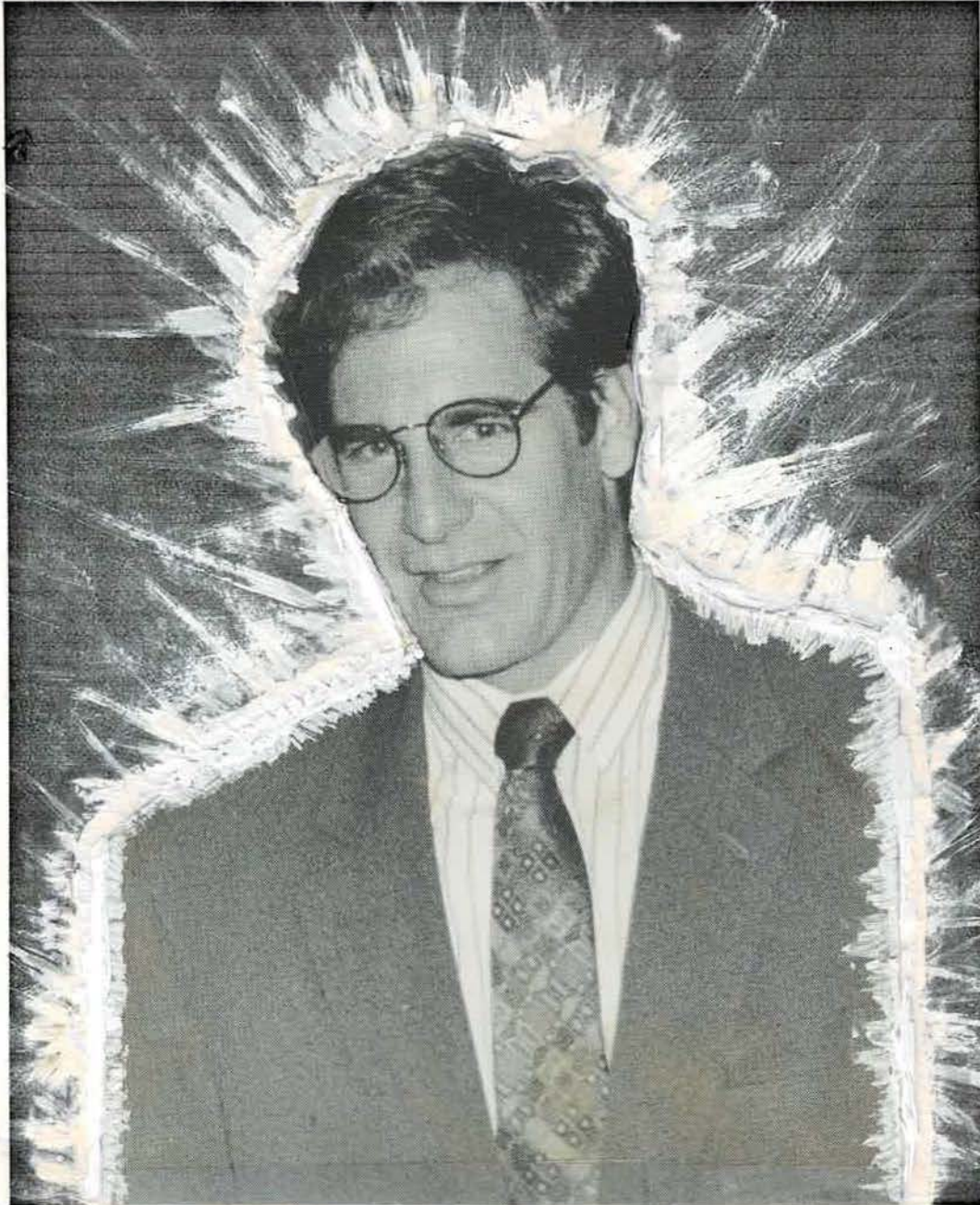


# THE OBSERVER #6

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP  
LATE SUMMER 1992



## SCOTT BAKULA

HOW DO WE KNOW HE'S NOT SAM BECKETT?



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**LATE BULLETIN: QL'S NEW TIMESLOT**  
 has resulted so far in terrible ratings. Write to NBC  
 now: Warren Littlefield  
 Entertainment President, NBC  
 3000 W. Alameda  
 Burbank, CA 91523

**CHANGES TWO QUANTUM**

by Karen Funk Blocher

As the Olympics end, *Quantum Leap* settles into its new Tuesday 8PM (7PM Central/Mountain) time slot, the transition eased somewhat by the twice a week airings that preceded the Olympics but still disastrous to the ratings so far. Even that's nothing compared to the changes in what we'll actually see on *QL* as the new season begins September 22 (recently rescheduled from October 6th). Various rumors—at least some fans hoped they were rumors—have been reported in *TV Guide*, *USA Today* and syndicated newspaper reports since the Hannibal Lector “joke” and the Tom Selleck debacle of a few months back. But as we've begun to see with the season-ending cliffhanger and subsequent promos, this time the rumors appear to be true.

Take, for example, the infamous leap into Lee Harvey Oswald which will lead off the year with a two hour season premiere. According to numerous quotes from executive producer Don Bellisario, the taking of the photo Sam posed for in the leap out is just one of a number of leaps Sam will make within Oswald's lifetime, from Japan to a Marine base to Russia to the Texas School Book Depository. According to Bellisario, each time he leaps he will sink deeper until Oswald's persona, “until he's totally gone.” Meanwhile, Oswald in the Waiting Room will become more like Sam. Dennis Wolfberg will mark his third *QL* appearance as Gooshie in this landmark episode.

What about Bellisario's earlier comments about not changing major historical events, and the Kennedy assassination in particular? Blame it on Oliver Stone. Bellisario reportedly strongly disagrees with the conspiracy theories put forth in *JFK*, and this is his answer. Bellisario says he's found a way to make his Oswald scenario work, putting a whole new wrinkle in the “Bellisario Laws of Quantum Leaping,” and opening up the arena for other history-based storylines. “I've figured out a way to get around changing history,” Bellisario told columnist Marilyn Beck recently. “Now that I see it's working, I think we can do all kinds of these stories.”

What other stories? How about Sam's leap into Richard Nixon? Or into a member of Marilyn Monroe's entourage? Or into someone around Elvis Presley? All of these are reportedly on tap for this year,

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along with the following (some of which we reported last issue):

—A desert island episode guest-starring Brooke Shields as a spoiled rich girl stuck with sailor Sam.

—Tommy Thompson's eagerly-awaited episode about a disabled Vietnam veteran in a V.A. hospital.

—Deborah Pratt's long-delayed three-part murder mystery, mentioned at UCLA back in November 1990, with Sam as a small-town lawyer.

—An all-animated episode, reportedly also by Deborah Pratt, with Sam as a cartoonist.

—At least two episodes featuring an "evil leaper" who attempts to set things wrong. As Olympics watchers may already be aware, this leaper is female, with glowing eyes reminiscent of the devil "AI" in the episode "The Boogieman." Expect to see some romantic entanglements as well between Sam and his female nemesis.

Many fans seem quite concerned by the rather alarming changes in the series represented by some of these upcoming episodes. Bellisario told Marilyn Beck that he's received quite a few letters from fans, some claiming to have figured out what he's going to do in the Oswald leap. Typically for a Bellisario cliffhanger, though, Bellisario says that no one has gotten it right yet. Bellisario seems amused by the fans' uproar, which undeniably is generating a great deal of publicity and interest in the show, guaranteeing good ratings for the Oswald leap at least.

In addition to the changes in what we'll see and when we'll see it, there are a few changes in who's putting it together as well. Don Bellisario has reportedly signed a new contract with Paramount Pictures, so he may be around Universal less than he has been (although so far there seems to be no evidence of this). Meanwhile, there are three incoming producers. The new Co-Executive Producer is Charles Floyd Johnson, apparently replacing award-winning director Michael Zinberg, who nevertheless is scheduled to direct at least one episode this season. Charles (or "Chas.") Floyd Johnson previously worked on both *Simon & Simon* and *Magnum PI*, and has a reputation for helping to keep costs down. Tommy Thompson moves up this season to Supervising Producer, joining Harker Wade and incoming producer Richard Okie, late of *Tequila and Bonetti* and co-writer of "A Single Drop of Rain." He is also reportedly acting as the new Story Editor, a position left vacant since the departure of Paris Qualls last season. The third new producer, Robin Jill Bernheim, also comes to *QL* by way of *Tequila and Bonetti*.

*QL* merchandising news: there is an official Quantum Leap Calendar this year, put out by Antioch Press (Yellow Springs, Ohio 45387). If you can't find it in your area, it can be ordered from Poison Pen Press, 627 E 8th St., Brooklyn NY 11218. The cost is \$10.95 plus \$1.50 postage. If the pictures in the calendar aren't enough, how about some full color postcards? There are at least seven of them available, featuring

Sam and AI both together and separately. The manufacturer, Classico, does not do mail order, but these will be available soon through the newsletter *Leapin' In*. Also newly available is Innovation's reprint of the first issue of the *Quantum Leap* comic book, with added coverage of the First Annual Quantum Leap Convention.

The Second Annual Quantum Leap Convention is scheduled for President's Day Weekend (that's February, folks!) at Universal Studios in Orlando, Florida. It has been announced that the season finale will be shot at the same time as the convention—and that convention goers will be invited to take part in the episode.

One of Dean Stockwell's summer projects, the tv movie *Shame*, premiered on the cable channel Lifetime on August 18th. The film also starred *L.A. Law*'s Amanda Donahoe and Fairuza Balk, almost all grown up since her role as Dorothy in *Return to Oz*. Sharp-eyed Leapers may recognize Lee Garlington (Nurse Chatam from "Shock Theater" as Dean's character's girlfriend. TV Guide's Jeff Jarvis gave *Shame* a rating of 10 out of 10, and called Dean "perfect" as the father of a fifteen-year-old rape victim.

*Quantum Leap* costume designer Jean-Pierre Dorleac, whose costume show added so much to The First Annual Quantum Leap Convention, was a guest at this year's San Diego Comic-Con (which explains how I got his credits for the Emmy report on the next page; I nicked 'em from John's con program!).

In other news, *QL* guest star John Anderson died of a heart attack on August 7th. Nominated for a "Sammy" for his performance as Tyler's old partner Pat Knight in "The Last Gunfighter," the veteran character actor also appeared as Scott Bakula's billionaire nemesis in the Disney tv movie/pilot *I-Man*.

Another *QL* guest star who is alive and well is Dennis Wolfberg, who as reported above will make his third appearance as Gooshie in the upcoming Oswald episode. This makes Wolfberg the only guest actor to date with more than two *QL* appearances. Chicago-area leapers who wish to see what Wolfberg usually does for a living can catch his award-winning comedy at a local comedy club on September 11, just one of many appearances he'll be making around the country in the near future. If he comes to your area, we recommend that you go see him. Tell him PQL sent you!

Finally, popular *QL* guest star Richard Herd ("Captain Galaxy") reports that he's just filmed one tv movie and is working on another. Noting that there is currently only one market "officially" showing his old series *T. J. Hooker* (New York City), he again asks that Leapers around the country scour their *TV Guides* for listings of unauthorized airings of the series and send them (or photocopies thereof) on to us. We will then forward the listings to Mr. Herd so that he and the other actors on this series can be paid for their work. Richard Herd—and we at PQL HQ—once again thank you in advance for your efforts.



## AWARDS: GOOD NEWS, BAD NEWS

by Karen Funk Blocher  
Research by Denise Brophy

You'd have liked this article a lot better had we not held the issue for the Emmy results. It had a much pleasanter, more optimistic tone before *Quantum Leap* was SHUT OUT in all seven categories (eight nominations) for which it competed.

We had hoped that a year which started with Scott Bakula's first Golden Globe Award would continue with long overdue Emmys for Scott, Dean, and *Quantum Leap* itself. Some critics predicted that at least Scott and possibly Dean would win. But nobody figured on the chances of this year's "wild cards" in the pack of nominations: the guest stars. Under a controversial new rule combining guest stars with series regulars, Scott Bakula was joined in the Best Actor in a Dramatic Series category by *QL* guest star Harrison Page, who played the father in "A Song for the Soul," plus guest stars Christopher Lloyd (*Avonlea*) and Kirk Douglas (*Tales From the Crypt*). Scott and everyone else seems to have been genuinely shocked when Christopher Lloyd (who wasn't even there!) won, defeating the other guest stars, Scott, and other regular series stars Michael Moriarty (*Law And Order*), and Rob Morrow (*Northern Exposure*). The seventh nominee in the category was Sam Waterston of NBC's critically-acclaimed *I'll Fly Away*, whose name was inadvertently not announced at the nomination ceremony. Scott's three consecutive nominations have been for the episodes "Jimmy" (1990—the award went to Peter Falk), "Shock Theater" (1991—the award went to James Earl Jones) and this year for "Dreams."

In the Best Supporting Actor in a Dramatic Series category, Dean again lost to an *L.A. Law* actor, this time Richard Dysart. Past winner Jimmy Smits was also nominated this time for a guest appearance on his former series *L.A. Law*. Other nominees were John Corbett (*Northern Exposure*), Ed Asner (*The Trials of Rosie O'Neill*), and guest star Richard Kiley (*Ray Bradbury Theater*).

*Quantum Leap* itself was again nominated for Best Dramatic Series. The show lost to *Northern Exposure*, the producers of whom then cheekily admitted that they were not a dramatic series after all, but a comedy. The other "real" dramas nominated were *I'll Fly Away*, *L.A. Law*, and *Law & Order*.

Rounding out the eight *QL* Emmy nominations for this year were (as usual) several technical awards, including a Best Cinematographer nomination for two-time Emmy winner Michael Watkins ("Dreams"). The awards went to Frank Prinzi of *Northern Exposure* ("Cicely"). The other competition this year worked on episodes of *Doogie Howser, MD*, and *The Young Indiana Jones Chronicles* ("British East Africa 1909").

The other *QL* nominations are as follows:

Art Direction: Production Designer Cameron Birnie and Set Decorator Robert L. Zilliox were again nominated in this category, this time for "A Song For the Soul." The winners were Woody Crocker, Gene Serdena and Ken Berg for *Star Trek: The Next Generation* ("Unification II"). The other competition included *Murder She Wrote*, ("Murder on Madison Avenue") and *Northern Exposure* ("Cicely").

Costume Design: Jean-Pierre Dorleac's nomination this year was for "A Single Drop of Rain." Other nominees in this category: *Brooklyn Bridge*, *I'll Fly Away*, *P.S. I Luv U*, and winner Robert Blackman for *Star Trek: The Next Generation* ("Cost of Living"). Dorleac has previously won a Tony Award for his work on *Marat/Sade* (1966), two Los Angeles Drama Critic's Circle Awards (for *Marat/Sade* in 1971 and *A Doll's House*, 1972), and an Emmy for *Battlestar Galactica* (1979). He has also had Emmy nominations for *The Bastard* (1978), *Galactica: 1980*, *Mae West* (1982), and the Belisarius series *Tales of the Gold Monkey* (1983). This is his third consecutive nomination for his work on *Quantum Leap*.

Sound Editing: Supervising Sound Editor Greg Schorer, Sound Editors Mark Steele, Rick Steele, Gary Macheel, and ADR (looping) Editor Ernesto Mas were nominated for "Hurricane." The winners—all nine of them—worked on the NBC series *Law & Order* ["Heaven"]. Other nominees were for episodes of *Civil Wars*, *Northern Exposure* ("Three Amigos") and *Star Trek: The Next Generation* ("Power Play").

Much as I'd like to rant here about Dean—a last-minute substitute presenter—being introduced as "Dean Stockwell, Jr.," Corbin Bernson's (probably scripted but tasteless and unfair) snipes at Scott and the other Best Actor nominees as their names were announced and the lousy copy Scott performed so ably, I'll settle for recommending that we all write to the Academy of Television Arts and Sciences in protest of the guest stars competing in the same categories with series regulars. I doubt that either the guest stars or series regulars find this change a fair one. Here's the address:

Academy of Television Arts and Sciences  
3500 W. Olive Ave.  
Burbank, CA 91505

Two small bright spots in the otherwise terrible night of Emmys were the wins of *Northern Exposure*'s Valerie Mahaffey (who was in the *QL* episode "The Boogiemán") and *I'll Fly Away* director Eric Laneuville, who also directed the *QL* episode "The Play's the Thing."

The other major awards this time of year are the VQT Quality Awards, to be presented September 26 during the annual Viewers for Quality Television convention in L.A. VQT is a group which supports "quality" television through letter campaigns in support of tv series its members endorse through the use of frequent member surveys of particular viewing periods. Many of VQT's more active and/or eloquent members



also belong to Project Quantum Leap.

The 1992 VQT award winners were announced recently, with close races announced in all but one of the categories (the exception being Best Actress in a Quality Drama, that award going to Regina Taylor of NBC's *I'll Fly Away*). Here's how *QL* stood up in this year's voting:

**Best Quality Drama:** *Quantum Leap* lost to *I'll Fly Away* (#1) and *Northern Exposure* (#2). Other nominated shows were *Law & Order* and *Star Trek: The Next Generation*.

**Best Actor in a Quality Drama:** Scott Bakula won again this year, proving that someone besides us recognizes his considerable talent and hard work. Other nominated actors were Sam Waterston of *I'll Fly Away* (#2), Michael Moriarty (*Law & Order*), Mark Harmon (*Reasonable Doubts*) and Rob Morrow (*Northern Exposure*).

**Best Supporting Actor in a Quality Drama:** Dean

Stockwell came in seconds to former *QL* guest star John Cullum (*Northern Exposure*). Cullum played John O'Malley (aka Don Quixote) in the landmark episode "Catch a Falling Star." Brent Spiner of *Star Trek: The Next Generation* came in third in this category.

For information on joining Viewers for Quality Television, write to VQT, P.O. Box 195, Fairfax Station, VA 22039. Membership rates range from \$12 for a regular 6-month membership to tax deductible annual rates of \$35 or more.

The third set of *QL*-related awards going on at the moment is the less prestigious but equally heartfelt Leaper Awards (or "Sammys"). We wanted to get these to the *QL* office by Emmy night, but as long as the issue has taken to put together that just didn't turn out to be possible. Still, we do want to present them in mid-September if we can, so please return your ballot today in order to be tabulated in the final results.

*The "Big Three" Panel: Dean Stockwell, Donald P. Bellisario and Scott Bakula at the Quantum Leap Convention, March 1, 1992. See Page 19 for transcript. Photo by Karen Hurst.*





## Roger Dorney Interview February 4, 1992 by Bing Futch

The shimmering sparkles of the transporter beam or the starburst patterns of a "leap-in" are two of the most instantly recognizable special effects in television history. It's no mystery that Roger Dorney has worked on both the original *Star Trek* and *Quantum Leap*.

Trying to get a hold of Roger is like trying to rope a steer blindfolded, but I finally got in touch with him by phone and the following interview resulted. For a man of so much talent and experience, he was surprisingly easy going and humble regarding his stature as one of Hollywood's foremost effects men.

BING: You've been in the business twenty-five years?

ROGER: Yeah twenty-six in April.

BING: What was your first job?

ROGER: I worked at Vanderveer photo effects, which is an optical house, film optical.

BING: And what did you do basically?

ROGER: I was assistant cameraman there. I got the job because my dad was one of the owners of the place and he actually wanted me to get in; I didn't. [Laughs] I kind of catered to it. I gave it a try and I liked it.

BING: So you didn't have any formal training?

ROGER: Nope, found out by trial and error.

BING: That's rare these days.

ROGER: Well, I guess it is.

BING: No experience, no go.

ROGER: Those were different times.

BING: So when did you figure out that you liked this and wanted to pursue it?

ROGER: Oh, actually, pretty quick. I started working on *Star Trek*, the tv show of course, and that was just a lot of fun. I began to understand kind of what we did. And yeah, that was a lot of fun.

BING: What kind of processes were new working on that show back then?

ROGER: Actually, way back when, all the major studios used to have an effects department. And at that point in time I think Fox was the only one that still had one. The other ones were all shut down and that was in the 60's when they were into message movies and low budget sort of stuff and there was nothing. Effects had been sort of out of it for quite a while. For maybe ten years they just weren't doing any effects type shows. And then *Star Trek* came along and it just kinda rekindled stuff. I look at those shows now and they're pretty funny. [Laughs.] But at the time, especially for tv—in that you didn't have much time, even then you didn't have much time—it wasn't anything especially new, but it was just stuff that hadn't been used for a while, you know, blue screen techniques and the other stuff.

BING: What was the budget like for an episode back then?

ROGER: Oh, I still remember my dad used to budget the stuff out. I was just a cameraman and worked with one or two other camera operators to put the effects together. And I remember they vehemently complained that we overcharged them on this one show. It was actually "The Tholian Web", which was shown and got an Emmy, and I think it was \$10,000! [Laughter.] Which was really pretty funny.

BING: My goodness!

ROGER: Yeah, that took in lots of animation and lots of I don't know, some second unit photography, too. And all the optical composites. So yeah, that was just all the money in the world!

BING: And \$10,000 today would get you... what?

ROGER: [Laughing] Not that much!

BING: Did you have a mentor or any heroes when you were starting out?

ROGER: Actually I worked for a great optical cameraman and he was just really, really good and very creative in an area that, you know.... You don't usually get to be too creative when you're on an optical camera. His name was Hugh Wade and he had worked with lots of the old timers and stuff and he'd tell stories. He knew tons of stuff and he just brought me along. Because working for your father you're either one way or the other. I mean basically my dad and I didn't talk to each other for four years that I worked there, because we couldn't do that. He gave me the opportunity, but he wasn't gonna hold my hand through it. So we went overboard and we barely even talked, because we didn't want to show a bunch of favoritism and stuff. So Hugh kind of was my mentor.

BING: Do you prefer film or television?

ROGER: Features or tv? Actually, I like the pace of television. I started out in tv, maybe that's what it is. Or maybe it's just my make up. I don't know. TV has sort of a feverish pace. I mean features do also, but features do down at the end. And I'm in charge of optical or working in optical.... Anyhow, on a feature you get hell down at the end of it, but usually it's pretty boring for months and then all the stuff hits the fan down there at the end and you have to get all the stuff out. But boy, the first couple of months or something like that where you're just running tests and doing pre-composites and things like that is basically, and that's the hard part. The more fun part is when you're really busy. I like tv because you're usually always busy!

BING: You don't like idle time at all?

ROGER: Well, I just screw around. [Laughter.] Nothing gets done. I mean, if it loses it's crunch, it loses some of it's fun, too.

BING: After all this, what other shows did you work on?

ROGER: You mean as far as tv shows?

BING: Yeah.

ROGER: Well, way back when, I worked at Howard Andersen and we used to work on all the Quinn Martin shows: *F.B.I.*, some of the others, *Cannon*, I think.



I'm trying to remember and some Spelling and Spelling-Goldberg shows. See that wasn't really effects; that was straight opticals. At that point I really got back into effects work when I went out to Apogee in '78.

BING: Were you? I was thinking.... I'm getting my pioneers and technicians mixed up. Was Douglas Trumbull ever associated with Apogee?

ROGER: No, he wasn't associated with Apogee, but John Dykstra, who really is Apogee, and Doug went way back. John I think worked for Doug for a while back on *Silent Running* and then I met the two of them when I was working at Vandever in probably 1969 or 70. They were just coming in off of *2001*. With all the Slipscreen and everything and we did some commercials with them.

BING: So Trumbull did *Close Encounters*, right?

ROGER: Right, and the first *Star Trek* movie. He was actually contracted to head up the project after Paramount switched from Bob Abel. And then he said he could only do it, because there was a short period of time then to finish the movie. We had nine months to start over again—and they'd already given away a year or something—now we had nine months to throw a movie together. And he did it with the provision that Apogee would do about half of the show and he would do the other half. So we worked with him on the first *Star Trek* movie.

BING: So what brought you to *Quantum Leap*?

