both Al and Gooshie during *QL*'s first season is still available at some specialty shops around the country. Watch for it in any store which carries neon art.

Below and right: Scott and Dean at LeapCon '95.



Photos by Karen Hurst.



Coming up in future issues of *The Observer*: interviews with Carolyn Seymour (if we ever find the missing tape!), Robert Pine, Jean-Pierre Dorleac, Julie Barrett, John D'Aquino and many others, Season Five of our marathon episode guide and lots of other stuff we don't know about yet. See you in the future!