ROGER: Well, I was sort of in charge of the Optical Department and had been in Optical for a lot of years and we did a pilot. And I came in sort of in the middle toward the tail end of the pilot, as per usual with the optical. Suddenly it got picked up as a series and there was nobody around that had the time to devote to the series and really the make up to do tv. So I volunteered. I said what the hell. I'd been nicely complaining about people giving me stuff for so long that, you know, you have to fix it. I'll go out there and maybe I can shoot it right. Lo and behold, I find out all the problems: "Oh, jeez, now I understand. We ain't got time to do it right!"

BING: Yeah, it's pretty quick.

ROGER: Yeah, you gotta do it fast, but the advantage was I knew what we could kind of get away with in the post production area and I'd sit there and go, "Oooh, that's okay. We can do that." Which, I guess, everybody else does, too. It got me out of the little room. In getting out of there, you know, you get to meet people and learn some different stuff.

BING: Which is always a good thing.

ROGER: Absolutely. You start to stagnate after a while.

BING: I worked at Universal for two years and one of my responsibilities as a tour guide was to tell people who had no clue about the magic of special effects. For those who are reading this interview, could you explain the difference between blue screen and matte photogra-

phy?

ROGER: Matte photography could be a bunch of things. Matte photography covers a lot of stuff.

BING: Well, like a traveling matte.

ROGER: Blue screen is a form of traveling matte. Another traveling matte would be a rotoscope, which is hand drawn frame to frame. So you have to figure out how you're gonna do that. Hand drawn is not the best way because of the foibles in anybody, the way they see something, changes from frame to frame. Blue screen is better because you're actually photographing an image and the image carries the matte edge.

BING: Okay so say, for example, a blue screen effect would be most of the stuff involving Al: Al passing through objects, that kind of thing.

ROGER: Sure, right.

BING: How about when Al enters through the Imaging Chamber door? What exactly is that? That's something a little different, isn't it?

ROGER: That started out, there's a little bit of history to it, because actually most of the effects on *Quantum*, the original effects of Al passing through anything was always kind of a blue screen shot, because it's too labor intensive to do it as a roto shot. But the Leap kind of grew and also the Chamber door. The first season the Chamber door was supposed to be sort of an invisible door, which in film is a real bear. It just is. Anything invisible is really tough. You can hide matte lines and you can hide split lines and things like that. But this is supposed to be, he was supposed to open up a door and go, sort of pivot around and then close the door and there's nothing there anymore. And we went through that and it was kind of tortuous and there was no impact to it. And on one of those shows, way back when, on the first season, I remember the shot—I don't remember the show—anyhow, we came up with an idea: why don't we open up the door and see what is in the future. You know, what is in 1995. At the time it was 1995; I think it's up to 1999 now. What is supposed to be in the future is the room that he's in. And at the time, nobody had thought about that room much. I guess Don [Bellisario] had, but he kept telling us, you know, it's a lot of bright light. So I took him literally and we just made a white door and in order to make that you have to hand draw frame by frame where Al is so that the white is behind him. And then at a point back there where it sinks back up, whether Al and usually Sam are back in sync. At that point you have to get across somehow, you have to either dissolve across or somehow get across so that you're actually out of sync for a while, because Al runs in and comes through this door and then he has to get back into sync.

BING: Hmmmm.

ROGER: Hopefully, I didn't lose you there.

BING: Well....

ROGER: It's not that difficult except, it is....

BING: So would this unofficially be called animation?

ROGER: It's actually an animation/rotoscope gag.



Yeah, so is the leap-in. The leap-in grew from a dissolve from white, to what it is now. It was just kind of a.... It grew up the first season. After the first season, it came in as a mid-season replacement, and that summer we sat there and went, "Well, let's play with this and really make it fun." And we sat down with it for a while. We had some free time and sat down with the animator and everybody: Denny Kelly, who's my partner now and has been working on the show; Harry Moreau, the animator; and a bunch of us just kicked around ideas and the guys from *Quantum Leap*. Don was more hands on at the time, with saying, do this and do this and try this. We sat there and played around with it and came up with something and the important thing here is something that's doable. Because each week you have to put out two of them and they change every week. It has to be doable for both the price and the time consideration and finish it on film.

BING: So there's one shot that I've never seen you do on another show: it was "Last Dance Before an Execution" and Al was in the church with the little girl and he punches up Ziggy and this bright blue beam comes out. Was that animation as well?

ROGER: It was animation, but what we did was try to get real clever. We talked to Michael Watkins who was the DP [director of photography] on it. I'm trying to remember if he directed that one also. Anyway, I talked to Michael as a DP and said we had played with some lasers before. So we said, "Well, let's give it a try, Michael. You always light everything very dark and if we had this practical laser inside of a church, it should show, you know. It should really be nice, because it'll be practical and it won't appear stuck on there at all." And I said, "If all else fails we can go to animation as a fallback position." So immediately we go in there and immediately it didn't especially work the way we wanted it to, but what it did give us is, 'cause Al was holding a small laser in his hand and he actually could control it, there was a little slide on the laser and he could control the width of the beam. He could expand it out onto the wall and contract it down so that it was just a pencil line, which is really cool. And then they ran a cord down his body, down his leg to the remote laser that was across the room. It was handled through a fiber optic funnel up his arm to this laser in his hand. So what it gave us was reactive light. Where the laser would have hit things: it hit the pulpit and it scattered over to the wall and things like that. So that's what really tied the shot together. So then we went ahead and there wasn't enough laser on the original photography, so we went in and through animation mimicked where the laser would have been.

BING: Oh, okay.

ROGER: So we enhanced it, over enhanced it, not over enhanced it, but just enhanced sounds like we hit it with little tiny things, where actually we enhanced it, but created it at the same time. But the thing that tied the shots together is the reactive lighting that the original

photography gave us, or else it's just a laser that's stuck on up top and looks like a pencil line. And then we put the animation together with the background which had the reactive lighting in it, with a printing field that we had from actually shooting lasers at our place at Apogee, and put all that stuff together.

BING: Do you take cues from the lighting director or vice versa?

ROGER: Yeah, I talk with Mark quite a bit and as far as the blue screen goes we try to mimic or get a color print of the background with Dean standing there that I'm supposed to imitate on the blue screen and then we'll take the lighting cues from there. At first I sort of leaned on it a little bit more than we do now. I think he's confident enough that we kind of know what we're doing out there and it's cool, because we have to keep some sort of cohesion going through the whole show. Yeah, we work together.

BING: If it takes twenty four frames to make one second of effect....

ROGER: [Laughing] How old is the monkey?

BING: Yeah, exactly. [Laughter] How many frames would, say, a leap-in take?

ROGER: It's 96 frames, a four second effect and we're now generating it on tape of course. Beforehand we were doing it on film and we have one, two, three, four, five, six passes of 96 frames each. Each of them has to be generated whether it be on film or whether we can finish on tape. So instead of on an animation stand like we were before when we were finishing on film. We're now on a Harry paint box, or on a Harry really. Actually drawing it frame by frame by frame there, too, generating what you can generate, but basically it's a lot of labor intensive work. And the only thing that remains consistent is we have some animation moire patterns, that's the big starburst effect. We had sort of a backlog of those. We've got six or eight of those and we use those over and over, whichever one fits the particular location on screen.

BING: So it saves you time?

ROGER: Yeah, it saves a little bit of time.

BING: How often do you do pick up shots? Is there anytime when Donald or somebody comes back and says, "We blew something, continuity-wise. We need to do a pick-up."

ROGER: Oh, yeah. I thought you meant when we blew it. We've done that a couple of times! [Laughter] We actually don't do too much of that, surprisingly. We have done some stuff, some fixes. Oh, I'd say every few shows we have a shot or two, which is not that many. Then there's straight opticals as well. We're doing the effects portion and Howard Anderson is doing titles and opticals. So in theory they could be fixing a couple of things that I don't know about. But usually if it gets.... How do I phrase this one? Sometimes I fix some of the difficult stuff, whether it be on film or whether it's now on tape.

BING: Where are the actual blue screen shots done?



ROGER: Over on Stage 16 over at Universal.

BING: Oh, okay. So they do them over there on the lot?

ROGER: Right, got a blue screen, some lights and keep 'em there on the stage. About every two shows we'll gang up and do two shows worth and shoot a few shots one day.

BING: Just to clarify: this has been brought up a few times during the interview, what's the difference between opticals and effects?

ROGER: Opticals are usually fades, dissolves, zooms, optical zooms, skip framing and stuff like that, re positioning. Effects are usually having to do with traveling mattes. You can have an effects shot that's a tv insert, where you put the guy inside the tv screen that everybody's staring at. They used an effect, but it's really an optical. It's just a lock off thing. Traveling mattes are where you really get it into effects.

BING: Okay, this is a recent thing: budget cuts?

ROGER: Yeah, fun, huh? [Laughter]

BING: Recently you made the switch from film to video for the effects. How do you feel about that?

ROGER: As far as budgets go? Or as far as anything goes?

BING: As far as budgets? As far as what that does to your technique. You said earlier that you really didn't dig it that much.

ROGER: After twenty-five years of doing film, it's a bit of a learning process. It's got its pluses and its minuses. You can basically do damn near anything and usually the tendency is to get carried away and really go off into left field and really play with all the toys. But then you mentioned that other word, the B word. You can't do that. You have to rein yourself in a little bit. The original effects that were designed for *QL*, which were the leap-in and the door and the blue screen, were designed with film in mind. There is a difference. If you were to design something for a film finish, you would design it one way; and if you were to do a tape finish, you would usually design it a little bit differently. Well, we designed it for film. Now that we're on tape, we're trying to mimic film is what we're trying to do.

BING: Isn't it a lot easier? I know when we attended the "8 1/2 Months" screening.... What size screen do you work with when you're adding special effects in?

ROGER: You mean the Monitor?

BING: Yeah.

ROGER: Oh, about 25 inches.

BING: I think we saw "8 1/2 Months" in 70mm and once you blow it up that big, you get a lot of grain. Do you find that video helps eliminate that grain?

ROGER: You can average and do things like that, but you can do that on film, too. There's ways around it on film. The main benefit to tape over film, to digital tape, because that's night and day—the difference between digital and analog, I mean. You know I didn't like analog. I just kept saying, "Never mind: I don't

want to learn if that's what I have to learn. I'd rather stay optical and be a purist,"—but I saw the digital and said, "Hey! This has got real possibilities here. I can treat this like film." You can double expose. You can come back and hold some fine lines and put in some little glows that actually look like glows instead of fried eggs stuck on there. You don't have to key everything. I like that and I can understand it, because it's basically an optical printer that's being done electronically. The way I'm thinking of it, in other words you can go back and you can repeat over and burn over it again and over it again and over it again. In the case of *QL* with the leap effects and the door effects, I mean it's perfect! I go, hey! Okay, this works. We still have to.... There's a certain look that film has and there's a certain look that tape has: so we're trying to cheat the tape look over to the film look, because that's kind of the way it was set up originally. One example of that is when you're dealing in film and we're burning in the door for the chamber door. Well, the door is shot on an animation stand and we use a color print to double expose the door. Well, on color print the soft edge of it will go blue, which comes through in a final composite. It just is. And also, it's always supposed to be a blue-white light in the show anyhow. So we're doing this on tape and I'm goin, "There's something wrong here. It's too clean, too precise, it's too... white is what it is." We didn't have the blue edge! So we had to make another pass where the Harry operator actually makes an inside matte and an outside matte and we burn in a little bit of blue around the edge to give a little bit of filmic look to it. So nobody in the world except he and I know that and nobody would probably care, but he said, "Hey, how about we do this?" And I say, "Great idea! Let's do that."

BING: I've heard of Blue Max, Ultimatte, the sodium light process, Chromakey: is it basically all the same technique whether film or video is involved?

ROGER: It actually changes around. Green screen is not as good finishing on film as it is on tape and blue screen is actually better. Well, there are actually two schools of thought on it, but I still think it's probably, green is better for tape, definitely better for analog and in theory there's no difference for digital. But blue is definitely better in film. So if you were doing a film finish, you would automatically, not try to avoid green, but you'd nine times out of ten go to blue. And Sodium....

BING: That's yellow, isn't it?

ROGER: Right. It's yellow and solely owned by Disney and only Disney can do it.

BING: Really! I knew Ub Iwerks kind of created it for Disney, but then he worked with Alfred Hitchcock on *The Birds* for Universal using the sodium light process.

ROGER: It's a Disney method and takes a three strip camera, an old Technicolor camera, and you shoot two strips of film at the same time, a color film and a black and white film. But Disney doesn't license it out. If



you wanna shoot sodium you shoot Disney and they're usually only interested, I believe, in their own projects. Sodium is kind of Disney period.

BING: Hmm. That's interesting. I never knew that!

ROGER: Ultimatte, that basically started out as blue screen which was tape oriented blue screen. You know, there's different levels of exposure per format that you're in. If you're in a film finish you want a certain amount of blue on the screen. If you're in a tape format you want a certain amount of blue on the screen and they're not the same. Ultimatte is electronic blue screen.

BING: What about Blue Max, which Apogee created and used in *Gremlins 2: the New Batch*?

ROGER: Blue Max was invented by, well, John Irwin came up with it. It's a front projection blue screen so you get a, this is a simple way.... I mean, you have a front projection with blue light in it, so what you're doing is projecting blue light. So it's good sometimes and there's other times where it's best if you use another technique. But it's real clean. It's real nice. It's got a couple drawbacks which.... All these things are tools and when you've got a full tool chest, you use different things for different applications and if you don't you use one thing for everything and you have to fight with some of them in the final composite.

BING: Like most processes.

ROGER: Yeah, like InterVision comes to mind, too. InterVision says they can do anything. Well, they're good for some stuff. It's wonderful, but for other stuff it's easier and better to do it another way. They're trying to say everything can be done that way, which maybe everything *can* be done that way!

BING: But not well.

ROGER: Yeah, there's a whole world out there and a bunch of people with good ideas. You have to incorporate everybody.

BING: Speaking of good ideas, Lucas has THX, Trumbull has Showscan: what are you working on to change the way we see and appreciate films and television in the future?

ROGER: Actually, right now, in the last six months has been my sort of baptism on tape here. So I'm just kinda getting my feet... uh well, they've been real wet. [Laughs] I've been wet up to my neck! Actually, understanding that method, I think the next step is for features anyway. I'm sort of leaning towards the Eastman approach to visual effects with their electronic intermediate. I don't know if you saw it over at SMPTE or at Eastman, but it's wonderful. CGI is basically what it is. It's all through computer. It's definitely going to be interesting. Now, I'm not in on that. We'd love to work on it. We're just horsing around, basically, learning some tricks on digital optical effects.

BING: So you're seeing a lot more video and computer work for features and tv shows in the future?

ROGER: Oh yeah, well *T2* [*Terminator 2*] started that and you can't go back again; you have to go forward.

*T2* started it and, well, it was started before that, but *T2* made the impact.

BING: Well, *T2* made it obvious, but not so obvious was the fact that the last matte shot in *Die Hard 2* was computer assisted and realized on an Amiga! But enough about that. What other projects do you have in the works besides *Quantum*?

ROGER: Actually, we're playing around right now a little bit. I keep saying playing around. Dick Wolfe over at Universal has come up with something called *Mann and Machine*, which is a futuristic cop and his partner type thing and we should be getting into some effects on that. So that would really be kind of fun.

BING: Will it be MCA tv?

ROGER: It's Dick Wolfe. I'm not sure if it's MCA. He does *Law and Order* and something else.

BING: Are you at the peak, or still climbing the mountain?

ROGER: I think still going up. I got a ton to learn, like we all do. I like where I am, but there's more stuff to learn, therefore there's more stuff to do or maybe it's the other way around. I'm having fun: that's basically one reason we left Apogee. *QL* decided to go to electronics and we went with it rather than stay at Apogee. We ran a test through post group and I was there just to keep it evenhanded, so nobody could sit there and go, "Oh, it's tape," or the tape guys couldn't say, "Oh yeah, but we can do it three times as cheap and it'll be better stuff" and I just sat there and kept it on an even keel. And when it was decided to go to tape I went with it, Denny Kelly and I. And we formed a little company. You oughta mention that.

BING: What's it called?

ROGER: Royal Blue Images. The initials of course are RBI, 'cause we're both baseball fans! [Laughter]

BING: Who's your favorite team?

ROGER: Yankees and he's a Dodger fan so.... [laughter] you know!

BING: What about the Toronto Blue Jays?

ROGER: Nope!

BING: Ah! I know a friend of mine who'll be very crushed to hear that. [Laughter]

ROGER: That's okay. My damn Yankees will probably finish seventh again!

BING: So you're working out of rented space now. Have you established office somewhere?

ROGER: Actually since we were doing the show and were doing it through post group, however that's working. We're basically contracted to do the effects and we hired post group. They gave us some offices down there, the old *Star Trek* offices.

BING: Oh, great. So you're kind of back where you started in a way!

ROGER: [Laughs] Kinda. Some of it comes full circle.

BING: Have you found any familiar initials carved in the walls?

ROGER: [laughs] No....



## The Hero According to Donald P. Bellisario: What Private Investigators and Time Travelers Have in Common by Brigitte Scherer

*[Editor's note: Among other distinctions, Brigitte Scherer wrote her Master's thesis on Magnum, P.I., making her (as we told Don Bellisario), a Master of Belisarius Arts. She is now working on her doctorate, this time on Quantum Leap! Brigitte has written professionally for a number of German publications, including articles on both Magnum, P.I. and Quantum Leap. Brigitte was also the first European to join Project Quantum Leap, and is now part of a fairly sizable Germany chapter of PQL.]*

*Like England's BBC, German television is substantially behind the U.S. in the airing of QL episodes, and had not aired any of Seasons Three and Four as of the writing of this article. Nor, we suspect, have German fans seen the earlier Belisarius series Tales of the Gold Monkey, which might otherwise have contributed to the views expressed in this article.*

*The following essay was co-edited by Teresa Murray. This is due in part to Teresa's knowledge of Magnum, P.I., which is far greater than my own. I think Teresa also knows some German.—KFB.]*

He snoops around in the lives of other people; he helps them, whether they like it or not; he has a job you will never find in the files of an employment agency. Does it sound like you know this guy? A boyish man, tall and good-looking, with a sidekick who loves to tell anecdotes, smoke cigars and wears fancy suits? You're right—and wrong at the same time. The description not only fits Sam Beckett, occupation: time traveler; it also fits Thomas Magnum, occupation: private investigator. The two tv heroes have even more in common. This shouldn't astonish anyone, because both were created by Donald P. Bellisario, who also brought us *Airwolf* and *Baa Baa Black Sheep*. *[And let's not forget Tales of the Gold Monkey—Eds.]*

As television series, *Magnum P.I.* and *Quantum Leap* seem to share nothing. One is a detective drama and an episodic series; the other a time travel adventure and anthology. *Magnum P.I.* revolves around four central characters: Magnum and his three sidekicks, Higgins, T.C. and Rick. *Quantum Leap* centers on only two recurring characters: Sam and his sidekick Al. Or does it? what about Gooshie and Ziggy? Sure, we don't see them. *[You will, Brigitte, you will—TM]* but without them Sam would be lost somewhere in time.

Like Sam with Al, Magnum has the strongest of his relationships with Higgins, despite their occasional fights. Sam has a rural American background, enjoyed a happy family life as a kid, and made a scientific career.

Al has a sort of a "European" background, because his ancestors are Italians. It's understandable that Al became a womanizer—after all, chasing women is supposed to be the favorite occupation of Italian males!

Magnum, like Sam, grew up in rural America. He had a happy family life, too—although the death of his father in Korea still haunts him—and succeeded in the Navy. His number one sidekick Higgins has, like Al, a "European" (in his case British) background. He behaves like the typical "Brit."

Sam also "fights" occasionally with Al, and the basic reason for these conflicts is the same as those between Magnum and Higgins: their upbringing in different cultures and the resulting different ways of looking at the world. One is more or less "stiff" (Sam/Higgins); the other has a more or less relaxed way of living and dealing with problems (Al/Magnum).

The comic interplay between hero and sidekick is one of the highlights in both shows. It is especially funny when the hero desperately needs help and his sidekick starts to tell anecdotes from his former life. In Higgins' case these are mostly adventures from his life as a British colonial officer. In Al's case they stem from his life as a womanizer.

We also find the same type of sidekick in Bellisario's *Airwolf*: Dominic Santini, the friend of Stringfellow Hawke, is also Italian and relating weird anecdotes is one of his most lovable flaws. In one interview, Donald P. Bellisario mentioned that he identifies with Al. The identification of Bellisario with the sidekick is very obvious in *Airwolf*. Hawke calls his friend Dom, short for Dominic. That's sounds a lot like Don, short for Donald.

Now, back to our two heroes. At some point in Magnum's career, something went wrong. In the episodes aired in Germany it was never made clear what exactly happened. *[It wasn't made clear in the U.S. either.—TM]* We only know Thomas left the Navy, because "one day at age 33, I woke up and discovered that I was never 23." Magnum mourns his youth, lost in the Vietnam war (one of Bellisario's favorite subjects.) "Youth" here means more than just being young and healthy. It means to have ideals, to hope for a better world, to follow one's dreams. Magnum wanted to pursue his ideals and dreams by joining the Navy. This plan didn't work out. So Magnum quit his life as a grown-up Naval lieutenant to become a private investigator. Now he lives with being constantly asked: "When will you grow up and get a real job?"

As a "private eye" Magnum has the ability to follow his dreams and to hold on to his "childish" ideals of helping people. He is a "knight" like Philip Marlowe in the detective stories of Raymond Chandler. His existence as a private investigator means a second chance for Magnum and his clients, too. Magnum is more than just a P.I.; he not only solves his client's criminal cases, he also solves their personal cases, so that they can start their lives all over again. Thanks to Magnum,



his clients get a second chance for their lives.

"Second chance" is also the key phrase in *Quantum Leap*. Sam's "clients" are the people in whose lives something has gone wrong. It's Sam's job to make it right. Sam is a Magnum-like P.I. without a license. He is a knight in disguise.

His life as a time traveler also means a second chance for Sam. Al often emphasizes (especially in "Animal Frat") that Sam had no real youth. He was hailed in *Time* magazine as "The Next Einstein." In college he went to bed with books, not with girls. Sam was primarily a scientist. By leaping into other people's lives, he now has the opportunity to experience everything he missed — and more. He, like Magnum, becomes a "little boy." Like a child he can take on different clothes, (pardon me, physical auras) and with them different roles. One day he "impersonates" a Mafia killer, the next a pregnant girl or a black man.

Both Magnum and Sam got second chances and they grant second chances. There is one big difference: Magnum quit his orderly life with total free will. With Sam it was only partly his free will. Sam entered the accelerator and since then has lost control over his life. He doesn't know whether to blame God, Time or whatever. Or was it that he—perhaps subconsciously—wanted to lose control? To loosen up? To get rid of the chains of his scientific life and become purely human, with no constraints on his humanity?

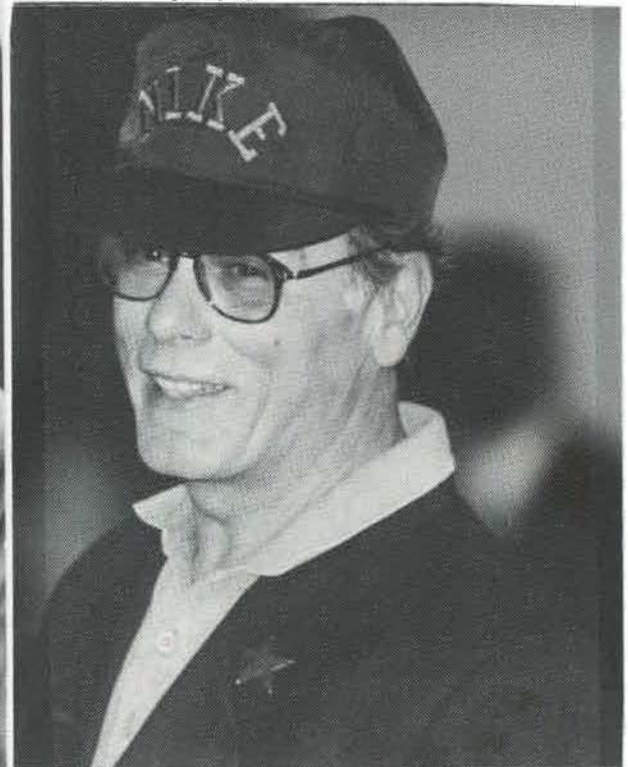
Before the point at which both series start, their heroes have led "perfect" lives: one as a successful Navy lieutenant and the other as a praised scientist. But to make a tv hero a lovable human being you have to di-

minish him, reduce his powers. The god-like hero has to be brought down to earth. Bellisario "diminishes" his two heroes in subtle ways. Magnum has all the extravagances of *Vega\$*: Dan Tanna — a red sports car, a fancy home — but he doesn't own these things. They belong to Robin Masters, writer of detective stories. Magnum has to beg and to cheat Higgins, the major domo, in order to use the tools he needs for his detective trade (the car, cameras, etc.).

And Sam? Bellisario diminishes him in an again very subtle way. Sam's brain is "Swiss-cheesed," which means he doesn't always know what he knows. The knowledge is there, as are Magnum's car and camera, but Sam has only limited access to the tools of his scientific trade. And the "rules" for this access are made by—well, we don't know.

In changing the private investigator of *Magnum P.I.* to the time traveler in *Quantum Leap*, Bellisario took off the constraints and limitations imposed by *Magnum P.I.*'s detective drama genre. In a detective drama you expect certain amounts of crime, car chases and shoot-outs. We have become accustomed to all these things after ten or twenty years of watching detective dramas, from *77 Sunset Strip* to *Cannon* and *Vega\$*. In a time travel adventure the only thing you expect and need is a time traveler. You can let him leap into any kind of story, from crime plots to serious dramas to comedies. There are almost no constraints concerning themes, at least not through genre. With *Quantum Leap* Bellisario, indeed, made a "quantum leap" forward in the creation of tv series.

Scott Bakula and Dean Stockwell on *Leap Weekend*.  
Photos by Nancy Rapaglia.





## The Observer Interview: Phil Fondacaro June 30, 1991, Phoenix AZ

Interviewed by Teresa Murray  
and Karen Funk Blocher  
Transcribed by Rosie Geonnotti

*[On June 28 to 30, 1991, the entire Tucson contingent of Project Quantum Leap went up to Phoenix to attend Phringecon, a science fiction media convention. Since none of us had bothered to read the program book, it was not until the second evening that we discovered the unexpected presence of a Quantum Leap guest star! Phil Fondacaro, best known to the general public for his appearances in Willow, Return of the Jedi (as an Ewok), and numerous sffantasy horror films, is also the actor who gave the most memorable guest cast performance of Tommy Thompson's first Quantum Leap episode "Leaping In Without a Net"—that of mud show owner Big Mo.*

*Not knowing we were going to be interviewing anybody, we had neglected to bring any cameras or recording equipment. Finally we talked a member of the Phoenix club TARDIS into videotaping the interview for us, and sending us a copy.*

*Unfortunately, the timing of the interview (Sunday afternoon shortly before the con was to end) meant that Fondacaro was supposed to stay in the dealer's room for an indefinite period, waiting for his autographing session to begin. We reluctantly set up in a corner of the dealer's room, where two small children with loud toy blasters immediately decided that five feet from a camcorder's omnidirectional microphone was an ideal place to play. This, coupled with the usual clamor of milling browsers and hungry dealers, explains the less than sterling quality of the transcript which follows:]*

KAREN: Before we start, we'd like to explain and apologize a little bit here. We're not big fans of the horror genre, so a lot of your work we haven't really seen. I know I've seen *Under the Rainbow*, and I know when I saw you in *Quantum Leap*, I think I said, "I know I've seen this guy before around, but I couldn't place you. So that's where we're coming from, relative ignorance here.

PHIL: Okay. That's all right.

KAREN: So, with that in mind, we'll concentrate on *Quantum Leap*, but we'd also like to cover the rest of your career.

TERESA: We want to start with *Quantum Leap* first. How did you get the part?

PHIL: Well, to begin with, the actual script that was given to me, to my agent, it was a breakdown of a part for a little person. The part was considerably bigger

than what was originally done. It was offered to....., what they had in mind with their story if you're familiar with it....The storyline was a bit different. It revolved more around this little man and the father. I don't know if everyone's familiar with the part that he played in the circus. The part that the lead plays, he and his father, were in a war and they were in a war together and they saved each other's lives. And, it was a much deeper part. That's what I read for. It was an extremely well written, doesn't come by everyday type part. That's what I read for.

After I got the part, there was a big problem between the producers and the writers. And they wanted to rewrite it in a little different way. So, the guy's part is a little bit smaller and not as significant. So, it was a little bit of a disappointment to me. Because, it's hard to read something and you get wrapped up into it. You get the part from reading it that way. Then, everything that you've read for that part is gone, completely disappeared, nothing there. It's completely different now. Now the character is more of a guy with the old chip on his shoulder. He ended up being a little guy who owned this circus place, who had a chip on his shoulder. He didn't like being made fun of. Didn't like to be referred to as a dwarf. And, he's very bitter. It was just so,... to me, it was just so stereotypical. The part before was a very, very kind, very very, understanding type of guy. And, him and Scott Bakula were very, very close, very close, and very vital to each other in the story.

So, it was a bit of a disappointment. I did come off very well. And, that's part of an actor's job. You know, you have to do what's given to you. Like I said, I was very disappointed, but, I wasn't about to say, "Well, it's not written this way." So, it was an opportunity for me not to do something different, but to work with a caliber of actors.... Most of my career has been in film. I've done my share of tv shows. *Quantum Leap* was one of the shows that have come up and you see new shows that come up and there are shows that you try to pick out. I've always wanted to be on *Thirtysomething*, I've always wanted to be on *L.A. Law*, I've always wanted to be on those type of you know, "good" shows.

KAREN: High quality.

PHIL: Yes, high quality. *Quantum Leap* was definitely one of them. So, to me, to have the opportunity to read for it was a high point of my career.

Yeah, I've done my fair share of horror genre type films. And, that's only because writers tend to put little people in that category.

TERESA: That's where the opportunities are.

PHIL: Exactly and even in *Quantum Leap*, you know, he's in the circus. In the circus there's always got to be a little person.

KAREN: But at least he's in a position of responsibility.

PHIL: Exactly. He wasn't just something on the side. The dialog was okay. I mean I wish I could have done



it the very first way. But the reason why it was changed was because, and it's understandable, it was just going to take a little too much time. They had David Rappaport in mind and that was when David Rappaport was already running into trouble at the time and he was asking way too much more money. They feel, and it's something that we have to deal with, little people as actors, that we have to prove ourselves. That we can hold the lead. That we can hold a big part like that, you know, amongst the main leads of whatever series, or film, whatever it is. And David has done that, he's been able to prove himself. And I'm in the midst of doing that and will continue to do that. And when that happens, I think that it will all happen. There will be more parts written. And we'll be given a chance. I mean, *Willow* is a very, very, good example.

When *Willow* came out, that was with little people, without costumes, playing lead roles and carrying dialog and carrying story lines. And, as you know, David Rappaport wasn't even in it. And the reason that he wasn't in it was for that reason; they didn't want any big, big names. The only one that got in that had a somewhat of a big name was Billy Barty. Ron Howard and George Lucas wanted to take people and give them a chance to really show what they had. I think that we did. I think that we did our jobs. I think that we went far beyond the expectations of what George thought that we could do, with what Ron thought that we could do.

KAREN: Which is what you were alluding to yesterday, when you talked about how you wanted more parts where you got the chance to act without the rubber masks and so on.

PHIL: Exactly. But we're always going to have that as long as there is a George Lucas, as long as there is a Steven Spielberg and those type of people with their imaginations with those type of fantasies from their minds going on the screen, there's always going to be room for little people. But, in most of the cases, they're in costumes. In *Captain Eo* with Francis Ford Coppola, there's little people there. In *ET* the little people are there. In that genre little people are much needed. We'd like very much—I really shouldn't say we: I speak for myself—I'd like very much to break out of that. You know, follow the same line to break us out of there, to see what we can do, to see if it's possible and I think it is.

TERESA: Did you have much reaction from your *Quantum Leap* episode?

PHIL: Oh yes, it's always good to get a part, and I was a guest star. Your name's in there and I didn't have anything on. It was *my* face being shown. If you're on something like that that's shown again and again, it's a nice piece to have on your resume. So yes, it's on my reel when I go for jobs. It's always nice to have something like that, an accredited show to have on your resume. So, I'm sure that because of that performance, I've gotten some work.

TERESA Any fan reaction? Besides us?

PHIL: Well, the fan reaction...well, yes, I have gotten, when it shows, I do get people on the street who recognize me. I think that *Willow* is the biggest piece I've done where people have recognized me. I did have *Thirtysomething*. I've done tv shows, but I think that out of all of them, *QL* was one of the ones where you have a long exposure throughout the whole thing. Your name is in there. So, I've gotten good response from it, including from you guys. I finally realized that there was this whole thing. I didn't realize that there was a *Quantum Leap* thing at all. I don't know if they mentioned it in the program. Did they?

KAREN: They mentioned it in the program, but we didn't read the program and we didn't know you were here until last night. You answered all the *Quantum Leap* questions. Now we'd like to get into *Willow* and *Return of the Jedi* and how you got those roles. Those were written for little people.

PHIL: Yeah, well, that's George Lucas' thing. George is an extraordinary man. I mean, he's a rebel in some ways because he's wanted to do things his way. And he's been successful in the way he's wanted to do it, and has broken away from the traditional Hollywood. Everything; *Star Wars*, *Willow*, all that, *Indiana Jones* and all that stuff, being successful as he is to the public, you don't see him walking away with hundreds of Academy Awards. That's because the Hollywood people, I mean, that whole political thing, doesn't accept George, and George is going to accept that. So, he's gone on his own and done his own thing. Which is great; we need more people like that. George Lucas and Spielberg are very much that way. But, they've been successful at what they want to do. They can break away, they can go to London. That's where we're going to base ourselves. Hollywood we don't need. All they have to do is concentrate on their own ideas and that's it. They can do it all themselves, they don't need any acceptance. They don't need anything from quote, "Hollywood" people. So, then we did *Return of the Jedi*, which is the third installment of the *Star Wars* thing. It's something that George has been pretty much pushed into because, "Now George, do the next one." When he was doing *Return of the Jedi*, he wrote *Willow*. I think that a lot of it had to do with dealing with little people. Because the little people were encountering George a lot closer during filming. The Ewoks, at that particular time were a select group of little people that were there working and interacting with George. And, I know that had a lot to do with it. I mean, the guy who played "Wicket" was the guy who played "Willow." There's a correlation between the little people, how they interact with each other. They can carry a story. They can do that. And instead of writing the next installment of the *Star Wars* saga, he did *Willow*. I mean, it's his baby.

He did a very good job. It wasn't like another *Star Wars* movie when it came out. He wouldn't have been given other big movies. They did *Rambo 2*, *Crocodile*



*Dundee 2*. And the sequels, he didn't do as well, but, I think that's a statement; something other than *Star Wars*. Cause he can do things other than *Star Wars*.

TERESA: They were fun sets to work?

PHIL: Oh, they were excellent sets. We're talking about sets that were very professional, unlike a lot of films. I mean, you can work films of different types. The one that George Lucas ran, Ron Howard, Richard Marquios, different directors, different producers.... But George Lucas is very professional, very precise. He doesn't take any.... He knows exactly what he wants and either you do it or you don't. You can go and there's millions of people behind you, you know. It's not like, you go and we can't get anyone to fill your spot.

I love to work on a George Lucas film. The people that he gets are people that he uses again and again and again. When he did *Ewok Adventures*, I didn't work any of those, which were offered to me by Lucas films.. Those were little people that he used in the original motion picture. So, he uses the same quality or the same group of people over and over again. Which is good for us.

TERESA Do you know of anything coming up? Is there anything planned? Do you have any future projects that you want to clue us in on? With or without him?

PHIL: I think that.... Well, as you know; or maybe you don't know, but now the fourth one will be done. I think that it will be done very soon.... by the end of next year. And it's going to be an installment, the fourth installment, the one that we've been waiting for. I think that George has been pressured into doing it. I don't think that he's going to be as tied up into it as he was the original three. Because he has other projects that he would like to do. I think that what we will see is in the executive producer role as opposed to doing any directing; hands on. I mean, *Willow* and *Jedi* he was right there watching everything. They were his babies. But, as you know there are several installments that are coming out of the *Star Wars* thing; seven or eight of them. He, I think, will be giving them to other directors and producers to take care of them. I mean, they will be done. I mean, there is talk about the little people, that'll be in it.

TERESA: Have you been offered a part?

PHIL: No, no, I haven't been offered. And if I was, I don't think that I'd be in any position to say anything. I want to just leave it at that.

[NOTE: After a move to an autograph table, the interview continues.]

KAREN: I think that we had about two more questions. One is, do you have a favorite role of what you have done to date?

PHIL: Well, I think that there is something nice about each thing that I've done. I did an episode of *Superboy* which was quite nice, where I played a very mean, little man. You'll have to look for it. And, I think that

*Willow* is another favorite of mine. I enjoyed very much the interaction of the people; the caliber of the people. And I think that the caliber of the people that you work with, tends to bring your caliber up as well.

If you're performing in a real low, low budget film, then your performance is going to be low budget. I think that the more talent you have around you; not to say that there is no talent in low budget; there's lots of it. What I've done didn't pay very well, but they were very, very nice people. It's pretty hard to say *one* that I did that was my favorite. Everything that I've done, there is something about it. Whether it be the talent, or encountering something, the part, or whether it be me, or encountering something.

KAREN: The other question is basically, what inspired you to go into acting?

PHIL: You know, maybe, maybe I've given lots of pretentious answers. I've been asked that more than once. But, one that I haven't given, and I think that it's important that I do, is that when I was growing up, being a little person, a lot of people used to look at me. And I think that that whole idea of having people look at me...the acting part of it, all goes with it. Being able to stand in front of somebody and being able to control how they laugh, how they cry, whether they are happy, sad, that's always intrigued me. And being a little person, that almost came automatically to me. I think that maybe, back in my mind, I've always been on stage. You give birth. You say you've always been on stage, why not, instead of running away from that, take control of it, to where I can give something beneficial to them. If I can make someone laugh, cry, scared, any of those things, I think that it's a positive thing. That's why I have pursued it as far as I have; I'm not done pursuing it yet, makes it go that far. I think because I'm already, I could say that I was born into it.

KAREN: Did you have a first break?

PHIL: Well, my first break came when I was in college; my last year of college. I was given a small bit role in *Under the Rainbow*, which was supposed to be for ten days and it ended up going on for like, three months.

Everything kind of snowballed for me at that particular time. I was given a break. And I just wanted to taste it, to see what it was like professionally. It ended up snowballing into my SAG card, I got my stunt card. I was doing stunts, was on the cover of *Life* magazine, *Rolling Stone* magazine. I mean, the publicity was fantastic. I was very much spoiled. For the first time. I really got a bad step on how I thought that all movies were going to be like this. My next film was *Return of the Jedi* and it was *real* work and it really brought me down to earth as far as acting. It was a lot of hard work. It wasn't an exorbitant amount of money, but it kind of brought me down to earth. As far as being given a break, I took an opportunity that was given to me and just ran with it. I think I just happened to be prepared for it at the time.



And there are a lot of people out there that never get an opportunity. I know there are talented people out there. I fortunately was given the opportunity to be something. I did it. It's paid off; I mean, so far.

KAREN: Thank you for the opportunity to interview you.

PHIL: Thank you.

*Cartoons by Sherlock*

*A Phil Fondacaro publicity photo, circa 1991. Photographer unknown.*





**FILM/VIDEO REVIEW:**  
**NECESSARY ROUGHNESS**  
 an alternative viewpoint  
 by Regenia Marracino

*Necessary Roughness* is a light-hearted, "feel-good" movie without a boring moment in it, and you don't have to be a football fan to enjoy it. Actually, it's not about football *per se* or even who's going to win the final game—which is a foregone conclusion. It's about underdogs getting it all together and putting forth their best (if somewhat wacky) efforts in the face of overwhelming adversity, about losers becoming winners, loners becoming team players—whether at football or at life—and of learning to trust and accept those different from yourself.

*Necessary Roughness* is a delight, a movie for people of all ages, with a nice variety of humor (some of the best one, two and three liners I've heard in a while, not to mention the names of the dorm elevators: AGRA-VATOR and SOONER-OR-VATOR), a little romance, some great actors (most conspicuously, Scott Bakula), even a message. There is much less cursing than expected (although the F word is used a couple of times), very little skin (drat it!), and the only real violence is to poor Scott's body when he gets tackled over and over and winds up with real loss of hide on his arms and legs and even a bump on the noggin. (The realistic effect we get as a result of that is greatly appreciated.) Also, Bill Conti's soundtrack is outstanding and adds tremendously to the film. It's unfortunate that Paramount saw fit to forego giving us a chance to buy it; I'd just about give my eyeteeth for it.

As an avid movie-goer, I rate this one with a B-. It does have flaws, but nothing to keep you away—I've seen far, far worse! And there are parts that lose something in the transfer to the small screen for those with an eye for... detail, but again, nothing to keep you from renting it. I've seen *Necessary Roughness* more times

than any other movie in my life; and I still catch things I missed previously (even on video) and I still laugh and feel great after viewing it. Yes, I initially went to see Scott, but if a movie cannot hold my attention, I don't care who's in it, I will **not** keep seeing it. And this is one movie I can hardly wait to get my own personal copy of.

The raison d'être for the film's success is due to word-of-mouth "thumbs-up", plus the wise decision to keep it showing through the holidays. With school out the theater filled up with boys and young men—many of them football jocks—bringing their dates and with groups of guys and gals. It was a hoot to see/hear their reactions to various parts, especially the "welcome to foot...ball" scene. The girls laughed, the guys groaned loudly. Most audience reaction ranged from enthusiastic to very enthusiastic. And I notice it's currently in the best rental section in a number of video stores. Can all these people be so wrong? I don't think so. I have highly recommended it and will continue to do so. (And so far, no threats of bodily harm!)

As for the reason for the film's existence, people I observed leaving the theater were happy and laughing. It was quite apparent they'd been satisfactorily entertained, and **that is the** reason for any film's existence. *Necessary Roughness* did what it set out to do...ENTERTAIN us. So if you are one of the few who hasn't yet seen it, do so. It may not be Oscar material, but who cares? Most people go to be entertained, and not all so-called Oscar-material movies are entertaining. With this film, I watched, I enjoyed, I felt great when it ended, I even learned from it. All one has to do is open his/her eyes, ears and heart. So go, rent it; you won't be disappointed. And if, by some stroke of luck, you find it on at a "dollar theater", GO, GO! You'll be entertained, catch those parts that are enhanced by the big screen and feel good, happy even, afterward.

*Necessary Roughness* is a film Scott quite obviously enjoyed doing, one he hoped we'd enjoy as much as he did; and I, among many others, did just that.



Scott Bakula (right), director Stan Dragoti (left) and producer Made Neufeld prepare to film a scene during principal photography for "Necessary Roughness." Neufeld produced the Paramount football comedy with Robert Rymko, and the film's executive producer is Howard W. Koch, Jr.

**NECESSARY  
ROUGHNESS**



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## Quantum Leaping in Cyber Space by Patricia L. Stone

[Editor's note: Prodigy, or "P\*" as it is sometimes abbreviated, is one of several online computer services with bulletin boards devoted to Quantum Leap, and one of the least expensive. For under \$20 a month (less if you don't use too many E-mail messages), you can read and write both public and private messages to other Leapers. Signing on requires a computer (Macintosh, PC or PC clone), a modem of 2400 baud or better, and an inexpensive startup kit. But be warned, Prodigy is highly addicting....—KFB]

Once every Leap Year or so I make up a new address book. The simple chore of copying names unintentionally becomes an accounting of friends lost and found. With cramped hand I soon realized this time that new friends found in the past year have been the most since college days. The reason: *Quantum Leap* and the Prodigy computer service.

Prodigy is a nationwide computer service that along with news, retail services, and numerous other features offers public bulletin boards on practically every aspect of popular culture that can be imagined. When I signed on in January '91 I soon discovered Prodigy's *Quantum Leap* boards (under "Arts Club—TV") along with my own propensity for computer communication addiction.

Here were people from all over the country as crazy (and crazier) than I am about *Quantum Leap*, and oftentimes with a wide array of breaking inside news and information. No longer was I dependent upon TV Guide's inadequate and often inaccurate blurbs, or my local tv critic's stingy endorsements. No longer would I need to burden highly tolerant friends and relatives with forced discussions of last night's episode. All the worthless information I had stored in my head about every *Quantum Leap* episode ever aired was now suddenly NOT worthless. Here were people who could cite chapter and verse *Quantum Leap* and, heaven forbid, I understood them.

Soon after my introduction to Prodigy we received the alarm that *Quantum Leap* was going into "hiatus." By the following Monday morning scores of Prodigy Leapers' letters were among the deluge engulfing Mr. Littlefield's desk. When news came of NBC's reinstatement of *Quantum Leap* and its return to its Wednesday time slot (via that marvelous "Mr. Little" promo), all of us on Prodigy felt we were part of a phenomenon and our sense of community was forged. A bunch of us little guys, along with our trusty computers, had helped set right something about to go terribly wrong.

Soon the core Prodigy Leapers became more than alphanumeric ID codes and faceless names. It's amazing how the written word, however brief and hurriedly typed, can come to reflect an individual. The various ideas and experiences presented in *Quantum Leap*

episodes provided fertile topics for this self-expression. In addition the group's diverse ages and backgrounds broadened everyone's appreciation of many stories.

Among those of us whose lives' strings go back as far as Sam's, a story like "Nuclear Family" was not history. We were kids then, and we remembered the fear and the specific events depicted. On the boards we shared stories of ludicrous air raid drills and nightmares of mushroom clouds with today's young people, some of whom initially felt the episode was unrealistic. An episode like "Shock Theater" stimulated even more personal discussion. In private communications one friend and I shared insights and solace on the pain of loved ones with mental illness. On a subject entitled "Quantum Leap Deep" we shared thoughts on ways we wish we could go back and set right our own histories. Some of us were fortunate enough to relate instances that did seem to have been set right just in time, almost as if Sam had been there.

But the Prodigy Leapers can hardly be called all serious folks. Humor, flagrant frivolity in fact, have more often been our preoccupation. As the majority of the group is of the female "persuasion," numerous posts have been devoted to the discussion of Mr. Bakula's attire, or more preferably, the lack of it. During that dreadful '91 winter there seemed to be nothing worthy of "lite" discussion aside from the video release of *Sibling Rivalry* and its singular scene of visual merit, the ending. Thus was created the second longest lasting subject heading, *QL - SCOTT'S JEANS* (The only more enduring topic has been *QL-NEWS ONLY PLEASE*). Under *SCOTT'S JEANS* lady Leapers have been stimulated to gush forth poetry, new song lyrics, limericks (thankfully to limits imposed by the Prodigy censors), and applicable quotes from *Latin for All Occasions*. Gentlemen Leapers (most especially Mr. Bakula) have been requested to steer clear of *SCOTT'S JEANS* as they would a pubescent pajama party.

The most immediate and charged discussions are always after the airing of a new episode. Despite a predictable few who are sure to love every *Quantum Leap* offering (and my own predominantly negative critiques), there is often a varying opinion of each episode's particulars. But what's best is that everyone's thoughts and feelings are respected and considered. The best and the most disappointing episodes alike are almost always enhanced by each other's comments.

When most of us sat alone to hear the announcement of Scott Bakula's Golden Globe Award we shared not only in his thrill but also in the jubilation of Prodigy friends around the country. I knew my cheer was joined with that of Marge, Ann, Heidi, Dave, Rosita, Rob, Gill, Chris, Karen, Cindy, Shari, Mir, Al, Michelle, Joan, Linda, Denise... (lest I sound like I just won an award I'll stop), and many others, and the celebration was duly multiplied.

Until the February '91 "thank you" screening of "8 1/2 Months" few Prodigy Leapers had ever met one an-



other face to face. This year many more attended the *Quantum Leap* con and Dean Stockwell's Star Ceremony, and finally met. Those still stuck back home were able to find daily reports of events relayed by our L.A. Prodigy friends. Over the months more and more leaders of *Quantum Leap* fan groups and editors of fanzines have joined the ranks of Prodigy Leapers and our communications net is thrown even wider.

What is most noteworthy about the whole Prodigy

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## EDITORIAL: WHEN FANS GO TOO FAR

by Karen Funk Blocher

It's funny; I distinctly remember writing out specific guidelines for acceptable fan behavior back in *The Observer* #1, but a close examination of the first two issues and of form letters from that period has failed to turn them up. There was a short piece called "Fan Etiquette" back in #1, but in light of several recent events I think it's worth covering the issue again in more detail, in the (probably vain) hope that it will help fans to think before they do something inappropriate or even illegal. I know that the vast majority of us would never do anything to hurt Scott, Dean, or the others who work on *Quantum Leap*, but from what I've seen there are times when fans don't seem to know where to draw the line, in addition to the handful of fans who are "stalkers" and/or whose mental health could be called into question. Universal's VP of Legal Affairs sent me some guidelines long ago, and here they are, incorporated with mine based on what I've seen/heard/read since then:

1. Do not trespass on the Universal lot or on location without permission. Particularly do not attempt to watch them shooting without permission. If you are one of the VERY few people allowed to visit the set or a location, please respect the rules and be as quiet and unobtrusive as possible. *Quantum Leap* became a "closed set" back at the beginning of Season Three, probably because the large number of visitors to the set (fans, Universal employees, etc.) began to interfere with the shooting of the series. I don't know for certain but I suspect that there may also have a few specific incidents which made Scott and Dean uncomfortable.

2. Do not seek out Scott and Dean or the others off the lot (except for scheduled public appearances), nor their families, either in L.A. or elsewhere. These people are entitled to their private lives, particularly the families. "Stalking" is illegal in California.

3. If for some reason you know or find out a private address or phone number, or even a public one for a family member's business (such as Scott's father's law practice), do not use it unless specifically invited to do so, or unless you have legitimate business there. Even more important, DO NOT GIVE OUT THAT

Leapers experience is that it is uniquely appropriate to the celebration of *Quantum Leap*. That which is uniquely human about us all: shared experience, communication and understanding, is being facilitated by computer technology. Mere words, reduced to bits and bytes electronically pulsed across a continent, become people, and those people become friends. With Prodigy and our mini-Ziggy's, we are all each other's AI.

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INFORMATION TO ANYONE ELSE. You never know when that info might get to someone truly dangerous, and even what seems innocent to you may be enough to make the actors or family members uncomfortable.

4. In a public appearance situation, accept gracefully the rules given, and don't try to get an exception for yourself. I'm thinking here of those of us who want to personally kiss, hug, or get an autograph or other special attention from Scott and/or Dean. While it's understandable to want this, it takes time away from questions answers that everyone present can enjoy. There are times when Scott or Dean is in a setting small enough to accommodate this sort of request for anyone who asks, and they can be very generous about doing so. If so, there will be a designated time for such activities...but please don't ask during question and answer sessions.

5. Don't harass or threaten other fans. This may not sound like a major problem, but there have been at least two fairly serious cases of this in the past year.

6. Don't send unsolicited scripts or story ideas to the *QL* office, nor try to give them directly to stars or producers. There is a very specific procedure for submitting to *Quantum Leap*, which weeds out most of the fan-written scripts and minimizes the chances of a lawsuit leveled at Universal. The Belisarius office only looks at scripts which are submitted through a Writer's Guild-accredited agent, and even then they want to see a non-*QL* script first to see if you can write professional-quality work. Then if they like your work they may invite you to pitch ideas. Anything NOT submitted through an agent will be returned unopened by Universal's legal department.

7. Use common sense in any encounter with the *Quantum Leap* people. A recent report on E! Entertainment Television features Scott talking about a fan in Chicago who approached him and said "I'm your #1 fan," a line used in the film *Misery*. Scott admits to having "freaked" at this encounter. This particular fan may have been entirely harmless. But as that film—and the *QL* episode "Moments to Live" have shown, there is such a thing as "over the top" or even outright crazy fan behavior, and even normal fans sometimes cross the line. Please—think before you leap, and by your courtesy help to maintain the good relationship between those who make *Quantum Leap* and their many fans.



**The "Big Three" Panel:  
Scott Bakula, Dean Stockwell,  
and Don Bellisario  
The Quantum Leap Convention  
March 1, 1992  
transcribed by Miriam Cooper  
with long-distance help by  
Dr. Joyce Hatcher**

[The following is a transcript of the question and answer session with Donald P. Bellisario, Scott Bakula, and Dean Stockwell at the First Annual *Quantum Leap* Convention held at the Universal Hilton on March 1st, 1992. Before Don enters, the audience is shown a montage of his work, followed by the scene from the pilot episode of *QL* in which Sam calls his father. Then the emcee introduces Don, although part of his statement is drowned out by applause.]

EMCEE: ...Ladies and gentleman, let's give a big hand to the creator of *Quantum Leap*, Donald Bellisario! [Wild applause and cheers as Don enters, stage right. He picks up a microphone and stands before the audience.]

DON: Thank you. Not just for the welcome, but thank you for the last four years.

FAN: Thank YOU! [more applause]

DON: You're the people who kept us on the air. They were going to cancel us at the end of the first year. And you've kept us there for four years, and now it looks like we're going on for a fifth. [cheers and applause]

And I'm not supposed to forget that there's a little drawing going on here. I'm going to draw a vacation prize. [Don draws a name, and Christie Keith from Sacramento, CA. wins a trip to Orlando. When the tape picks up again, Don is talking about the scene from the pilot the audience had viewed.]

DON: I wanted to do that scene because that scene is very important to me. I just felt it typified what the show was going to be about and what the show has been about. And it couldn't have been performed any better by anyone. And I want to bring out the actors now. [Cheers, applause. Don says something that's inaudible over the noise, then] Let's bring out Scott and Dean!

[Loud screams and applause as Scott Bakula and Dean Stockwell enter, stage right. Scott, Dean, and Don stand arm and arm for a minute, then move down the walkway, waving and clapping. Scott spots Brad Silverman in the audience, the actor who was the mirror image in "Jimmy." He hops off the stage to give Brad a hug, then brings him back on-stage with him.]

DON (to audience): You remember an episode called "Jimmy?" [The audience cheers its approval. Brad jumps back into the crowd, and Scott, Dean, and Don retreat upstage and settle into their seats.]

DON (to Dean as he starts to sit down): That's not

your seat. This is for the lady who won the trip.

DEAN: Oh, yeah? She took my seat? [laughter]

DON: Can you all hear us?

AUDIENCE: Yeah!

DON: Okay.

SCOTT: Hello, everybody! [applause, cheers]

DEAN: You having a good time?

AUDIENCE: Yeah! [more cheers]

DON: Okay. Right here, the lady in red?

FAN: This is for Scott. It's not one of my very favorite episodes, but when you were a pregnant girl? I want to say that you did the best job. I was completely—[Inaudible over applause. Scott stands up and demonstrates walking like a pregnant woman.] What was your favorite episode in a comedic sense?

SCOTT: In a comedic sense? Oh, boy. [The audience goes hysterical! Scott looks very startled.] See, that's how bad it is. I didn't even do that on purpose. I think the first words my son is going to speak are, "Oh, boy!" We're teaching him, we're working on that.

You know, there was an episode that we did very early on. Actually, a few episodes in the first year. The "Volare" episode that Don wrote, that was wonderfully comedic. I loved that whole show. And there was also a show, "Play it Again, Seymour." Those were two great comedic episodes.

FAN: Okay, Dean and Scott, how do you guys deal with talking to the air when you're doing the hologram? Because I know you guys have to talk to the air to do that.

DEAN: Yeah, I have to talk to the air sometimes when we do what we call "blue screen," to make the hologram walk through things and stuff. And when I'm doing the blue screen, I'm the only one there. The scene we already shot, I see on a screen. So that's the only time I ever really.... Scott does it a lot. Because whenever I'm there and somebody else looks, I'm not there. So maybe we should get his reaction to that. He's probably glad I'm not there in the scene. [laughter]

SCOTT: It gets hard, you get used to it. Sometimes we are better at it than other times. If we had more time to do it really, really well... But I think all things considered, what we do in eight days of television-making, with new shows every week, it comes out pretty well, I think. And Dean's really excellent at it, so... [applause]

KRISTA MUSCARE (the actress who played the young girl in the church in "Last Dance Before an Execution"): This question's for Dean. Dean, are you an angel? [Laughter and applause. Krista hands Dean a gigantic birthday card, and he gives her a hug and a kiss.]

SCOTT: Can I answer that question? [laughter]

DEAN (looking at the envelope): "Handle with Care." Isn't that beautiful.

SCOTT: You didn't answer the question yet.

DEAN: What was the question?

SCOTT: Are you an angel?



DEAN: No, a star. As of yesterday's star on the Hollywood Boulevard. *[laughter and applause]* And I want to share something with you, something also that was given to me yesterday. An unbelievable thing. The fans that raised the money for my star through recycling were, of course, all there on the Boulevard. And the top money-earners came in from all over the country, the top ten. And they had a luncheon, and at the luncheon they were very sweet to me. *[He laughs.]* I can't believe this—they gave me a star. A real star in the heavens, named after Dean Stockwell. *[applause]* I am so grateful to them. *[Dean holds up the card.]* Should I open this now?

SEVERAL FANS: Yes!

DEAN: Yes? Okay. *[Opens the card and holds it up.]*

FAN: Okay, this is a two-part question. First of all, Scott, are you and Dean going to be signing autographs afterward?

SCOTT: No, let me say something about that. I would love to sign autographs for everybody all the time. When we get into a situation like this, and this is just me, if I can't sign autographs for everybody and I have to stop at a certain time, then I'd rather not sign for anybody. And I don't mean that in a bad way, but I'd rather do it for everybody. And we have so many people here today, and it's wonderful. It's just that timing being what it is, we can't do that. So I apologize for that, but again, if you send stuff to Universal, we will sign it and get it back to you. So, again... *[applause]* Sorry.

FAN: And the second part is, first of all, I want to tell you that I absolutely love the show. It's fantastic. *[Applause, cheers. Scott points to Don to credit him for the show.]* Can I come up there and take a picture of you?

PANEL: No...

DON: You can go over to the corner and take 'em from there, but if everybody starts doing it, we'll never get done. Let's get somebody else.

FAN (from England): We're only on the second season. Your quest, your mission, seems to have gotten a lot deeper. Do you feel that the part you've been playing, your mission, has gotten deeper and more involved as you've gone on?

SCOTT: I do. I think Don's the better person to field that because he has a better sense of the show, of the whole thing. I think that everyone has had input into the show since we began, including Dean and myself and Don and other writers and people like yourselves that have mentioned things and talked about things. I think the show changes its focus, it moves. It has the lovely quality of being different every week, so we can experiment with things. We've experimented this year with some shows that were controversial. And I think that was a step for us, in many ways, and I think the shows came off wonderfully well. So I think the show continues to evolve, and it certainly continues to amaze me what these wonderful writers can think up.

*[applause]*

BRAD SILVERMAN *[from "Jimmy"]*: This is for Scott, the crew, the cast. Every *Quantum Leap* I've seen, you and Don, Dean, and the directors have put a lot of inspiration and wonderful moments into *Quantum Leap*. You have a lot of devoted fans here, and maybe you don't realize that each of you up there are the most wonderful people. You are the most wonderful, loving, caring inspirations. You're wonderful. *[Applause. Scott gets up and gives Brad a hug.]*

DON *[pointing]*: You got one? Go ahead.

JOYCE HATCHER *(the Phil Donahue of the convention, racing back and forth across the room with the microphone)*: You guys may kill me, but I want at least one question. I've been running all day. *[laughter]* Dean, I know how hard it is to rap. How hard was it for you to rap? *[Cheers and applause. Scott is laughing]*

DEAN: It wasn't easy, it wasn't easy! And I'll tell you why, and you're all going to have a good yock on this one. I happen to be blessed with a certain kind of memory configuration that works very well for me. *[Laughter as Scott raises his eyebrows and shoots Dean a comical look, which he ignores.]* I can remember dialogue like that. Big long speeches, whole plays, very quickly. So can Scott. But when I was doing that song, I was listening to the music with my ear and everything—and I couldn't remember the alphabet. We did that eight takes because I kept forgetting the alphabet. *[laughter]*

FAN: I'm sure there's a lot of women who will agree—Scott, you're so adorable. *[screams, applause]* I know this is the only time in my lifetime that I'll ever get to talk to you.

DEAN: What am I, chopped liver over here? *[laughter]*

SCOTT: More like liver pate. *[laughter]*

FAN: Scott, if you could answer this for Dean and Dean for Scott—how are you like personally? Like, different from the show. Are you different from your characters? Could you answer for each other? *[Scott and Dean look at each other. Don just grins.]*

DEAN: I'll tell you what. Scott is a bright, deep guy, but he's not that complicated. *[laughter]*

SCOTT: I think Dean speaks for himself. *[laughter]*

FAN: Scott and Dean, I want to tell you first of all how much we all enjoy your show.

DEAN: Where are you?

FAN: Back here!

DEAN: Way in the back?

FAN: Yeah. I want my wife to stand up for just a second. We are here against our doctor's advice. We are having a baby any minute. *[gasps and cheers]*

DEAN *(pointing at Scott)*: We have a doctor here--

SCOTT: I'm not really a doctor!

FAN: She's not in labor. But Scott, after seeing you, I think she is going into labor! No, but this is our first baby, our first one, and we're having it any day. We're both terrified. And I just wanted to ask both of you,



would you please rub my wife's stomach for good luck?  
[*They do!!!*]

FAN: Scott, I understand you're directing an episode of *Quantum Leap*?

SCOTT: I did already.

FAN: Oh, okay. Did you find directing harder or easier than you thought it was going to be?

SCOTT: The directing was wonderful except for having to work with Dean. [*laughter*]

FAN: Dean? How come you're not supposed to tell Sam about Donna?

DEAN: Don is going to tell me the answer and then I'm going to tell you.

DON: What was the question? Why is he not supposed to tell Sam about his wife? Because it would ruin the series. [*laughter*] No, if he told him, he would be plagued by that always in going through leap after leap, as he went through one leap to another, he wouldn't be really a free agent to operate, to do what has to be done. So he can't tell him. And that means he can sometimes get involved with other ladies and still be...sort of... Anyway. Most television series would never do that. We're the only one that had the opportunity to get him married and get him out of it and keep him married.

FAN: I have three things to say. One is that my mother is the hugest fan of Scott and she wants you to take your coat off. Just your coat. [*He does!*]

DON: We just finished an episode where Scott strips to his skivvy shorts.

FAN: Another thing. Dean, you have a great deal of concern about the environment. Do you add lines inside the episodes?

DEAN: Yeah, I do.

DON: Next?

FAN: Back here. This is for Scott. First off, I think that you are very, very sexy. [*screams of agreement*]

I love *Quantum Leap*, I never miss an episode unless I have to. In "Glitter Rock," did you sing, and was it a lot of fun singing with those guys?

SCOTT: Yeah, I do all the singing on the show. Chris Ruppenthal wrote some wild lyrics. Where's Chris, he's over there somewhere. Stand up, Chris! [*Chris Ruppenthal stands and holds up a guitar used in "Glitter Rock" that he purchased at the auction earlier in the con.*] He's got a gee-tar! And I walked into the studio singing, and we had a really great time on it.

FAN: This is for Scott. You have such a wonderful voice, when are you going to release an album?

SCOTT: I don't know. Actually, if I get the time, sometime, whenever, I may do that. I've released a couple show albums from shows that I've done, but I haven't had time individually. Universal's talked about doing something for over a year, so maybe next year. We certainly have enough material now for an album.

FAN: Dean, on a more serious note, I know about CFCs and general recycling. What else can we do to help the environment?

DEAN: You can bring it up as often as you can if you feel it's appropriate, and disseminate information to your fellow citizens. Because it's shocking, but there are a lot of people who don't know what you're talking about. There are a lot of people that didn't see the last *Time* magazine with the ozone on the cover. It's an alteration of consciousness what's going on, and what has to go on wider and wider so it's on a vast local scale, and that's taking the cooperate consciousness along, too, which is difficult with an entrenched consciousness, it's difficult. But people like you and anybody else that is conscious of it has to help people to realize that what we're talking about when we're talking about environmental changes is real. [*applause*] It's real. Thanks.

FAN: How long do we have to wait before we see "*Quantum Leap: The Movie*?"

DON: Funny you should say that. I honestly can't tell you, I don't know. Except I will tell you that I'm having a meeting in the next few weeks to discuss just that. And it would be something very special. We would go into the future as well as the past. To give Dean something to do. [*laughter*]

FAN: Hi, Scott, hi, Dean. Scott, this is for you. I just found out that you were having a convention when I saw you on Arsenio Monday night. And I begged, and I begged, and I begged until my husband said Thursday night he'd bring me here. And all I want to do before the next question is to shake your hand.

SCOTT: Sure. [*He not only shakes her hand, but gives her a hug as well!*]

FAN: Two things, actually. How nervous are you sitting up here in front of all these people who actually love you, you know that they love you. Is that nerve-racking for you? And is there a taboo in the show, is there anything that you won't do? With all the conspiracy things going around now would Sam leap into Marilyn Monroe or JFK?

DEAN: I wish he would leap into Marilyn Monroe! [*laughter*]

DON: And all Dean could do is look! [*laughter*] It's really very difficult to leap Sam into someone that is a known character. The one rule in creating the show was that we were going to alter history. Everybody who's ever done a time travel show says, "You can't change history, you can't change history," as part of the format of it. And we decided that you could change history. So you have to leap him into characters that all you don't know, because then you don't know what the real history is. If we leaped into Jack Kennedy in November of 1963, there's no way he could alter or change that. However, if we leaped into an individual you don't know, we can change history any way we want. So that's why we don't leap him into known characters. Except maybe with a kiss with history we might do it. Or in the movie.

SCOTT: I just want to complete that. It feels really great to be here in front of all of you. He's nervous



[*gesturing at Don*]. He came to me backstage and said, "Th-they want my autograph, and they want to talk to me, and..." It's really wonderful for a lot of people on our staff, and people that you know. The writers, and Joe Napolitano and Tommy Thompson are over there... They don't get to go out and meet you. And I think it's wonderful that you get to see them, too, because they are really terrific people and it's great to work with them. And it's really great to be here in front of you all, it's wonderful. [*applause*]

FAN: First of all, I want to say that we love you, Scott and Dean. We love you both.

DEAN: Love you, too.

FAN: Congratulations to both of you for your awards and Star. Happy birthday [*to Dean, whose b'day was on March 5th*]. I left you a gift at the desk, but you can't leave a hug at the desk. So I was wondering if you'd take a birthday hug. And Scott and Don too, if you want one.

SCOTT (*to Dean*): It's your hug.

DEAN: Okay, c'mon.

SCOTT: While she's doing that, I'm not sure if everybody knows this, but Donald P. Bellisario has been nominated by the Writer's Guild for an episode of *Quantum Leap*. "The Leap Home." "It's about time!" [*Applause. Dean gets his hug and sits back down.*]

DON (*to Joyce Hatcher, who is once again sprinting across the room with the microphone*): She's off...across the 10, the 20, the 30, the 40, the 50, the 60, the 70, the 80, the 90...and she scores!! [*Underneath Don's cheering, Scott hums The William Tell Overture to help Joyce along.*]

FAN: Do you ad-lib lines? If so, what are your favorite ad-libs?

DON (*to Dean*): Mr. Ad-lib...

SCOTT: I think it's safer to ask does Dean say any of the lines that are in the script. If he does, he doesn't always remember them! Go ahead, Mr. Funny. Mr. Never-Can-Finish-A-Scene- Straight-Through-With-A-Straight-Face. Mr. Never-Says-What-He's-Supposed-To-Say-To-Me. Mr. Has-To-Have-The-Last-Little-Funny-Thing-On-Camera. Go ahead, answer the question! [*laughter*]

DEAN: It's so easy. It's so easy. I made one ad-lib about Styrofoam once that I think was my favorite. I said—what did I—?

SCOTT: You expect us to remember?

DEAN: I said, "That comes straight from hell!" Yeah, we improvise.

FAN: Scott, I was wondering if you were ever going to do a centerfold for *Playgirl* magazine?

SCOTT: I will if Dean will! [*Laughter, cheers*]

FAN: For those of you who were at the luncheon yesterday—Mr. Hunk in a Dress, is there any costume you'd like to kill Jean-Pierre [*Dorleac*] for?

SCOTT: I think probably the pants in the "Glitter Rock" episode that weighed about thirty pounds. And they ran, so we had holes in them the entire time. But

actually, it looked fabulous!

DON: Hi, Troian.

TROIAN BELLISARIO (*who is absolutely adorable*): Dean, how old are you? [*laughter*]

DEAN: I'm ten years older than Jack Benny. [*laughter*]  
Jack Benny, even when he was an old old man and they asked him how old he was, he said, "39." So I'm ten years older than him.

FAN: I need clarification. Did I hear we've been renewed?

DON: Um...

SEVERAL FANS: Say it!

DON: I wish I could say it. I wish I could say we've been renewed. All I can tell you is that NBC wants the show again, and it looks like we're going to get renewal. I'll know something in the next week or two weeks. So, it looks positive.

FAN: This is for Don. I was just wondering, when you were getting the script ready for "The Leap Back," the first episode this season, did you ever have any discussions as to bringing Donna Elesee back, or bringing the brother Tom back, or anything like that? Did you consider bringing Tom back instead of Donna Elesee as his wife?

DON (*jokingly*): We did that episode, it was very controversial. [*laughter*] Did we think about it? Yes. Donna Elesee we wanted originally to bring her back to that part, she was not available. The girl who played that part was not available...

FAN: [*Inaudible, trying to clarify her question. She wants to know if Don had given any thought to showing us Sam's brother Tom in "The Leap Back's" rather than showing us his wife.*]

DON: He saved his brother, right? And he knows his brother's alive now...

FAN: [*Trying to explain*]

DON (*to Scott*): You answer it. I don't have a clue what she's talking about. And I wrote it!

SCOTT: That would have been a whole other way to go in that episode. I think that really the force of that episode was finding out that there was indeed a woman back home that I had not known about. If we got into bringing the brother to New Mexico, why is he there? I was just there for a night. It was more than that episode could've... Well, maybe next time we'll do a two-hour, we'll get all that done. [*approving applause*]

FAN: I've got a couple things to say. First of all, congratulations to Dean for his birthday and for the Star—I was there yesterday—Scott for his Golden Globe, and Mr. Bellisario for the show.

My question is, how did you guys get your parts? Did you audition for it, did they ask you?

SCOTT: The old-fashioned way.

FAN: A cattle call?

SCOTT: Not quite a cattle call, Don doesn't do those too much anymore. But I'd never known Don before. I don't know, did you guys...? [*indicating Don and Dean*]

DON: No, Dean and I had never met. Scott came in



and read for the part, and I immediately felt that, boy, this was Sam. And I didn't want to let my enthusiasm get away, because we hadn't made a deal yet, so...

SCOTT: So he didn't.

DON: So I kept quiet until he was out the door and then I went, "YEAH, THAT'S HIM!!!!" And Dean, I guess your agent called and said you'd heard about the part. There were a number of fine actors that wanted that part, and we took Dean! *[laughter]* But we're very happy we did.

FAN: I have three quick things to say. Dean, congratulations on your Star. Thank you for *Quantum Leap*, Mr. Bellisario, it's been great. Scott, congratulations on your Golden Globe.

SCOTT: Thank you very much.

DON & SEVERAL FANS: The Emmy's next!

SOPHIE COULOMBE (*an extremely nice Leaper from Canada*): Hi, I'm from Montreal, Canada. I speak French; my English is a bit strange.

SCOTT (*teasingly*): It's okay, because Dean speaks French. So ask Dean the question in French! *[laughter]*

SOPHIE: You want me to ask the question in French? *[Laughter]* I just wanted to say I'm very proud to be here. My friends think I'm crazy because I flew all the way from Montreal. But I wouldn't miss it for the world. I'm so proud, and I love the show.

SCOTT: Thank you. We have great fans in Canada. We have an incredible following in Canada.

FAN: When Sam looks up at the sky and he's talking to someone, who is he talking to?

DON: He looks up and talks to someone? Well, he could be talking to Time, Fate, God...

SCOTT: Dean says now that his star's up there, I'm talking to him! *[laughter and applause]*

DON: He's talking to whoever you want him to be talking to.

FAN: Hi, this is for Scott. I want to tell you that I was lucky enough to see you in *Three Guys Naked From the Waist Down*. What was your favorite episode in which you were...sort of, undressed?

SCOTT: The chimp. *[cheers and applause]*

DON: Wait'll we leap him into a baby. *[There is mixed audience reaction to this.]*

FAN: Scott, I really love the way you've done your character, it's perfect. Dean, I've loved you since the show begun. I wanted to know what character or situation you would like to put Sam into?

DEAN (*laughing*): Well, it's funny. Even as you were composing that question, I was already reflecting on that very possibility. Because Donald just said something about writing an episode where he's a baby. And I think he'd be great for it. He could probably win the Emmy with this one, 'cause that's what he is—a big BABY! *[laughter]*

DON: Scott will get his revenge. Because the episode I'm writing now for the end of the season, he leaps into Dean. *[cheers and screams of delight]*

DEAN: And he'd better not botch it up!

FAN (*a little kid*): Hello?

PANEL: Hello!

FAN: How do you walk through the door?

DEAN (*laughing*): I go through the door. When we're making the movie, I'm standing there, and the cameraman's there, and Scott's there, and everybody's there. *[He stands up and begins to demonstrate what he's saying.]* And the director says, "Freeze!" And everybody has to freeze, no matter what they're doing, they stop like that. And I just go like this and run off. Then he says, "Unfreeze!" and everyone starts to move again. And then later they just take that little piece of film out, when they all freeze and I'm gone. And then they put the little light in, and the door. We've got some really nice people to do that for us with paintbrushes...

FAN: That's weird! *[Laughter, especially from Dean.]*

DEAN: You guys are great, you're just great!

FAN: Don, how would you like the last episode to be? *[This question draws an "Ooooh!" from the audience]*

DON: There will be no last episode! *[cheers and applause]*

FAN: I wanted to thank you guys so much for making the show, especially for my Special Ed. classes. We've rerun some episodes, when he leaps into the young man "Jimmy." When you did that episode, we've had wonderful discussions on that. And in "Another Mother," we talked about the boy talking about his virginity. The way you handled it was beautiful. Your episodes have taught my kids so much...thank you so much. *[applause]*

FAN: The question I have here may be better directed to the convention organizers. I looked long and hard for somewhere to put my cans for aluminum recycling. *[cheers of agreement]*

DEAN: The convention organizers should listen to the people that are here. It just takes a little planning ahead to organize separate containers. So I think Creation should do that, and not have Styrofoam around.

SCOTT: Wait a minute! Cameron Birnie, come back here a second! Cameron Birnie, our art director on the show. He sets up everything you see on the show. He's great, anything we need, he gets it done. Cameron Birnie, every week! *[applause]*

FAN: If you actually had the ability to do what you do on the show, would you? Would you leap?

DON: If we actually had the ability to do what we do on the show... Scott, you're the character who leaps... You're asking Dean, if he could always be a hologram? He could use it a lot. In ladies' rooms... *[laughter]* I'll tell ya, I'll answer for the writer part, and then I'll let Scott answer. I would love to do it. I would love to do it because I have parents who are dead, and I'd love to see them again. Scott, when he leaped back in "The Leap Home," found that he couldn't change his own family. Until, of course, he got to Vietnam and saved his brother's life. So there's really ambivalent feelings about it on my part, but I think I'd like to try it. I don't know how Scott would feel.



SCOTT: I think there's a big part of me that attracts me to a show like this. I love the fantasy idea of the show. I would love to walk out of here and go into another room and be in New York without having to fly across the country. Those kinds of things, if we could really do this, would be wonderful things to do. We could get into a big discussion forever about fate, and about... *[Looks toward where the staff is sitting in the audience.]* Someone gonna answer it? Deborah! Deborah, please come and answer this! *[Applause as Deborah Pratt comes up and take the mike.]*

DEAN: Deborah Pratt, our co-executive producer and one of our fine writers.

DEBORAH: I think that in our own way, we do change history. From the letters we've gotten from people, and just like this lady over here was saying, to teach and to share. And a lot of people have gotten in touch with things from the programs that we've been able to put on. Through Don's creation of the show and Scott and Dean's performance of it, I think we've had the opportunity to change history with people. And I'm proud to say that, and I hope we keep doing it. *[applause]*

FAN: This is for Scott and Dean. How do you feel about being in front of the camera?

SCOTT: I like it. Actually, I've gotten to like it more and more. I feel very lucky to spend most of my hours in front of the camera with this guy *[indicating Dean]*, and I learn so much from him. I'm really...my roots are from the theater, and it was very hard when I first came out here to stand still. I'm constantly learning new things because we have a new cast every eight days. I've been able to work with a lot of wonderful actors in the last three and a half years. If you look at the number of actors we've had on our show in three and a half years, we've just had some wonderfully, incredibly gifted actors. *[applause]* They give so much to us and to the show and to you. I'm learning more all the time. *[He looks to Dean, who doesn't say anything for a moment.]* The camera, Dean. You know, it's that thing in front of the... *[laughter]* He doesn't know what it is!

DEAN: I feel very comfortable because I've been around them for so long, for so many years. So it's a very comfortable situation for me. More so than theater, although I'm comfortable with that, too.

FAN: This is for Mr. Bellisario and the "Admiral." How do you feel about having been a test pilot, a civil rights activist, an admiral in the Navy... It's a full life for a single person!

DEAN: Well, I've been married five times! *[laughter]* Yeah, but I'm not tired, so... I like the fast pace!

FAN: Well, what effect does that have? Does that make any problems having such a full--

DEAN: Sometimes there are problems where they come up, but then they get resolved and we have to figure out how to employ a new wrinkle into the character's past. We have to figure out how to work it in with what I've been doing all along. But everything

that's happened so far, I love. It's wonderful.

DON: And the writers have to sit down, and we have a bible. And, you know, Dean has about five pages in there of his life history, and everybody has to always check in there and say, "Where was he in 1968 and who was he married to when?" To keep things straight.

DEAN: 'Cause I can't remember them!

FAN: This is for Mr. Bellisario. On several of your programs, you've written with Vietnam scenes. And I was just wondering if you were a vet yourself, and I'd like to thank you for the positive image you portray of the vet. *[applause]*

DON: I'm not a Vietnam vet. I was in the Marine Corps for four years, and that was right before the Vietnam conflict, so I was right in between. But many of my friends were and because of that, I adopted that theme.

FAN: Scott and Dean, you seem like you get along so well. My question is: Dean, do you ever have the opportunity to razz Scott when he dresses like a woman? *[laughter]*

DEAN: It's incessant. Incessant. But it's not only me, it's the whole crew. It's like we have a cake for the run of the show and just eat our fill, and take advantage of Scott in the dress and *[inaudible]*. And I coined the phrase, "Hunk in a dress." That right, hunk in a dress? And he hates it, of course, so that makes it doubly enjoyable. *[laughter]*

FAN: I have a question for Mr. Bellisario. You've dealt with a lot of social issues; rape, things like that. Is there any social issue that you think is too difficult to tackle? I'm thinking particularly about child abuse.

DON: No, I don't think there's any social issue that's too difficult to tackle. Networks may not agree with that, but I think that especially something like child abuse should be tackled. *[applause]*

FAN: I would really like to see you do something about that because I am a victim of child abuse. And there are thousands and thousands of people out there who feel alone and stigmatized by that, and I think it would be a really important thing for you to do. *[applause]*

FAN: Let me thank you Dean and Don and Scott, very, very much. Wednesday nights have been really nice, very special for my family of eight over the past several years. Scott, I have a little background in martial arts, and I enjoy watching you when you do it occasionally. It's real fun to see what you do with the kicks. Do you have any training? And if so, what level of training do you have, and what degree of belt are you?

SCOTT: I have a wonderful instructor named Pat Johnson. Am I right? Yes, Pat Johnson, who has come in since, I think the first time we ever used him was in a script called "Another Mother." Was that correct, Deborah?

DEBORAH: *[agreeing]*

SCOTT: In Deborah's script, "Another Mother." And he has just worked with me. He's most famous for all



the *Karate Kid* movies. Most recently, all the *Ninja Turtle* stuff. He's a wonderful man. No, I have not studied, although it's something I'd like to do someday. I attribute my kicks to playing soccer from the age of about five.

MICHAEL BELLISARIO: Scott, are you going to do a *Bloopers & Practical Jokes* on Dean? [*cheers and applause*]

SCOTT: This is it! [*laughter*] I was gonna steal his Star yesterday from him, that would have been a great shock. You never know, Michael, you never know what'll happen. I still owe him ten pies in the face. [*Note—a few days later, on Dean's birthday, Dean's car was brought onto the soundstage, and when Dean opened the door, thousands of golf balls fell out. Dean had asked for nothing but golf balls for his birthday. According to leaper Gila Weinstein, Scott jokingly threatened to fire anyone who tried to help Dean pick up the spilled golf balls. —Ed.*]

FAN: Scott, I think this will please many women in the audience, because I have found a way to get you to sing. Because I have two desires today: number one is to sing "Happy Birthday" to Dean—[Dean starts laughing]—and number two is to just hear you sing. And because it's appropriate, I think you should do it. [*cheers of agreement from crowd, and from Dean as well*]

SCOTT: We'll all sing. [*Joyce Hatcher, music major extraordinaire, sings a low note into the microphone. Scott gives her a comical look.*] You pickin' that key? [*laughter*]

See, if we had a little crown and some roses, Dean could walk down the runway. [*Scott, Don, and audience all sing to Dean, and he takes a bow.*]

FAN: You have the unique opportunity that other people don't have—to be in another person's shoes. Which character or show did you learn the most from?

SCOTT: You know, this is really terrible, I'm really a big fan of the show. So I really learn something almost every week about people, or a situation in life, or an issue. So I am continually being educated and my horizons and my envelope is being pushed out all the time. Because now that I've been a woman, I've been black I've been all these different things...I haven't really been it, but I've been forced to think that way. And I think if we all spent a little more time thinking like the other guy thinks, it would be a whole better place out there. [*applause*]

FAN: Gentleman, thank you for being here, we all enjoy it.

First, would you all join me in giving a quick round of applause to Joyce Hatcher, our microphone lady. [*applause*]

Dean, we know about your concern for the environment. I'd like to know, Scott, what would you like to do in terms of your social agenda?

SCOTT: My social agenda?

FAN: Dean's is the environment, yours is...?

SCOTT: Yeah, well, I am very much following in

Dean's footsteps. It's one of the wonderful things about being associated with him for as long as I have. He has propelled me to become much more environmentally aware, which I thank him for, and I've been trying to pass that on. I am, unfortunately, because of great association with a number of people, I'm professionally involved with the whole AIDS issue, so anything you or anybody can do for those folks. [*applause*] The only other really big thing for me is that I think we should all get involved politically with the people we elect these days. [*applause*]

FAN: This is for Scott. How old are you?

SCOTT: 37. [*To Dean:*] Hey, look, I'm telling the truth about MY age! "He's not 37," he says. Me in real life, or Sam? Me in real life, 37. Sam is 39 I think. He was born in '52.

AUDIENCE: '53! [*August 8th, 1953, according to the pilot.—Ed.*]

DON: He got a little confused. He was conceived in '52. [*laughter*]

FAN: This is for Mr. Bellisario...and also, for Scott and Dean, I am a big fan of the show, I love it. This question is not to take anything away from this show, but having seen a retrospective of all Don's other shows, I wanted to ask about *Tequila & Bonetti*. I'd like to know when it's coming back on and what's going to happen to it.

DON: It's back on the air on Friday nights. The show has not changed, it's the same show, just refined a little bit. You know, this show [*Quantum Leap*] started out on Friday night, and almost died on Friday night. And if we hadn't gotten moved to Wednesday, it would have. I think that show may need to move to Wednesday, too.

AUDIENCE: Ooohhhh....

SCOTT: Not at 10 o'clock!

DON: 9 o'clock on Wednesday night! [*CBS has since canceled Tequila & Bonetti.*]

FAN: Scott, I saw *Necessary Roughness* four times. My question is, are you currently working on any other movies?

SCOTT: I don't have anything planned at this point, no. I'm trying to get through these last three episodes of the year, and then I may have to go—and I say this word because I hope it's true—on the hiatus.

FAN: We've all seen Scott taking off his shirt and wearing dresses. I want to know when Dean Stockwell's going to do that, and when he's going to wear the dress? [*laughter*]

DEAN (laughing): A hologram in a dress? Get outta here!

SCOTT: Tommy, you leavin'?

TOMMY THOMPSON: No, I'm going to the bathroom! [*laughter*]

SCOTT: Okay, say goodbye to Tommy Thompson on his way to the bathroom.

TOMMY: We're a very close family.

SCOTT: The family that runs...never mind. [*laughter*]

FAN: [*Inaudible, asking something to the effect of*



why Al sometimes leaves through the Imaging Chamber Door, and why sometimes he simply pops out.]

DON: The way it works is, if he's leaving the Imaging Chamber, he uses the door, but he has the ability to pop in and out of where he's at in our period of time with Scott. He can pop down the street someplace else to see what's going on--in these cases, he just disappears and reappears. But if he's leaving the Imaging Chamber, then he uses the door.

FAN: Yes, for Scott and Dean. I'd like to know which episodes have been the most difficult for you emotionally to perform.

DEAN: Well, I personally don't find emotional difficulty as a performer. I don't get involved in it that way, it's not part of my craft in acting. It's the real lives we all know that affect me emotionally. Acting doesn't. Although I use my emotions, the minute the acting is done, I'm not emotionally different than before I did the scene. Or the show. I may be wiser at the end of one show more than another, but emotionally, no. [To Scott:] What about you?

SCOTT: Well, I think, again, we're creating situations, or we're recreating them. As much as I can get involved, and this is where you can get into a long story about how you act, but whenever you get into a situation where you get a glimpse into somebody else's soul, another soul, and oftentimes you get it through the other actor you're working with in a scene, oftentimes it comes from something that got me when I wasn't really prepared for, and oftentimes it comes from him [Dean], although he'll say that answer, but stuff sneaks out. You don't know when it's gonna happen. You don't know, you could have the most emotional script with the most intense storyline, but if it's not fulfilled in all areas... Which makes this process so amazing. If by some chance it were to be miscast, or if it was directed incorrectly, or whatever, you can take a wonderful moment and kill it. And so you never know. It's like, you just find gems sometimes that you're not expecting, and those are quite often the most lovely ones.

FAN: First of all, Dean, I would like to ask you what it was like to star with Gregory Peck in *Gentleman's Agreement*. You were absolutely fabulous. [applause]

To Scott, I was wondering what musical background you have. You've done Broadway and all that stuff, so I was curious about that.

SCOTT: I had a lot of music in my life. I played the piano very young. I sang in a lot of different organizations growing up, I had rock bands, church choir, all kinds of different things that I was involved in before I was here. So I've had a lot of music background.

DEAN: Gregory Peck is a man of great stature. Of course, we were young at the time, but physically he's a commanding figure, and I was very little. And the image and impression we had of him a like a stature of someone of huge importance of some sort or another. I

realize now that it was his stardom, his magnetism as a star. I didn't realize it then. Other than that, I had a rotten time on that movie, to tell you the truth, I really did. And I'll tell you why. The man that directed it, a very famous director, Elia Kazan, he made many classic movies. He had a way of working with the actors that evolved from the famous Actor's Studio in New York and Lee Strasbourg and everything. Which was the absolute opposite of the way I worked, because I had a way of working even when I was six or seven. And he was constantly trying to deal with me on this Actor's Studio level, and saying, "Feel this, think that your dog is dead or something, or your mommy got hurt," and I would have to sit and listen to him. The minute he would stop, and I'm trying to give the impression of, "Okay, okay," and go off and do something else, I would just do it the way I would do it. I took my finger and I pulled at the corners of my eyes to makes them tear and I'd come in and play the scene. I didn't need to do all that stuff. So that was a very tough movie. He's the only Method director I ever worked with.

FAN: This question is for Scott. How many times have you been kissed?

SCOTT: Wow. I dunno, we'll have done 75 hours of television at the end of this year, and I've kissed somewhere between 75 and 100 women! [laughter]

DON: We'll only be able to take three more questions.

FAN: I think you have a great family show. I wish it were on a little bit earlier so kids could benefit more from it. I'd also like to say that you have extremely good taste in picking leading men, they're wonderful. [applause]

FAN (a little kid): Dean, on the show I really like your jackets.

DEAN: Well thank you.

FAN: What do you do with them after the show?

DON: He takes them home and puts them in his closet. [laughter]

DEAN: No, I don't, that's not true. There is a whole section of wardrobe near Jean-Pierre Dorleac, our wonderful designer who does all my stuff, he's got this big voluminous cache of clothes there that we keep using. We've been mixing and matching different pieces for upcoming shows. So most of it stays there.

FAN: [Inaudible; re: the syndication of *QL*]

DON: It's gonna be on USA cable.

FAN: Other shows that went into syndication, unfortunately, have been canceled.

DON: That's not going to happen to us. *Cheers* is in syndication.

FAN: That's true.

DON: No, the show is going on cable, and I hope that's going to get even more enthusiasm for the show. We've made some plans in the wings for some episodes that are going to be very interesting, which we're working on. Deborah Pratt came up with an idea of doing an episode that's animated.



And now I need you for one second--they need to take a photograph of everyone. It's for Associated

Press. And if you'd just let us take this photograph, we thank you.

Two other panels at the First Annual Quantum Leap Convention. 1. Guest Star Panel (Top/Right, L-R): Robert Bauer (Nick), Michael Cerveris (Kev) and Jonathan Gries (Flash McGrath), all from "Glitter Rock," Richard Herd (Captain Galaxy, "Future Boy"), T'Keyah Keymâh (Paula, "A Song For the Soul"); Marjorie Monaghan (Edie Lansdale, "One Strobe Over the Line"), Milan Nicksic (Reginald Pearson, "A Little Miracle"), Rita Taggart (Marsha, "Southern Comforts"), Dennis Wolfberg (Gooshie, "Genesis," "The Leap Back," more to come!). 2. Production Panel (L-R): director Joe Napolitano, Co-Executive Producer Deborah Pratt, Producers Chris Ruppenthal and Tommy Thompson, staff writer Beverly Bridges, Technical Advisor (and two-time guest cast member, "Vietnam" and "A Leap For Lisa") Rich Whiteside, Production Designer Cameron Birnie. Photos by Karen Hurst.





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

**THE EPISODES:**

EPISODE 38: The Great Spontini

SAM'S CHRONOLOGY: 35 (see Notes)

SAGA CELL: VERSION 5

FIRST SHOWN: 11/16/90   RESHOWN: 6/19/91

HAPPENED: 5/6/74, Oakland, CA

WRITERS: Cristy Dawson &amp; Beverly Bridges

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Amy F. Steel (Maggie Spontini), Erich Anderson (Steve Slater), Lauren Woodland (Jamie Spontini), Michael Fairman (Judge Mulhorn)

GUEST CAST: Co-starring: Robin Greer (Elaine); with: Jean Adams (Mrs. Futrell), Dan Birch (**Harry Spontini**)

PLOT: Sam becomes Harry Spontini, a small-time magician whose daughter Jamie travels with him as his assistant. They live in a trailer, but they hope to buy a magic shop someday and settle down. Jamie believes that her father can accomplish this by using a dangerous escape stunt cabinet on the Bill Bixby show *The Magician*.

Into this situation comes Maggie, Harry's estranged wife and Jamie's mother. Jamie is cold toward her, and Maggie is conciliatory in return. Maggie's new fiancé is Steve Slater, a lawyer. Steve and Maggie tell Sam Maggie is here—after three years—to get a divorce. Sam's presence is requested in a judge's chambers the next day, but Steve assures Sam it's just a formality.

It's not a formality; it's a battle. Sam finds himself fighting to keep custody of Jamie while operating at the considerable disadvantage of not even knowing the details of Harry's and Jamie's lives. Al tries to help, but the computer remote to Ziggy dies on him, and Sam has to improvise from the heart instead of relying on facts. Sam believes he and Maggie can reach an agreement if they just talk it over without Steve. He even thinks Harry and Maggie could get back together. But in the meantime, the judge orders that Sam turn Jamie over to Maggie's temporary custody.

When Sam delivers Jamie at Maggie's Steve isn't there, and Sam and Maggie talk. Maggie was unable to wait forever for the long-delayed magic shop. She got out and did something with her life, and now wants Jamie to be part of it. But Jamie resents her mother's desertion and is devoted to her father. While Sam and Maggie are in court, Jamie sneaks out of her mother's house and goes to the nightclub, where she fiddles with the Cabinet of Death. Al tells Sam, who runs out of the courtroom, saying he has a strong feeling Jamie's in danger. Maggie goes with him. Sam rescues Jamie a

split second before the machine would have impaled her.

Back in the courtroom, Steve claims the incident proves how irresponsible Harry is, but Maggie disagrees. She withdraws her bid for custody, and gives Steve back his engagement ring. Al reports Ziggy's claim that Harry and Maggie still don't get back together, but Sam changes this with one smoldering kiss. **KISS WITH HISTORY:** Harry Spontini is trying to get on the then-current Bill Bixby series *The Magician*. **BIO/SAM:** Sam exhibits signs of claustrophobia when he leaps into a magician's box.

**BIO/AL:** Sam believes that Al's attitude toward women is colored by Al's mother's desertion of her family. Sam suggests to Al that his mother might have returned to the family had she felt they would have welcomed her back.

**AL'S WOMEN:** Tina is out of town in this episode, and Al copes by indulging in voyeurism with Elaine in the nightclub's women's dressing room. Al and his ex-wife Sharon (third or fourth wife? He says third, but according to another episode she was the fourth) fought for over eight months over the custody of their dog Chester. Al lost. Al's second wife "cost me every penny I had."

**NOTES:** Lauren Woodland, who plays Jamie, was George Francisco's daughter Emily in the *Alien Nation* tv series. Dan Birch, the "man in the mirror" as Harry Spontini, was also the technical advisor on this episode. He is also the brother of Universal's Director of Business Affairs, Cheryl Birch.

Filmed very early in the season, this episode seems to lack the sensibilities of other early third season episodes. However, its placement in Sam's chronology (just before "The Boogiemán") can be derived from the first appearance here of the new "Lego"-style handlink. This difference in tone may be due to novice *QL* writers Cristy Dawson and Beverly Bridges, the latter of whom later joined the staff and wrote many more episodes before moving on at the end of Season Four.

EPISODE 39: "Rebel Without a Clue"

SAM'S CHRONOLOGY: 39

SAGA CELL: VERSION 5

FIRST SHOWN: 11/30/90   RESHOWN: preempted

HAPPENED: 9/1/58, almost two hours south of Big Sur

TELEPLAY: Randy Holland and Paul Brown

STORY: Nick Harding and Paul Brown

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Josie Bissett (Becky), Dietrich Bader (Dillon), Teddy Wilson (Ernie Tyler), Michael Bryan French (Jack Kerouac), Scott Kraft (Mad Dog), Mark Boone Junior (Biker), Joshua Cadman (Biker)

GUEST CAST: with: Kristopher Kogan (Shane "Funnybone" Thomas)

PLOT: Sam finds himself riding a Harley with the Cobras, a biker gang led by a guy named Dillon. Never having ridden before, Sam promptly wipes out. His



performance is assumed to be a joke; Sam is Shane “Funnybone” Thomas, a cartoonist and jokester who has been with the Cobras for just a week. But a biker named Mad Dog takes exception to Sam’s endangering him with his haphazard riding, and cuts Sam’s fuel line in punishment.

With Al’s advice, Sam manages to stop the leak and get the bike over to Ernie’s Diner, where the rest of the gang is waiting. Dillon’s girlfriend, Becky, reluctantly shows Dillon some imagery-laden writing she’s done. It’s beyond Dillon, but not Sam. When Sam tries to explain what a metaphor is, Dillon is reminded of the euphemism “police action” that referred to Korea. He was there—and so was diner owner Ernie’s son Darrel, who is still MIA five years later. Ernie still believes he’ll get home someday. Ernie is saving Darrel’s Vincent Black Shadow for him, but wisely declines to show the classic bike to the Cobras.

Mad Dog discovers a sketch Shane made of Becky, but Dillon refuses to get jealous. Mad Dog demands that Sam draw him too. Unable to comply, Sam draws a dog. Mad Dog tries to attack Sam, but the other bikers stop him.

Sam follows Becky out of the diner, where he tries to talk her into getting away from Dillon. Sam believes he’ll take Becky down with him. Becky disagrees, and rides off with Dillon. Sam is left behind to fix his bike with Ernie’s help. Al reports that Darrel’s remains will be returned to the US in two years, and Ernie will die a few months later. Sam considers telling Ernie the truth about his son, but Al points out that Ernie’s false hope will at least keep him alive for two more years.

Sam reaches the Cobras just as Becky is fighting off an attack and near-rape by the drunken Dillon, who wants to steal the Vincent. Becky jumps on Sam’s bike and they ride off. When the gang reaches Ernie’s, Ernie meets them outside his door with a shotgun, claiming that Shane stole the Vincent. He further claims that Shane is probably halfway to Mexico, and that the police have been called. The bikers roar off south, and Ernie goes in to tell Sam and Becky the coast is clear. But Becky refuses to ride north with Sam. She believes that Dillon needs her. She also believes that she needs to emulate Kerouac’s *On the Road* and travel around with Dillon in order to experience life and be a writer. Sam tries to get her to see the pattern of staying with abusive drinkers he thinks she’s falling into, but she doesn’t listen.

Sam and Al discuss Kerouac and his influence on Becky—and on Al. Al reports that Kerouac is currently staying in a cabin just ten miles away. Sam goes to ask Kerouac to talk to Becky, but the writer doesn’t want to take responsibility for any negative results people experience after taking his advice. Sam says Becky is going to get hurt trying to live Kerouac’s life instead of her own.

When Sam returns to Ernie’s, the Cobras are there.

Becky tries to get Dillon to take her back as if nothing has happened. Dillon starts smashing up the place, and Mad Dog rides the Vincent around in circles. When Mad Dog pushes Ernie to the ground, Sam challenges Mad Dog to a fight. Mad Dog has a knife, but Sam beats him easily with Tae Kwon Do. Dillon fights him next, also using martial arts, and Sam has a tougher time winning this second fight. When he does win, the other bikers go away, and the vanquished Dillon and Mad Dog are arrested.

Sam and Ernie try to get Becky to take a job with Ernie and stay in the spare room, but Becky still wants to stay on the road. Sam tries to convince her that the road can be metaphorical, and that she can experience life and be a writer without physically traveling. Kerouac turns up, having thought over Sam’s visit, and says much the same thing that Sam just said. Becky believes Kerouac, and takes the job with Ernie. Al reports that her presence gets Ernie through the news of his son’s death. He’s now still alive in Al’s time. Becky becomes a writer with a nice ocean view house in Carmel.

Becky thanks Sam. His response is “You’re welcome—and welcome home.” Sam leaps.

**KISS WITH HISTORY:** Al knows Kerouac is at the cabin because he wrote a letter to Allen Ginsberg that day using the cabin’s address.

**BIO/SAM:** Sam’s eidetic memory is good enough for him to learn the basics of a motorcycle from one less-than-a-minute lesson from Al. Sam had never ridden one before. Sam was not influenced by Kerouac as he was growing up.

When Ernie asks Sam whether he ever lost anybody, Sam says, “Yeah. but I got him back.” He really has saved Tom, and as of this episode remembers that Tom didn’t always survive Vietnam. Although he doesn’t say so outright, he also seems to feel that Becky’s relationship with Dillon is like Katey’s with Chuck. Sam has “known types like Dillon before.”

**BIO/AL:** Al was influenced by *On The Road*, and met Kerouac in 1958 when the writer spoke at St. John’s College. It was 1958, Al’s “plebe year” at Annapolis. Al has a more-than-passing knowledge of classic motorcycles. His first car was a bike, a 1948 Harley “Knucklehead.”

**AL’S WOMEN:** Al used to love giving rides to girls on the back of his Harley. But, he notes, “there’s one thing that it’s impossible to do on a bike.”

**THE BODY QUESTION:** Sam does not pick up Shane’s cartooning abilities.

**NOTES:** Teddy Wilson, who played Ernie Tyler, also played Grady in “Pool Hall Blues.” He died in early 1992, having appeared in the 1991 Mel Brooks film *Life Stinks*.

This episode’s working title was “On the Road.”

**EPISODE 40:** “A Little Miracle”

**SAM’S CHRONOLOGY:** 40



## SAGA CELL: VERSION 5

FIRST SHOWN: 12/22/90 RESHOWN: 12/11/91

HAPPENED: 12/24/62, Manhattan, New York City

TELEPLAY: Sandy Fries and Robert Wolterstorff

STORY: Sandy Fries

DIRECTOR: Michael Watkins

GUEST STARS: Charles Rocket (Michael Blake, aka Mickey Blakowski), Melinda McGraw (Captain Laura Downey), Robert Lesser (Max Wischinski the chestnut man), Tom McTigue (Calloway the aide)

GUEST CAST: Co-Starring: Michael Dan Wagner (Lieutenant Porterman), Jarrett Lennon (Tiny Boy); with: Dale Harimoto (Newscaster), Christopher Fleming (Mickey), Dylan Day Brown (Charlie), Duane Whitaker (Maintenance Man), Milan Nicksic (Reginald Pearson/Mirror)

PLOT: Sam leaps into Reginald Pearson, butler to a New York entrepreneur named Michael Blake. A Salvation Army contingent arrives at Blake's home, demanding that Blake reconsider his plans to shut down their mission. Blake is unsympathetic—although he is much taken with Salvation Army Captain Laura Downey on a personal level, he has big plans for the property and no scruples whatever about carrying them out. Al calls Blake a grouch, and incredibly, Blake sees and hears him. Al readjusts the frequency of his image so that Sam can still see him but not Blake.

Sam and Al decided that they are there to save Blake's "soul." It being Christmas, Sam hits on a plan of "Scrooging" Blake, setting up a situation that will remind Blake of his own working-class roots as Mickey Blakowski and hopefully bring about a change of heart. Sam contrives to take Blake to his old neighborhood and fakes a flat tire to keep him there long enough to encounter Downey and some children who are eerily like young Mickey and his friends. They also meet Max, childhood friend of Blake's who unwittingly reveals that Blake's takeover of a bakery business indirectly led to the death of his best friend from childhood.

It's Christmas Eve, but Blake is depressed, and openly antagonistic toward Christmas tree lights and Christmas music as he sits at home drinking and brooding. When Sam says he feels sorry for him, Blake is incredulous. Sam bets Blake "a month's rent" that Blake, despite his wealth, doesn't really have everything he wants.

To prove this, Sam takes Blake to the site of the future Blake Plaza, and has Blake touch the brick wall. It's just brick and metal—"no heat, no warmth, no love." Blake counters that a building won't die or desert you, and concludes, "pay up." But as they return to the car they hear a choir singing "Carol of the Bells." They follow the sound into the mission and end up staying, even joining in the singing. Blake and Downey hit it off over traditional Polish foods Downey has made that remind Blake of his mother. Sam and Al have just decided that the mission and Blake's soul are both saved when a little boy who gives Blake a three-legged horse

named Sheldon is suddenly joined by the boys who impersonated Mickey and his friends earlier that day. Blake tells Downey the building comes down in a week and storms out. Pearson's job hangs in the balance.

Having tried to change Blake's behavior using the past and the present, Sam decides to make a last-ditch attempt involving the future. Al puts on an old suit, chains, and white makeup, and "appears" to Blake as the Ghost of Christmas Future. Blake scoffs at him until he discovers that Al is indeed insubstantial. Frightened, he calls out for Pearson. Sam pretends not to see Al, but helps Blake carry out Al's orders to go back to the building site. There Al projects scenes from the future using the handlink—Blake Plaza in all its glory, followed by news reports of Blake's financial and personal ruin and a view of the Plaza after it's taken over by a Japanese company. Al reports that Blake dies penniless and friendless, throwing himself off the Plaza building. Blake is horrified, both at the future and his own realizations about himself. Seeing a bright star over the Mission, he goes in. Sam assumes the miraculous Star is more special effects from Ziggy, but Al says it isn't so. Merry Christmas, Sam.

KISS WITH HISTORY: Blake and his aide Calloway exhibit a Cold War mentality as they discuss a newspaper report on Khrushchev at Disneyland. Sam, with 20/20 hindsight, tells them that "We will never go to war against Russia." This does not go over well with Blake.

SCOTT SINGS: Sam—and Michael Blake—join the others at the Mission in singing "Joy to the World." A different mix (possibly a different take) of the song is used over the end credits. Sam also whistles along with a record of Jack Jones singing "Have Yourself a Merry Little Christmas."

DEAN SINGS: Inspired by Blake's French maid Bebe, Al sings a little snippet: "Deck the Halls with me and Bebe." The soundtrack picks up from the vocal with an instrumental version of the song.

MUSIC NOTES: The Salvation Army Band and Choir performs "Bringing In the Sheaves" and Blake's apartment, and "Carol of the Bells" at the Mission. The episode ends with a full choral version of "Joy to the World," probably courtesy of the Mission as well. Background music on the episode includes "Oh Come All Ye Faithful," "God Rest Ye Merry, Gentlemen," "Carol of the Bells" (spooky version), and "Hark the Herald Angels Sing."

BIO/SAM: Sam tells Al about his Christmas in 1962. "I was nine. Dad gave me a sled, and Tom and I spent the whole day playing in the snow. It was great."

BIO/AL: Despite his, shall we say, "eccentric" taste in clothing, Al is quite capable of giving Sam sound advice on which of Blake's suits to discard, telling Sam to get rid of the polyester one. On the other hand, polyester would have been fairly new in 1962. It's also interesting advice considering Al's proud claim in "Disco Inferno" that his 70's suit was "100% virgin



polyester!"

AL'S WOMEN: Al says of Bebe, "I sure would like to find one of those under my tree." See "Dean Sings."

NOTES: From Al's point of view, this leap takes place during "the middle of July," probably in 1997 or 1998.

With the "little miracle" of the Christmas Star appearing at the end, *Quantum Leap* moves one step closer to identifying the "Unknown Force" as a Christian version of God, or at least an agent thereof.

Charles Rocket, who plays Blake, has had an interesting and varied career. Fired from *Saturday Night Live* (the first Eddie Murphy season) for live profanity (a conjugation of the "f-word"), he went on to play a recurring role on *Moonlighting* as David Addison's brother. He was the evil head of Network XXIII in the American pilot of *Max Headroom*, and had guest appearances as a fastidious gay doctor on Matt Frewer's later series *Doctor Doctor*, and as an actor in *thirtysomething*. He also appeared in the films *Dances With Wolves* and *Delirious*. Even more significant to Belisarius fans are his starring role as Captain Midian Knight ("Captain Midnight") on the 1991 Belisarius series *Tequila and Bonetti* and his riveting performance as Commander Dirk Riker in *Quantum Leap*'s fourth season finale, "A Leap For Lisa."

EPISODE 41: "Runaway"

SAM'S CHRONOLOGY: 41

SAGA CELL: VERSION 5

FIRST SHOWN: 1/4/91      RESHOWN: preempted  
HAPPENED: 7/4/64, Colorado, near the Wyoming border. Probably near Rocky Mountain National Park.

WRITER: Paul Brown

DIRECTOR: Michael Katleman

GUEST STARS: Sandy Faison (Emma Rickett), Sherman Howard (Hank Rickett), Joseph Hacker (Billy McCann), Ami Foster (Alexandra Rickett)

GUEST CAST: Co-starring: Amber Susa (Beth McCann); with: Buff Borin (**Butchie "Scout" Rickett**)

PLOT: Sam leaps into 13-year-old Butchie Rickett on a 6,000 mile family vacation. Butchie's sister, 14 1/2-year-old Alexandra (Alex), enjoys tormenting her brother, Butchie's father, Hank, is a macho jerk, and Butchie's mom, Emma, is feeling unhappy and unfulfilled as every suggestion she makes is shot down by Hank. Al reports that Emma leaves her family the next evening and they never see her again—unless Sam can somehow prevent it.

At one of the many scheduled stops along the way, a tourist trap called "Wild Willie's," Emma runs into William "Billy" McCann, a friend from high school with whom she almost went to Northwestern University before giving up college for Hank. Bill is now a successful Ivy League professor, a father of a teenage daughter—and a widower. Seeing Bill and hearing about his life increases Emma's dissatisfaction with

her life as a high school-educated housewife. On Al's insistence, Sam "borrows" Bill's business card from Emma and lets it fly out the car window to forestall any further contact, but then they pass Bill's car broken down on the road and stop to help.

Afterwards, Emma and Frank have a fight, and Emma has Hank stop the car and goes off by herself. Sam follows and talks to her. Emma feels that she has no life of her own outside of Hank and the kids, and that she's treated as a "non-person." Sam encourages her to go back to school at a community college, but when Hank hears of this plan he is adamantly against it.

At the campground that evening they run into Bill and his daughter yet again. Eventually, Hank drunkenly picks a fight with Bill, but Sam tackles Hank before he can hit the old flame.

The next day, Sam deduces in conversation with Hank that the marriage resulted from Emma's pregnancy with Alex. He tries to get Hank to understand that Emma has needs and rights too, and gets Hank to agree to talk to her. But the conversation between Hank and Emma turns into another fight, and Emma takes off. Hank is convinced she'll return when she's ready, but Sam says, "Not this time," and goes to look for her.

Sam flags down Bill and his daughter in their car, but Emma isn't with them. Bill tells Sam that Emma and he talked and decided to stay at separate campgrounds, and that he just dropped her off to take a walk. Al appears at the same time, and reports that he was so busy judging Emma and assuming she ran off with Bill that he didn't research the situation enough. Emma's skeletal remains are to be found at the base of Devil's Backbone in 1993. When Hank turns up with Alex and the family car, Sam gets both families to go look for Emma at Devil's Backbone, saying "I can't explain" but insisting she's in danger. Aided by Al, they find her on a steep cliffside. At Sam's suggestion, Hank lowers Sam down to Emma on a rope, and together they get her to safety.

Back at the campground, Sam arranges a romantic moment between Hank and Emma, and wonders why he hasn't leaped. When Alex appears to torment him yet again, Sam picks her up and holds her upside-down over a deep well until she agrees to stop torturing her brother. Sam leaps.

KISS WITH HISTORY: Sam figures out the year by hearing on the radio the news of the Civil Rights Act of 1964. He also is familiar with the book *The Feminine Mystique*, and the impact it had on the beginnings of the feminist movement.

STOCKWELL'S SOAPBOX: After Al gets Sam to throw the card out the window, he says "Okay, now, never littler again. It's just a special case this time."

WHY HAVEN'T I LEAPED? (Actually, "When do I leap?") Al tells Sam about Ziggy's "big sister theory."

MUSIC NOTES: Songs on the car radio include: "Crazy," "Runaway," "What'll I Do?," "Where Did Our Love Go?," "Walk Like a Man," and "Our Day Will



Come.” Songs at the campground are “Moon River” and (again) “What’ll I Do?”

BIO/SAM: Sam is familiar with—and approves of—the book *The Feminine Mystique*, and is aware of its social impact. He also recognizes a relatively obscure passage from *Romeo and Juliet* upon hearing it.

When Sam was “eleven—twelve—” John Beckett packed his family of five into their “tiny station wagon” (probably just seemed small—this was only 1964-5, and station wagons were still large) for a trip across the country. It can’t have been that great a trip. Sam says he “must have blocked it out” rather than merely saying he had forgotten it, and he’s not eager to repeat the experience, saying, “Yeah, well, once was enough.”

BIO/AL: Al is still so bitter about his mother’s desertion of her family that he jumps to conclusions about Emma and pressures Sam to sabotage Emma’s contacts with her old friend. Al recognizes that his father “wasn’t there for” his mother, and can understand why she would leave him. The part Al has never understood—or forgiven—was his mother’s desertion of Al and his sister Trudy.

AL’S WOMEN: No references to any of Al’s liaisons, past or present. However, Al does note with approval that men have changed their attitudes toward women since 1964, and is pleased that Emma goes back to college and ends up leading a happier, more fulfilled life as the family breadwinner. Despite his sexual appetites and appreciation of the female form, Al is definitely a feminist.

THE BODY QUESTION: More contradictory data. A Polaroid photo taken of Sam results in a picture of Butchie, which blows any “mass hypnosis” theory out of the water unless Sam’s subject to that same hypnosis when it comes to looking at the picture. Maybe there’s some sort of implant, as Dean once suggested, in Sam’s body, causing Sam to project the as-yet unmentioned “physical aura” around himself. But in that case, how do a twelve-year-old’s clothes fit Sam?

And how about this? Sam is strong enough to seize Hank’s arm and stop him from hitting Sam. Later, he easily picks up Butchie’s older sister and dangles her over a well. Both actions would be a neat trick for a twelve-year-old’s body.

Butchie used a restroom ten minutes before Sam leaped in. So who was carsick, or needed to go to the bathroom? Either Butchie was sick, or about to get sick, or Sam got sick, or Sam needed to go before he leaped, and the car’s motions quickly exacerbated the situation. We’ve been told that Sam is only subject to what happens to the host after Sam arrives, not before. He isn’t blind as Andrew Ross until Sam’s eyes as Ross are freshly injured, and Scott and Don have both said that Sam would only have a broken leg if it happened after he leaped in. So Sam shouldn’t be subject to a pre-existing illness such as car-sickness. Also, Butchie is unlikely to need to go twice in ten minutes unless he is sick. If Sam can’t need to go on Butchie’s

account, and can’t be sick from a pre-existing condition, either the illness developed really fast or Sam got sick on his own. In a few minutes? That seems unlikely. On the other hand, if it is his body (or at least some of it,) then he could have preexisting conditions of his own to account for his malaise. Chalk up one more for the physical body theory.

SAM BREAKS COVER: Sam accidentally calls the couple Hank and Emma instead of Dad and Mom several times, something Butchie would not normally do. He also makes a gaffe in referring to the effect *The Feminist Mystique* will have on the feminist movement to follow. When he has to get Hank to where Emma has fallen, he falls back on his occasional I-know-but-I-can’t-explain stance rather than try to come up with an impossible explanation of how Butchie could know this. Finally, Sam tells Alex not to torment “your little brother” instead of just saying “me.”

NOTES: Sam’s *segué* speech (“Leaping about in time...”) refers to bikers, and psychotic killers, among other things. This therefore definitely takes place after “Rebel Without a Clue,” if any such confirmation is needed.

This is about the time that Scott Bakula sprained and/or dislocated his ankle, resulting in various injuries being written into the next few episodes. A suggestion that the sprain might have occurred during the filming of the rescue scene has never been confirmed and appears to be unfounded. Scott said on *The Tonight Show* later that he tripped on some stairs.

EPISODE 42: “8 1/2 Months”

SAM’S CHRONOLOGY: 42

SAGA CELL:

FIRST SHOWN: 3/6/91      RESHOWN: 6/27/91

HAPPENED: 11/15/55, Claremore, OK

WRITER: Deborah Pratt

DIRECTOR: James Whitmore, Jr.

GUEST STARS: Lana Schwab (Dorothy Louise “Dotty” Billings), James Whitmore, Jr. (Bob Crockett), Hunter von Leer (Keeter Slade), Tasha Scott (Effy), Anne Haney (Mrs. Cassy Thailer), Parley Baer (Doctor Rogers)

GUEST CAST: Co-starring: Ann Walker (Leola), Philip Linton (Willis Taylor), Peggy Walton-Walker (Nurse Denton), Molly McClure (Mrs. Suffy), Priscilla Weems (Billy Jean Crockett)

PLOT: Sam leaps in and finds himself on a hospital gurney, being wheeled into the delivery room. Deeply shocked at his predicament, he tells the doctor that the contractions have stopped. They decide it was a false labor, although he—as Billy Jean Crockett—is due very soon, and they let him go home with Dotty, who signed the hospital forms as “friend.” Dotty is a hairdresser who works out of her home, and she’s letting Billy Jean stay there until she delivers and gives the baby up for adoption.

The trip to the hospital causes a bit of trouble with



Leola, one of Dotty's clients, whose hair (which she insisted on dyeing and perming at the same time) turns purple by the time Dotty gets back. Leola calls Sam a whore, and Dotty's boyfriend Keeter is also hostile. Billy Jean is only sixteen, and unmarried, and her widowed father refuses to see her.

Al turns up with the data on Sam's situation. Billy Jean originally gave up her baby, regretted it, and spent the rest of her life trying to find her child. Sam needs to find a way to help Billy Jean to keep the baby, but that's not going to be easy. Billy Jean isn't even a high school graduate. She has no husband, no money, and no way to support herself and care for her baby at the same time.

And Sam has a serious time constraint in working things out. According to Al, Billy Jean was in full labor when Sam leaped in, and it took "every doctor on the staff" at the Project to stop it. Even so, she'll deliver very soon, unless (so says Ziggy) Sam delivers first. Both Sam and Al try to laugh this off, but can't help being a little worried. Sam shouldn't be capable of giving birth, because his body is in 1956, and it's only the illusion of Billy Jean's physical aura that people are seeing, not her body. Sam's body is male; therefore he can't deliver. But Ziggy isn't so sure. And Sam is exhibiting symptoms of pregnancy—awkward balance, nausea, tiredness, insomnia, vomiting, excessive thirst; and later on cravings (Jello and onions!) and mood swings. He even feels the baby kick. Sam becomes convinced he's pregnant after all, although Al says it's only the link between Sam and Billy Jean back in the Waiting Room which is causing a sympathetic reaction in Sam.

Sam goes to see Billy Jean's father, but Bob Crockett is adamant that Billy Jean should give up the baby, or else get the father to "do the right thing;" in other words get married. Sam doesn't even know who the father is, and doubts that's the solution. He also finds out that Bob Crockett and Dotty were once more than high school classmates.

Later, the social worker from the adoption agency, Mrs. Thailer, comes by with the adoption papers, but Sam refuses to sign them. Mrs. Thailer hopes it will all work out for Billy Jean, but Sam's running out of time and options. He decides to ask Dotty to help raise the baby, but Dotty, who is afraid of losing Keeter, refuses to take on that responsibility. That leaves only the father. A chance remark leads to Dotty's young helper, Effy, mentioning where the father, Willis, would be at that time of day. He'd be walking home from work—and his boss is Bob Crockett.

Sam goes to find Willis. Willis is hardly more than a kid, and fiercely determined to get out of Claremore, go to college, and make something of himself. Staying to help with a baby would ruin his life. Sam feels Willis has a responsibility, but he understands Willis' point of view, and realizes there's no help to be had there.

Sam goes into labor, and barely makes it back to Dotty's. Dotty has a flat tire, it's raining, the doctor can't come right then, Bob Crockett isn't answering the phone either at home or at work, and Keeter refuses to come home from the bar and help. Dotty dumps Keeter. Sam and Dotty manage to change the flat tire while Effy goes to find Bob Crockett.

Sam makes it to the hospital. His labor pains are five minutes apart or less, but Al still denies Sam is pregnant. Bob Crockett arrives with Effy, who has told him about her seventeen-year-old sister bleeding to death while delivering her baby at home. Between that and Sam's repeatedly asking him to help him keep the child, plus a little yelling from Dotty, Crockett finally agrees. Al tells Sam that Dotty and Bob marry, and they all raise the child together.

Meanwhile, things are coming to a head, so to speak. Al reports that the baby has disappeared from the Waiting Room. Sam knows exactly where the baby's gone. "Get it out, Al! Get it out!" Sam yells.

"I see a head of curls trying to get out," the doctor reports.

Sam leaps, not a moment too soon.

**KISS WITH HISTORY:** Sam's attempt to use Lamaze breathing techniques is greeted with consternation by the nurses, who have never seen anything like it.

**INSIDE JOKE:** This episode takes place in Claremore, Oklahoma, the home of Will Rogers (after whom the doctor in the episode is probably named). James Whitmore, Jr., who both directed and acted in this episode, is obviously the son of James Whitmore, who has played Will Rogers both on stage and tv in a one man show. The part of Crockett was definitely written with Whitmore Jr. in mind; in the script Crockett is described with the words, "He looks like a director." James Whitmore, Jr. later became a producer on *Tequila and Bonetti* before returning to direct more *QL*.

**BIO/SAM:** Sam says he believes in adoption.

**BIO/AL:** Al knows when in pregnancy nausea and vomiting symptoms most frequently occur.

**THE BODY QUESTION:** Here's where it all really hit the fan. The infamous "illusion of the physical aura" of the person Sam leaps into is mentioned for the first time, and Sam and Al specifically state that Sam is physically present in 1955.

So where was the baby when it leaped into 1955, about two minutes ahead of its real mother? Was it inside the illusion of the physical aura as well? And how can it be an illusion and physical at the same time? Only Donald P. Bellisario knows for sure.

**SAM BREAKS COVER:** Very funny stuff here in Act One. The doctor tells Sam his body knows how to have a baby, and Sam replies, "I don't think so."

"You'd be surprised," Dr. Rogers insists.

"So would you."

Later, Sam uses the "God works in mysterious ways" quote to explain his/Billy Jean's change of heart about giving up the baby, making Sam in effect the



“wonders” performed.

NOTES: The so-called “hiatus” in the airing of *Quantum Leap* on NBC in early 1991 ended with the airing of this on Wednesday, March 6th. The return to Wednesday nights was preceded by the famous “Mr. Little” commercials (in which a network president tells fans, “you win!”), and a screening for fans of “8 1/2 Months” at Universal’s Hitchcock Theatre, with stars and executive producers answering questions afterward.

There are a few parallels between this episode and the pilot movie (“Genesis”). Both involve pregnant women in the 50’s who go into labor at inconvenient moments, and whose labor is stopped with the aid of post-50’s medical knowledge. Also, Sam tries to use the Lamaze breathing technique himself, just as he coached Peg to use it in “Genesis,” and in both cases witnesses think he’s crazy to do so.

In the script but not in the aired episode is the revelation that the Billy Jean’s mother’s pregnancy with her resulted in Bob marrying her; otherwise Bob and Dotty’s relationship at the time might have continued.

EPISODE 43: “Future Boy”

SAM’S CHRONOLOGY: 43

SAGA CELL: VERSION 5

FIRST SHOWN: 3/20/91   RESHOWN: 6/25/91

HAPPENED: 10/6/58, St. Louis, MO

WRITER: Tommy Thompson

DIRECTOR: Michael Switzer

GUEST STARS: Richard Herd (Moe Stein), Debra Stricklin (Mrs. Irene Keiner), George Wyner (Ben Harris), Alan Fudge (Dr. Sandler), David Sage (Judge)

GUEST CAST: Co-starring: Nicholas Shaffer (as Roger); with: Jesse Kincaid (Caped Futurite), John Christian Gaas (Small Boy), Jesse Switzer (Kid), Matt Marfolgia (**Kenny Sharp**)

PLOT: Sam finds himself wearing silver lamé in a purported time machine with Captain Galaxy, and soon learns that he is playing “Future Boy” in a kid’s tv show. The live broadcast does not go smoothly; Sam sprains his ankle and gives a less than stellar performance, and Moe Stein as Captain Galaxy insists on changing his lines on the spot to a more positive view of the future than Ben Harris has scripted. Sam follows Moe’s lead, much to Ben’s annoyance. Ben threatens to fire Stein if he doesn’t behave.

Ben is the least of Moe’s problems. Moe’s daughter Irene wants to have Moe committed to a mental institution, and Ziggy agrees that’s the only way to save Moe from a fatal attempt to hop a freight train the next day. Sam thinks this is a harsh judgment, and soon learns that part of the problem is Irene’s resentment toward her once-famous actor father who was never home.

Sam goes to Moe’s home to deliver the papers from Irene concerning the hearing, and to get Moe to agree to see a psychiatrist. There Sam learns that Moe is trying to build a real time machine in his cellar. Sam takes this even more seriously when Moe tells

him his string theory of time travel, which is similar to Sam’s but a little off. Sam suggests his version of the theory, and Moe is delighted with it. Moe believes he will get the time machine working in the next 24 hours, right after the hearing.

Later, Sam gets Moe to agree to meet Dr. Sandler. Sandler and Irene come to Moe’s for dinner, and Moe does reasonably well until he tells Sandler about the time machine. Moe’s time machine has a minor explosion as he tries to demonstrate it, and Irene and Sandler are both convinced Moe is crazy.

Moe asks Sam to represent him at the hearing, and even though Sam is supposedly just Kenny Sharp, the actor, Sam reluctantly agrees. But the judge decides in favor of committing Moe. Moe jumps out the window to escape. Sam gets Irene to go with him after Moe, who turns up back in his basement. The time machine almost works, but ultimately fails. Moe reveals that his purpose in having a time machine was to stop himself from touring as an actor, so that he spends time with his family instead. This sentiment helps to heal things between Irene and Moe, and Moe decides to quit the tv series and move in with Irene.

KISS WITH HISTORY: Takes place two days after Sputnik, as mentioned several times by various characters. Fear of the Soviets probably contributes to Ben Harris’s “us versus them” view of the future in his *Captain Galaxy* script, and later Sam uses Sputnik—and the possibility of man on the moon—as evidence at the hearing that dreams like Moe’s can come true. Also, Moe wears a pyramid hat similar to what some “New Age” proponents have worn more recently, and for similar reasons.

SCOTT SINGS: Sam mumbles along with a jingle about “Mr. Scrub-O.”

INSIDE JOKE(s): “Future Boy” is something that Doc Brown called Marty twice in Universal’s *Back to the Future* Films. Moe also mentions charging a capacitor on his timeonometer. A flux capacitor perhaps? Also, the calla lilies—an homage to Brandon Tartikoff’s wife and daughter Calla and Lilly (not respectively), make a return appearance here.

TOMMY’S QUANTUM LEAP JOKE: Moe suggests an example of what his time machine can do: if you miss your favorite tv show at eight o’clock on Friday night, you can go back to Wednesday at 10 and see it! Note this was written and filmed in November 1990, long before NBC agreed to move the series. But by the time it aired, it was on Wednesday at 10!

BIO/SAM: Sam used to like trains as a child, and would memorize train timetables. In 1957, at the age of 4, Sam wrote to Captain Galaxy (apparently the show was national since a previous letter was from Wyoming) to ask about his theory of time travel. Originally, the letter would not have been answered, because Moe died before that particular show would have been broadcast. But once Sam saves Moe, Moe answers Sam’s letter on the air, and with Sam’s own string the-



ory.

Sam identifies with Moe's eccentricity and time travel research, and recalls that people thought he was crazy too and wanted to cut off the Project's funding in the early days.

**BIO/AL:** Al implies that he and Sam were at M.I.T. together at some point, but this is probably a false interpretation of what he says in light of later revelations.

Al was supportive of Sam's theories at a time when most other people thought Sam was crazy.

**AL'S WOMEN:** Al's fourth wife (Sharon) tries to sue Al for more alimony, but postpones the hearing to have her Mercedes worked on. Al almost certainly gets out of it by sleeping with her: "We examined each other's briefs, and decided to call it even."

**THE BODY QUESTION:** Okay, what Sam Beckett, age 4, sees his letter answered on the air, since originally Moe would have been dead by then? Is there more than one physical Sam Beckett, each new one spun off when Sam changes his own past? It seems unlikely, since other people are not duplicated by Sam's changing history. If the same person doesn't end up with a better life (instead of having a happier double somewhere), there is no point to Sam's leaps. More likely Sam has new memories of the corrected history to go with (and later replace) the old memories. After all, some Sam has to now have had his letter read, and have been in the Imaging Chamber at 15, and have been around when Tom came home alive from Vietnam. But he still clearly remembers that that's not where he got the theory originally, based on the fact that in "Rebel Without a Clue," he knows that he got Tom back.

I know that doesn't have much to do with "the body question," but oh, well.

**SAM BREAKS COVER:** Sam suggests the correct string theory to Moe, who has one that's slightly off. Sam also mentions the term quantum leap in connection with that theory.

Put on the spot at the roller rink, Sam "predicts" such future innovations as "cable television, computers in every home, microwave ovens, portable phones, and man on the moon." Only the man on the moon prediction means anything to his audience.

**NOTES:** Moe comes surprisingly close to being right. The string theory is a start, although inaccurate, and the time machine actually produces the blue light aura and "leaping" sounds of Sam's own leaps. It can be seen in their faces that both Sam and Al notice this, although Sam doesn't tell Moe how close he came to making it work.

**EPISODE 44:** "Private Dancer"

**SAM'S CHRONOLOGY:** 44

**SAGA CELL:** VERSION 5

**FIRST SHOWN:** 3/27/91    **RESHOWN:** 6/28/91

**HAPPENED:** 10/6/79, New York, NY

**WRITER:** Paul Brown

**DIRECTOR:** Debbie Allen

**GUEST STARS:** (Special Guest Star) Debbie Allen (Joanna Chapman), Louis Mustillo (Mario), Heidi Swedberg (Valerie Nevski), Robert Schuch (Otto), Marguerite Pomeroy-Derricks (Gina), (Introducing) Rhondee Beriault (Dianna Perry)

**GUEST CAST:** Co-starring: Henry Woronicz (as Martin), Melinda Cordell (as Winnie); with: Charles Emmett (Officer Arden), Frank Novak (Lou), Harry Cohn (Louie), Christopher Solari (**Rod "The Bod" McCarty**)

**PLOT:** Sam leaps into Rod "The Bod" McCarty, star of a troupe of Chippendale's dancers. After a degrading encounter with women who tear his pants off, Sam returns to the bar (Mario's) in normal attire and meets a waitress named Dianna, whom he soon realizes is deaf. Deafened as a child in a car accident which also killed her parents, Dianna ran away from high school to New York City to try to make a living as a dancer. Instead she's waitressing and living in her van with expired plates, broke enough and desperate enough that she's about to begin a downward spiral into prostitution (and eventual death from AIDS), beginning with a job stripping at one of Mario's bachelor parties.

Sam tries to befriend Dianna, who is rather defensive about her disability but unsure of her ability to dance well enough for an open audition for a dance company run by Joanna Chapman, an expert dancer and one of the customers at Sam's Chippendale's gig at Mario's. Sam encourages Dianna to audition, and also incurs Dianna's anger by arranging to extend his Chippendale's contract at Mario's in exchange for Mario not giving Dianna the stripping job. But Dianna's audition for Joanna ends in failure, because once Joanna learns of Dianna's deafness she doesn't feel she can give Dianna a chance.

Dianna returns from this disaster just in time to see her van towed away with all her belongings still inside. Desperate now, Dianna accepts a prostitution job from Mario's assistant, Valerie. Sam tracks Dianna down at the hotel room before things go too far, and talks her out of making this big mistake in her life. Sam and Dianna go back to Joanna and Sam gets her to watch Dianna dance. Dianna's dancing is so outstanding that Joanna takes her after all. Sam leaps.

**KISS WITH HISTORY:** The Chippendale's Dancers phenomenon—with women going nuts over what amounts to male "exotic dancers"—was just starting to happen in 1979. I think.

**SCOTT SINGS:** only in the script, not on screen

**DEAN SINGS:** Al sings along with a line or two of "Ladies' Night" by Kool & The Gang.

**MUSIC NOTES:** Other songs used include "Money Money Money Money," "Daybreak," a Stevie Wonder(?) song I can't identify, and a few instrumentals I likewise can't identify.

**BIO/SAM:** Once again Sam expresses his loathing of the 70's. He also hates being treated "like a piece of meat" by the women in the bar. Sam has never been



around a deaf person before, and is unsure how to act. Once he meets Dianna, however, he makes the effort to begin to teach himself ASL (American Sign Language). **BIO/AL:** Unlike Sam, Al says he would “give anything to be degraded like that.”

**AL’S WOMEN:** Al once had a deaf lab partner at M.I.T. “Boy, could she read lips!” Dora was “one of the brightest women I’ve ever known,” —and she wouldn’t sleep with him.

**THE BODY QUESTION:** Once again Sam shows himself to be a terrific dancer. Does his connection with the real Rod help, or is it all Sam? After all, Sam did a great tango in “Sea Bride,” but we don’t know whether Philip could have done as well. On the other hand, Sam impressed Peg with his dancing in “Genesis,” whereas the real Tom Stratton was “born with two left feet.”

**SAM BREAKS COVER:** Sam tells Dianna, “I’m gonna be gone soon. Maybe tonight, or tomorrow, or the next day. I’m gonna be out of your life, but you’re not.”

**NOTES:** At one point, Sam expresses writer Paul Brown’s view of Sam’s place in the lives of the people he helps: “Listen. You said that your senses were sharper, that you see things others don’t. Well, I see things too. And right now I can see that you’re at a turning point in your life. You can pick a road that goes up, or a road that goes down.” Sam’s purpose in leaping, in this episode and some others, is not just to help the damsel in distress, but to help others on the brink of disaster make the right choices that will take them away from the precipice. As Sam replies to Al’s “You did it, Sam,” at the end of this episode, “No, no. She did it.”

ASL interpreter Dimitra Catsaros provides the following translation of Dianna’s heated words to Sam in the street scene: “Don’t bother. I’ve been on my own since I was 7. I can do it myself. I want to do it on my own.”

**EPISODE 45: “Piano Man”**

**SAM’S CHRONOLOGY: 45**

**SAGA CELL: VERSION 5**

**FIRST SHOWN: 3/27/91   RESHOWN: 8/28/91**

**HAPPENED: 11/10/85, outside Taos, NM**

**WRITER: Ed Scharlach**

**DIRECTOR: James Whitmore**

**GUEST STARS: Marietta DePrima (Lorraine), Angelo Tiffe (Carl Morgan/Nicky Bellini)**

**GUEST CAST: Co-starring: Denise Gentile (as Janelle), John Oldach (as Frank the bartender), Frank Roman (as Hector the gas station guy); with: Cherry Davis (Thelma the diner owner); Sam Clay (Chuck Danner/Joey DeNardo)**

**PLOT:** Sam leaps into Chuck Danner, “lounge lizard extraordinaire,” just as Chuck’s old songwriting partner and significant other tracks him down. As Sam and Al soon learn (once Lorraine provides the real name), Chuck is really Joey Denardo, on the run from Chicago

because he witnessed a murder between two childhood friends turned mobsters. Lorraine has now met someone else, one Carl Morgan, who helped her track Joey down. According to Lorraine, this was so she could make sure that there was no longer anything between her and Joey so that she and Carl, a stunt pilot, could go on with their lives together. But now that she’s found Joey (really Sam), it’s obvious that the attraction is still there.

But that’s the least of the troubles which beset the newly-reunited couple. For one thing, Lorraine is a klutz, or as she believes, a jinx. She’s constantly knocking things over and accidentally hurting people, and (as we learn later in the episode) three of her previous boyfriends died under bizarre circumstances. For another, the night of the couple’s reunion is also the night that Joey’s past catches up with Sam. Frank, the bartender at the New Mexico bar where Joey has his lounge act, borrows Joey’s car to take a woman named Janelle home—and Frank and Janelle are killed as Joey’s car blows up in the parking lot. Realizing that the car bomb was meant for him, and faced with a frustrated gunman when Sam and Lorraine walk out of the bar alive, Sam gets in Lorraine’s car and the two of them race away. They run out of gas a few miles later, but manage to hide the car and themselves to cheat death a second time. With the help of two cowboys and some gas, they make it to a diner, where Sam calls the sheriff and Lorraine calls Carl. But Al says that the killer catches up with them before the sheriff’s arrival, so they take off again, just in time.

The next disaster strikes when they have a flat tire. Naturally Lorraine’s spare is flat, too, and they drive on the rim to the nearest gas station. Once again Lorraine calls Carl, who wants her to meet him at a small airport in nearby Padona. Meanwhile, Al convinces Sam that it’s in the best interest of both Lorraine and Sam if they split up. Under Al’s nagging, Sam reluctantly hurts Lorraine’s feelings, and she drives away—with the killer right behind her. Seeing the killer’s camper, Sam grabs a truck and a rifle from the surprised gas station attendant, and races after the killer. The high-speed chase ends in a crash-and-burn as the killer and his camper hit an eighteen-wheeler head-on.

But according to Ziggy, Lorraine still gets killed, and Sam doesn’t know which municipal airport Lorraine is headed for, since her body is now found halfway between Padona and Taos. Sam guesses right, and catches up with Lorraine as an angry Carl is interrogating Lorraine about Joey’s whereabouts. Carl is Nicky Bellini, the childhood friend turned killer. Lorraine’s klutziness botches up Sam’s rescue as she is taken hostage by Nicky, but then she accidentally pulls on a rope, thus dropping an airplane engine on Nicky. Nicky’s dead, and the couple is safe. Al reveals that Joey and Lorraine get married and settle down in Hawaii, where they still have a lounge act. Sam leaps. **STOCKWELL’S SOAPBOX:** None—unless you



count Al's mention that the truck driver survived the crash into the camper because he was "strapped in."

**SCOTT SINGS/SCOTT PLAYS PIANO:** A lot. Sam misses out on singing "Feelings," (fortunately), but Scott as Sam takes on the original ballad "Somewhere (In the Night)," co-written by Scott with Velton Ray Bunch. Then he plays an unidentified instrumental, and later he sings "Somewhere" again, this time as a duet with Marietta De Prima as Lorraine. A different verse, thematically related to the plot, is sung during each of these renditions.

After the duet, Scott and Marietta play and sing the once omnipresent song "Footloose," and for the closing credits, Scott plays "Somewhere" again, this time as an instrumental.

**MAGNUM JOKE:** This may be stretching things a bit, but Sam and Lorraine talk about moving to Hawaii and buying a house on the beach. At the end of the episode, Lorraine and Joey do indeed move to Hawaii, and end up working at a lounge called the "Freaky Tiki in Waikikikikiki" (sic). Can someone tell me whether this lounge was ever mentioned on *Magnum, PI*?

**BIO/AL:** Al took fencing lessons at some time in his personal past.

**THE BODY QUESTION:** Okay, Sam's leg is shot here. According to Sam, "It looks like the bullet passed clean through the lateral quadriceps." So tell me, does Sam leave the bullet wound behind when he leaps? Or does he maybe bounce around in time between leaps until the leg has a chance to heal?

**SAM BREAKS COVER:** "Actually, I wouldn't miss the road at all. In fact, I wouldn't mind having a place I could call home for a while."

**NOTES:** A hole in the plot and the credits: who is the first killer, and who is the actor who plays him? Also, who plays the sheriff? His voice sounds very familiar to me. And who is the cowboy with the spoons?

This is one of the episodes shot after Scott hurt his ankle; they gave Sam a leg wound so he could limp.

**EPISODE 46: "Southern Comforts"**

**SAM'S CHRONOLOGY:** 46

**SAGA CELL:** VERSION 5

**FIRST SHOWN:** 4/3/91      **RESHOWN:** 7/31/91

**HAPPENED:** 7/4/61, New Orleans, LA

**WRITER:** Tommy Thompson

**DIRECTOR:** Chris Ruppenthal

**GUEST STARS:** Rita Taggart (Marsha), David Graf (Sheriff Nolan), Georgia Emelin (Gina Dorleac), Dan Butler (Jake Dorleac), Lauren Tom (Sophie), Minnie Summers Lindsey (Cook?) Diane Delano (?)

**GUEST CAST:** Co-starring: David Powledge (as Luther), Walter Sylvest (as Warren) J. Marvin Campbell (as Paulette); with: Monica McMurtry (Abby), Jeffrey Concklin (Reese), David Alan Graf (Carl), Richard White (Gilbert LaBonté)

**PLOT:** Sam leaps in to Gilbert LaBonté, owner and operator of a famous brothel in New Orleans. It's

Gilbert's birthday, and the eldest of the "working" women, Marsha, uses the occasion to come on to Sam, since she wants to marry Gilbert. Sam is extremely uncomfortable with the whole idea of being there, and angrily sends Al away from showing up to ogle the women when he doesn't have any real data yet.

Trouble soon begins as Gina refuses the attentions of one of the customers, a sailor. Sam gets rid of the sailor, and further notices that a terrified Gina leaves the room very quickly (claiming illness), when Jake Dorleac shows up, looking for a missing student from his finishing school—one who matches Gina's description. What Sam doesn't learn until later is that Gina is not a prostitute at all, and is here to hide out from trouble at home in Lake Charles. Marsha is her cousin, and quite worried that when Gilbert learns the truth he's throw them both out.

Al reports that Gina will disappear that night, later to be found beaten to death. Sam first stalls some patrons by making them sing songs until they give up and leave, and then shuts down the house for the night. Most of the women promptly go out on the town, leaving Sam, Marsha and Gina alone in the house. But Jake Dorleac climbs up a drainpipe into Gina's room. When Sam turns up, Jake first fights Sam and then runs away. Sam and Sheriff Nolan track Dorleac to the Adams hotel, where they learn that Jake is Gina's husband. Nor will Gina press charges because she's afraid it might make Jake do something worse.

But Al and Sam hit on a plan. When Jake comes by the next day to take Gina away, Sam tricks him into appearing in a compromising photo, and Gina finally stands up to Jake as well. Fearful of the photo ruining his reputation as the school, Jake never returns to Lake Charles, nor ever bothers Gina again.

**SCOTT SINGS:** Sam leads the would-be customers in a bit of "When the Saints Go Marching In" and the last two verses of "100 Bottles of Beer on the Wall."

**MUSIC NOTES:** Besides the above, the house pianist plays "Amazing Grace."

**INSIDE JOKE:** Jake Dorleac is obviously named after *QL*'s ace costume designer Jean-Pierre Dorleac.

**BIO/SAM:** Al (with some justification) calls Sam "The Prudent Prince."

**BIO/AL:** Al is wildly approving of the brothel, calling it "Shangri-La!" and "the mother lode!" Al considers Sam his "partner," even when they're annoyed with each other.

**NOTES:** Sam seems to know when he's about to leap.

**EPISODE 47: "Glitter Rock"**

**SAM'S CHRONOLOGY:** 47

**SAGA CELL:** VERSION 5

**FIRST SHOWN:** 4/10/91      **RESHOWN:** 8/7/91

**HAPPENED:** 4/12/74, Detroit, MI

**WRITER:** Chris Ruppenthal

**DIRECTOR:** Andy Cadiff

**GUEST STARS:** Jonathan Gries (Flash McGrath),



Peter Noone (Dwayne), Christian Hoff (Philip Silbart), Robert Bauer (Nick), Liza Whitcraft (Sandy)

**GUEST CAST:** Co-starring: Jan Eddy (as Whittler), Sharon Martin (as Blonde), Dorrie Krum (as Heather); with: Bob Cady (Elliot Chase), Bruce Michael Paine (Geoffrey "Vodka Tonic" Mole)

**PLOT:** Sam finds himself on stage in Detroit as Geoffrey "Tonic" Mole, lead singer for a Kiss-like "glitter rock" band called King Thunder. Fortunately the concert is just ending. Coming off stage Sam notices an intense teenager in an army jacket who is watching him, and when Al tells him that Tonic is about to be murdered after a concert, it is this teenager Sam thinks of. Later, Al follows the kid away from King Thunder appearance at a shopping mall, and learns the kid—who is fatherless and whose mother is deceased—is named Philip Silbart.

But Tonic's life—now Sam's—soon fills up with other potential murder suspects. Guitarist Flash McGrath is angry that his girlfriend keeps coming on to Sam, and that Tonic hasn't used any of Flash's songs on stage. The band's security man, Whittler, is an ex-con and biker tough. And there's something fishy about the band's finances, handled by their manager Dwayne; Tonic's escrow check for a ranch just bounced. All of these people—except Philip—could have been responsible for an "accident" during rehearsal in which Sam could have been killed.

Sam also worries that he's not going to be able to sing and play this kind of rock and roll before thousands of screaming fans, but actually does very well. After Sam's first full concert as Tonic, the band parties in Sam's room (much against Sam's will), and Sam and Al catch Philip lurking there. "I could never hurt you," Philip claims. "You're my father." For evidence, Philip points out that he and Tonic share a genetic oddity—a pair of webbed fingers. Sam lets Philip hang around. Al does some digging, meanwhile, and learns that Dwayne is almost certainly embezzling from the band. Sam confronts Dwayne—nicely but firmly, and Dwayne promises privately to pay back the money. Then just as Sam is about to go on stage, Flash's girlfriend throws herself at Sam again, and Flash catches her. "You're a dead man," Flash tells Sam.

Sam once again does a great job in concert, but as the band leaves the stadium Sam's attempt to arrange an alternate escape route fails and they leave by the exit where Tonic was originally killed. Philip reaches for something in his pocket, putting Sam on his guard. Then Philip sees someone in a stolen wig wielding a knife, and shouts a warning. Sam turns in time and disarms the attacker. It's Dwayne.

Dwayne is arrested, and Philip later shows Sam what he was reaching for, a photo of Tonic and his mom together. Flash remembers her, and Al confirms that this clinches Philip's parentage. Sam acknowledges this, and invites Philip to stay on with the band as a roadie. Philip goes on to become a successful stu-

dio musician—and Sam goes on to his next leap.

**KISS WITH HISTORY:** None—unless you count the fact that King Thunder's stage show—makeup and all—belongs to a very specific musical era.

**SCOTT SINGS:** Sam sings the proto-metal songs "Fate's Wide Wheel" ("Traveler"), "Rock the Redhead" (twice) and a short ditty called "Hot Spot." He also hums his way through "Rock the Redhead" toward the end before going on stage.

**SCOTT PLAYS:** Some of the guitar work looks a little iffy to me, but Scott as Sam does at least play it while practicing for the concerts. He definitely plays keyboards on "Fate's Wide Wheel." Of course, all the show's music is normally prerecorded in a music studio anyway. Scott definitely sings as always, but did he play any of this in the studio? Who knows?

**DEAN SINGS:** No, but he mimics guitar noises.

**MUSIC NOTES:** Other music includes an instrumental with a riff very similar to "Day Tripper" and non-Sam studio tracks of "Fate's Wide Wheel" and "Rock the Redhead." Plus see Inside Joke below.

**INSIDE JOKE:** As Sam confronts Dwayne about the escrow there is an "elevator music" rendition of the Herman's Hermits hit "Mrs. Brown You've Got a Lovely Daughter" in the background. Dwayne is played by Peter Noone, former lead singer of Herman's Hermits.

**BIO/SAM:** Sam does not consider himself a rocker, having grown up on Simon and Garfunkel. He's either forgotten or never heard of King Thunder. Al says (referring to circa 1974), "Well, you were kind of a nerd back then; you wouldn't know them." Sam is still Swiss-cheesed enough at this point not to remember Pete Townsend or The Who.

When Sam asks why a complete stranger would want to kill him, Al says, "Well, you're the one with all the PhD's. You tell me." Sam promptly remembers a condition called "process schizophrenia." Assuming that Al told the truth in "Star-Crossed" when he said that not one of Sam's six doctorates was in psychiatry, it is nevertheless clear that he has more than a smattering of knowledge in the field.

**BIO/SAM:** Sam remembers the Chippendale's leap, and considers his experience with the would-be groupies even worse.

**BIO/AL:** Al knows his rock and roll—the big names, anyway.

**AL'S WOMEN:** When Sam throws a trio of would-be groupies out of his hotel room, Al chides him for "throwing away a perfectly good fan sandwich."

**THE BODY QUESTION:** The body question is addressed, rather obscurely, in the lyrics to "Fate's Wide Wheel." "You see my face, but it's not mine/What you can't see, you'll never know." Others see something—the "illusion of the physical aura"—and they'll never know it's not the face of the person they're talking to (Sam), nor see Sam's real face beneath the illusion.

**SAM BREAKS COVER:** Asked to explain the lyrics



to "Fate's Wide Wheel," Sam extemporizes that it's about breaking through the masks everyone wears to try to really communicate. Of course, the lyrics speak directly and specifically to Sam's situation, but still, communication despite the mask of his assumed identity is what Sam's leaps are all about.

NOTES: How the heck did Tonic write "Fate's Wide Wheel" before he even got to the Waiting Room? Is he psychic, or what? Or maybe he met Sam when Sam was someone else, in Tonic's past but Sam's personal future. Or it could be just a massive coincidence!

Amazingly, Jonathan Gries, who played Flash, also was Roscoe the bookie in "The Right Hand of God," a fact the *QL* people didn't realize in casting him.

Sam refers to women jumping all over him a "bad writer's fantasy,"—an obvious auctorial aside from Chris Ruppenthal.

EPISODE 48: "A Hunting We Will Go"

SAM'S CHRONOLOGY: 48

SAGA CELL: VERSION 5

FIRST SHOWN: 4/17/91     RESHOWN: 6/26/91

HAPPENED: 6/18/76, en route to Decatur, Arkansas.

WRITER: Beverly Bridges

DIRECTOR: Andy Cadiff

GUEST STARS: Jane Sibbett (Diane Frost), Ken Marshall (Rodney Owens), Cliff Bemis (Sheriff Michaels)

GUEST CAST: Co-starring: Michael McCarty (as Jack Grinnell), Dale Swann (as Bill Grinnell), Jeffrey King (as Luke Winslow), Warren Harrington (as Clyde Rendell); with: Maxine Elliott (Edwine [Galvin, elderly lady getting on bus]), Dorothy Blass (Cashier), Ken Kells (**Gordon O'Reilly**)

PLOT: Sam's "leap from hell" (his words) begins with him in a phone booth, handcuffed to a woman—Diane Frost—who is screaming that Sam is her ex-husband trying to kidnap and kill her. Two men, Jack and Bill Grinnell, eagerly come to her rescue. Between Diane slamming Sam into the side of the phone booth and the would-be rescuers repeatedly punching Sam in the stomach, he is considerably roughed up by the time Bill and Jack—and Sam—learn from a warrant in Sam's pocket that he's a bounty hunter bringing Diane to justice.

Sam finishes the phone call—to Sheriff Michaels, who arranges to meet Sam in Decatur, Arkansas—and then pretends to use the phone further to discuss the situation with Al. The bounty hunter Sam replaced, Gordon O'Reilly, is the third one on the case, the first two having been injured by Diane. Al also gets his first good look at Diane, and announces in amazement that she looks just like his fifth wife Maxine.

Sam and Diane get onto the bus to Decatur, and are warned by the bus driver, Clyde Rendell, not to cause trouble. Diane's antics begin almost immediately, as she pretends to be sick to try to get loose from Sam and his handcuffs. Sam handcuffs her to the seat instead,

and discusses Diane further with Al as Diane rattles her shackles. Despite Ziggy's data to the contrary, Al is convinced that Diane is innocent of stealing a million dollars of her boss's money, largely due to her resemblance to Maxine. Al was sure that Maxine was sleeping with a Marine, but found out after the divorce that she was innocent. Sam, already in pain from Diane's shenanigans, is convinced that Diane is "a dangerous woman" and almost certainly guilty. In either case, according to Ziggy, if Diane escapes from Sam she'll be hunted down and killed.

When Sam returns to where Diane is shackled, Diane tries her next ploy, picking a fight with a passenger named Luke Winslow by throwing his hat out the window and claiming that Sam did it. That gets Sam and Diane thrown off the bus in the middle of nowhere, just as it starts to rain. The pair spend the night in a stable, where Diane manages to throw Sam in a pile of manure and knock him out. But Sam catches her and she spends the rest of the night roped to a chair. Al claims that Sam is falling in love with Diane, while Sam contends he can't stand the sight of her. Diane tells Sam that her boss, Rodney, was cheating people in a phony gold share scheme, and that he "owns the judge and jury" in Decatur, so there's no chance of a fair trial for her. Sam is a little shaken by this but not convinced.

In the morning Sam and Diane try to hitchhike, and Diane manages to get away from Sam in Danny Rush's car as she knocks Sam into the mud with a car door. But Danny throws her out of the car a few yards farther on because of the manure smell, and Sam recaptures her. The pair make it on foot into the next town, where Sam calls Sheriff Michaels and then checks them into a motel while they wait for him. Sam and Diane get cleaned up, and Diane watches *The Bionic Woman* on tv and calls the character "something to aspire to." Diane even puts liniment on Sam's back. Diane finishes her explanation about the money. Her mother and many other old people were bilked out of their life savings, and she forged the checks to send them back their money. The couple's mutually-denied passion for each other erupts into hugging and kissing—but then Diane once again tries to escape. Sam catches her yet again, but this time Diane pulls a gun on him. It's not until she gets Sam to handcuff himself to a railing that he finds out the gun is actually a novelty cigarette lighter that she shoplifted at the motel gift shop. As Sam frees himself, Diane pays for the lighter, and that convinces Sam that Diane was telling the truth after all.

Sheriff Michaels arrives just then, unlocks the handcuffs, and takes Diane away. But Al turns up and announces that Diane now dies in twenty minutes. As Sam gets a truck and pursues the sheriff's car, Rodney and Michaels force Diane to tell them where she hid the money, a place called Travel Town. As the trio root around for the money in the trains on display there, Sam catches up with them and together he and Diane



vanquish the two corrupt men. Sam and Diane mail the money back to the investors, and she prepares to turn herself in to the state police. Al announces that Rodney and Michaels get fifteen years, and that the charges against Diane are dropped. Sam half-jokingly suggests that Diane become a bounty hunter herself. Diane decides to take the suggestion, and Sam leaps.

**KISS WITH HISTORY:** No real kisses, but some fairly amusing television turns up. The Universal tv series *The Bionic Woman* (in the script it was *Police Woman*) leads a discussion foreshadowing Diane's later decision to go into law enforcement. Later, Sam turns on the tv, a gets *The Donny and Marie Show*, in which the two Osmonds are singing, (appropriately for Sam and Diane at that moment) "No, you did not want me." Sam turns off the tv.

**WHY HAVEN'T I LEAPED?** "Well, you've got some unfinished business with Diane." This is when Sam suggests that Diane become a bounty hunter.

**MUSIC NOTES:** See Kiss With History.

**INSIDE JOKE:** Is it just me, or do the names "Sam and Diane" conjure up another famous NBC couple who fought each other constantly and ended up in love with each other? Diane is now long gone from *Cheers* of course, but I still think the choice of name is more than a coincidence.

**QL** security person (since promoted) Martha Harris is one of the people on the bus.

**BIO/SAM:** If Diane is right, Sam hasn't done much hitchhiking.

**BIO/AL:** See Al's Women. The wording of "The Five Stages of Love" suggests that Al is aware of the principles of Alcoholics Anonymous and similar groups.

**AL'S WOMEN:** Al met his first wife, Maxine, in a tattoo parlor in Jersey City, New Jersey. He divorced her because he was "99.9% sure that she was cheating on me with another guy. A *Marine!*" After the divorce, he found out she was innocent (a conclusion contradicted in a later episode, but we'll get to that in Season Four). Sam believes that Al's gut feeling that Diane is innocent is due to his feelings of guilt over Maxine.

It is in this episode that Beverly Bridges gives us Al's "Five Stages of Love," as Al applies his theory to Sam and Diane: "It's a textbook example of love, and you're in the first stage, denial."

Sam: "First stage?"

Al: "Yes. There are five stages of love. The first is denial. Then the second is sex; then there's acceptance; then there's divorce; and then there's more sex—if you're lucky."

**THE BODY QUESTION:** Sam's body is heavily abused in this episode, but by the next leap he's completely healed. It has been conjectured that the lag time between leaps, mentioned in "Genesis," allows Sam to heal, possibly mentally as well as physically, before he is sent to his next destination.

**SAM BREAKS COVER:** Aside from having rather

loud arguments with Al as Diane sits tied to a chair a few feet away, Sam expresses his disgust with the whole leap right after he and Diane are thrown off the bus. "Stuck out here in the middle of nowhere, handcuffed to a woman who wants to kill me, and my best friend is trying to work through guilt about his fifth wife! Can life get any worse than this?"

**NOTES:** This was Beverly Bridges' first solo script for the show without her former writing partner, Cristy Dawson. At about the time she was put of the *Quantum Leap* staff, where she remained until the end of Season Four.

Jane Sibbett (Diane), who previously played the aloof love interest on *The Famous Teddy Z*, has since gone on to be one of the stars of *Herman's Head*.

**EPISODE 49: Last Dance Before An Execution**

**SAM'S CHRONOLOGY:** 49

**SAGA CELL:** VERSION 5

**FIRST SHOWN:** 5/2/91 **RESHOWN:** 8/21/91

**HAPPENED:** 5/12/91, Tallahassee, FL

**TELEPLAY:** Deborah Pratt

**STORY:** Bill Bigelow & Donald P. Bellisario & Deborah Pratt

**DIRECTOR:** Michael Watkins

**GUEST STARS:** Jenny Gago (Tearsa Margarita Lorrea), Julio Oscar Mechoso (Raul Casta), Christopher Allport (Riply), James Sloyan (Theodore Moody)

**GUEST CAST:** Co-starring: Leonard C. Lightfoot (as Officer Little), Jack Jozefson (as Officer Hudson), Michael Holden (as Herb Stein), Krista Muscare (as Maria), Charles Woolf (as Father Rastery); with: Irene Olga Lopez (Tia), A. J. Freeman (Bart Manners), Wendy Jill Gordon (Reporter), Andrew Amador (Reporter), Harry Fleer (Older Man in Jail), Neil Barton (Black Man in Jail), Stephen Domingas (**Jesus Ortega/Mirror**)

**PLOT:** Sam leaps into an electric chair. His cries that there's been a mistake go unheeded, but a call from the governor give him a 48 hour reprieve. He is Jesus Ortega, who along with Raul Casta is convicted of breaking into a church poor box and murdering a priest. The pair admitted to the theft—they needed money for medicine for Raul's sick daughter—but denied killing the priest who refused them the money.

Shaken by the experience, Sam says nothing to anyone from the time of the phone call until Al shows up some hours later. There is terror in Sam's voice as he asks, "Where the hell have you been?" Al was delayed because they had trouble finding Sam, especially since Jesus in the Waiting Room already believes himself dead and has lapsed into a coma. Ziggy says that there's an 87% chance that Sam is there to prove Jesus and Raul are innocent. As it is, Raul and his law books, plus clandestine help from assistant D.A. Tearsa Lorrea, managed the legal brief which brought about this temporary reprieve. Tearsa, who like Jesus is a Cuban-American, will be disbarred and ruined by D.A.



Moody if he finds out she is helping Jesus, but her idealism leads her to take the risk. She shows Sam the ballistics report that failed to prove that it was Jesus's gun, although it was presented as doing so. Noticing that a second bullet had passed through the priest's body, Sam asks about it and learns it was never found. Sam gets Tearsa to go back to the church and look again. Al goes with her, and aided by a souped up handlink he finds the bullet hidden behind a painting. Unable to communicate directly with Tearsa, Al enlists the help of a child who thinks he's an angel, and through her relays the vital information.

Back in the cell, Al and Sam go from elation to despair as Al tells Sam about the found bullet and then checks the handlink. The new bullet proves it's Jesus's gun. Sam is about to die for a crime Jesus really committed—without Raul, who was caring for his sick child after Julio Antoona, a Cuban doctor without a U.S. license who worked in the pharmacy, stole the medicine to help the child.

Tearsa angrily confronts Sam, who maintains that he believed Jesus to be innocent, and that HE didn't use her or lie to her. Moody comes in and catches Tearsa with Sam. Angry at her betrayal of him, Moody plans her ruin, and then asks Sam if he's going to dance at his execution. At Sam's surprised look, Moody explains that it's a prison expression for the desperate last-minute struggles of the condemned prisoner.

A priest comes to Sam for his final confession, but Sam says he has nothing to confess. He tells the priest that he believes God has not abandoned him, that he has done everything he was asked to do, and that he is not going to die in the electric chair. Raul is led past his cell just then, and calls Sam a liar. He accuses Jesus of going back and murdering the priest. "I don't know," is Sam's response. As Sam is led to the chair, Raul's anguished shout rings down the hallway: "Jesus! Tell them the truth! Jesus! Tell them the truth!"

In the execution chamber, Sam tries to deny his senses and the reality around him, and struggles desperately to maintain his faith. Ultimately, it is to Al that he looks for help, and Al appears. "Tell them you want to confess," Al orders. Sam complies, confessing to having murdered the priest alone, and clearing Raul. Then Sam tells of Julio Antoona being bribed to leave the state in exchange for his medical license, and with Al providing the phone number Tearsa makes a quick call which confirms Sam's story and corroborates Raul's innocence. Raul and Tearsa are saved, and Moody is ruined—but Sam is still in the electric chair. At the last possible second, he leaps out.

**KISS WITH HISTORY:** Moody's corrupt attempts kill Jesus are set against the backdrop of Moody's political campaign for governor on a law and order platform. This was 1972, and Spiro Agnew had just pleaded "no contest" to charges against him after spouting similar philosophies, and Nixon's cabinet was clandestinely indulging in the corrupt practices known as Watergate.

Law and order has historically played a large role in Florida politics, which is where this takes place.

**WHY HAVEN'T I LEAPED?** Two citations: "So why am I still here? If Tearsa found the bullet and everything's okay, shouldn't I be leaping about now?" Al responds he's got a point, and checks the handlink, which is when they learn that the bullet proves Jesus's guilt. Later, as Sam is being led to the chair and strapped in, he ends his internal monologue with the truly terrified question, "Why haven't I leaped?" Al arrives moments later and tells Sam to confess.

**BIO/SAM:** Although to the priest Sam says that "God is not going to leave me here," to himself his desperate attempt at faith takes a somewhat different form: "I believe that God, or Time, or Whoever is testing my faith has not forgotten me. I believe...I believe...Al? Why haven't I leaped?" From this we see that while Sam clearly believes in a higher power of some sort leaping him around (as under the circumstances he could hardly fail to do), even in this extremity he doesn't pin that higher power down as God *per se*. The other point here is that however desperately Sam believes in that power, it is Al he finally looks to for help—and Al comes through for him as if in answer to those prayers. This is not to suggest that Al is a higher power, but that Sam's faith in Al is strong when things are at their most desperate, and that faith is not misplaced. Indeed, it could be said (if you are so inclined) that Al is the vehicle by which God or Time or Whoever answers Sam's near-prayer. It's also important to note that Sam's faith in Al is strong enough to overcome Sam's earlier aversion to confessing another man's guilt and do so without hesitation or prior explanation.

**BIO/AL:** Al says he "never knew that there were lawyers with morals" until he saw Tearsa in action.

**AL'S WOMEN:** Al says of Tearsa, "If I'd had an attorney like that when I was in court, I'd still be in court."

**THE BODY QUESTION:** If Sam fries in the electric chair, Sam dies, not Jesus.

**SAM BREAKS COVER:** Twice. First, he tells Tearsa he's not Jesus, and didn't lie to her (but he doesn't tell her who he is, saying "You wouldn't believe me in a million years." Then he tells the priest that he believes God won't let him die in the electric chair. (So why is his voice shaking as he says it?) The priest also breaks Sam's cover as he describes himself as God's servant, "putting right what the times have made wrong."

**NOTES:** This is the second little girl (not counting infants) who has seen Al, and once again Al allows himself to be called an angel. "Angel Al" strikes again!

Although she had co-writers, this is one of Deborah Pratt's extraordinarily suspenseful, heavy, forget-to-breathe episodes, wonderfully directed by Mike Watkins and extremely well acted by Scott Bakula. Were it not for "Shock Theater" three episodes later, Scott probably would have submitted this episode for Emmy consideration, and had life been fair he'd have won for it, too.

[NEXT ISSUE: SEASON THREE CONCLUDED.]



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**OTHER VOICES IN QUANTUM LEAP FANDOM**

*(Other Voices is a free listing service for Quantum Leap fans. All we need to list your club, zine, etc. is the most current information you can give us about it. Sorry, for copyright reasons we cannot list fiction zines or unlicensed QL merchandise.)*

**FAN CLUBS:**

**Quantum League International**, founded in early 1990, has members in US, Canada and England, with the highest concentration in the Toronto, New York, and Chicago areas. \$15 annual membership (US/Canada; \$20 elsewhere; U.S. funds please) includes individualized membership card, bi-monthly newsletter, *The Newsleaguer*, club constitution, star bios, club contests, meetings and parties. **Quantum League International**, 22 Chalk Farm Drive., Toronto, Ontario, Canada M3L 1L2. Please note corrected address.

**The Scott Bakula-Dean Stockwell Fan Club:** Fully sanctioned fan club for Scott and Dean. \$10.00 (US/Canada; overseas \$15) per year includes three issues of a newsletter, *Double Vision* (including copies of Scott and Dean's handwritten responses to fans' questions!), 8 x 10 picture, and bio sheets. Always interesting, the newsletter just keeps getting better with each new issue. Make check or money order payable to **Sue Hernandez** and send with name, address, phone number and date of birth (!) to **Terry Spencer**, 3250 Alkire Ct., Golden, CO 80401. Please note new address.

**FANZINES / NEWSLETTERS:**

*Leapin' In:* This excellent monthly QL news update is published by Indiana LPO (and Whoosier Network person) Linda Cooksey. Normally just two pages long, it occasionally expands as needed. Even at two pages per issue, \$6.00 per year for timely updates on QL news is a very good deal and a much-needed service. Send \$6.00 check or money order payable to **Linda Cooksey**, 304 Bluff St., Crawfordsville, IN 47933-1232.

*The Imaging Chamber*, the groundbreaking QL letterzine, is for fans who like to analyze the show and what it means to them. The first five issues are only \$1.50 each, and include the 1990 Museum of Broadcasting Q&A transcript as well as guides to the careers of Scott and Dean and lots of other useful and thought-provoking info. More recent issues (#6 on, currently up to issue 10? I forget) are \$4.50 per issue. Later issues contain primarily letters and fanzine reviews. Check or money order to **Kitty Woldow**, 6436 Simms St. #105, Arvada CO 80004.

*Quantum Quarterly:* Probably the most widely-read QL newsletter/zine. Q2's new editors, Elizabeth Ford and Kathy Dunn, are able successors to founding editor Christina Mavroudis Still \$6 for four quarterly issues. Please indicate which issue you wish to start your subscription with and make payment out to **Jim Rondeau**. Send to *Quantum Quarterly*, c/o **Jim Rondeau**, 1853 Fallbrook Ave., San Jose CA 95130.

**MISCELLANEOUS INFO:**

It's never too late to put more letters on "Mr. Little's" desk! Project Keep Quantum Leap has all the details on where and how to write to the network as well as to the show's current sponsors. For the current sponsor list and other useful info, send a self-addressed, stamped envelope to **Project Keep Quantum Leap**, Mary Schmidt, 6713 Schroeder Rd. #2, Madison, WI 53711. See also *Leapin' In* for monthly listings of primary sponsors.

**The QL Swap Shop:** Got something other fans are dying to see? Dying to see something other fans have got? Let Joan Dodson match you folks up! The Swap Shop is trying to accumulate all known books, newspaper and magazine articles, get in touch with everyone with really good pictures they've taken of Scott and Dean, etc. If there's anything Leap-related you're looking for, Joan and Kris will try to put you in touch with someone who has it! Please note that Swap Shop is *not* a tape-dubbing service for people with nothing to trade! Due to the volume of video requests received, we strongly suggest that people contact other local fans for their video needs. It's both more fair and more fun that way! Contact: **Swap Shop**, c/o **Joan Dodson**, 17235 N. 2nd Place, Phoenix, AZ 85022 No replies without SASE.

**Scott Bakula and Dean Stockwell Photos**—close-up and in color. Photos are sold in size 4x6, but can also be purchased in larger sizes if requested. Other stars available. Please send a SASE for descriptions and prices, and specify QL list or complete list. No replies without a SASE. Satisfaction guaranteed by the photographer. Contact **Nancy Rapaglia**, 11 Raymond St., Methuen MA 01844. Sample photo, \$1.50.

**Star Bright Pins:** The same blue neon star pin worn by both Al and Gooshie during QL's first season is available for \$25.00 postpaid. Send check or money order to **Laura Kyro**, 6030 Magnolia, St. Louis, MO 63139-2743.

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