



**PROJECT  
QUANTUM  
LEAP**

VOLUME I, NO. 1  
JANUARY, 1991

# THE OBSERVER

"ALL THE NEWS  
WE CARE TO PRINT"

THE OFFICIAL NEWSLETTER OF PROJECT QUANTUM LEAP

## QUANTUM LEAP SETS DESTROYED IN STUDIO FIRE

by Bing Futch, Universal Studios Hollywood Correspondent

**NORTH HOLLYWOOD**—It was once about a quarter mile of street, laced with important-looking buildings that had been everything from Old Chicago to jolly old England. Attached to it at various intersections were shorter streets that completed a 4 1/2 acre network of Hollywood's busiest filming set.

But on Tuesday, November 6th, an arsonist's lighter laid waste to a slew of memories as a wind-whipped fire ravaged a portion of the Universal Studios backlot. Sections of New York Street, San Francisco Street, Brownstone Street, and Sting Alley were completely destroyed, as well as half of the 2015 set for *Back To The Future Part II*. But the question that rose up in *Quantum Leap* fans everywhere was, "What sets from the show were lost?"

This is a partial accounting:

Radio Station WOF—where Sam (as Howlin' Chick) defied the mucky mucks of Peoria, Illinois, was leveled.

The Watts neighborhood featured dramatically in "Black On White On Fire"—destroyed.

The city streets from "Blind Faith"—destroyed.

Movie sets from "Disco Inferno"—destroyed.

"A Cartoon in Search of a Cartoonist" by Karen Funk Blocher

Sam leaps in to stop a potential arsonist at a major Southern California tourist attraction...

That's funny. Why do these buildings look so familiar?



Before: New York Street dressed for *Quantum Leap* filming ("Blind Faith?"), Labor Day, 1989. Photo by Karen Funk Blocher

Many other locations used for transitional and pick-up shots also were ravaged and lost.

The last bit of memory lost also happened to be the swan song of our dear departed New York Street. As of this writing, the main set for "A Little Miracle—12/24/62" has not been seen on network tv. It's a beautifully dressed set with toys and graphics, depicting a middle-class neighborhood at Christmas time. This was the last set to exist on New York Street; shooting was completed not long before the fire. Good thing, or our Christmas episode of *Quantum Leap* would have been history, so to speak.

The sets that remain include:

The house and the hospital from "The Color of Truth";

The farm house from "The Americanization of

Machiko" and "The Leap Home";

The X-2 jet from the "pilot" episode of the series, later rebroadcast as "Genesis";

And the lonely dark road where evil lurked in "The Boogieman."

Most other shooting was done on location around California and inside *Quantum Leap* sound stages 16, 17, and 6.

The area that was destroyed by fire is now under reconstruction, and is expected to be fully restored by May of 1991. The new sets are being built under the watchful eye of none other than Steven Spielberg, who will serve as a consultant on the project. The new sets will be pretty much the same, with the addition of a bit more detail, much like the New York Street facades at Universal Studios Florida.

It is not known whether the fire caused a delay in *Quantum Leap* production.



After: a hole in Universal City, November 26, 1990. There used to be two rows of buildings between the Courthouse and where the tram is. Photo by Joan Dodson.

## STOCKWELL'S SOAPBOX:

# Recycling for a Star

by Tracy Ann Murray

[Editor's note: This column, *Stockwell's Soapbox*, is so-called because it will deal with issues with which Dean Stockwell has concerned himself, namely ecological concerns. In titling it thus we do not mean to imply any direct input concerning this column on Mr. Stockwell's part; to date he has not read, approved or even heard of this column, nor suggested its subject matter to the column's writer or editor. However, we do feel that he will approve of its subject matter once it is brought to his attention, and hope that for future columns, Mr. Stockwell will be inclined to suggest a topic, or perhaps even take a hand in writing it.]

Dean Stockwell is having his Star on the Hollywood Walk of Fame paid for in an unusual way: his fans are raising the money by recycling.

Stockwell was somewhat reluctant to have fans donate money for a Walk of Fame Star. When (and if) his nomination is passed by the Committee it will cost \$4,800. But when fans came up with the idea of having all the donated money come from the recycling of waste materials, Stockwell was more enthusiastic.

The environment is an ongoing concern of Stockwell's. Occasionally this interest spills over into *Quantum Leap*. For instance, Al makes statements against dumping garbage into the ocean in "Sea Bride," and against using styrofoam in "One Strobe Over the Line."

Stockwell is supportive of the method of paying for the Star, which could encourage awareness for the necessity of recycling, aside from recycling the \$4800 worth of garbage. (I hope someone's keeping track of the weights. I'd like to know exactly how much that is.) The fundraising is especially appropriate, because, as Stockwell put it, "Actually, in a way, I'm kind of a recycled actor."

Fundraising efforts were given a healthy boost of publicity when they were mentioned on the television program *Entertainment Tonight*, which Carol Boardman arranged as a representative of the Committee for Dean Stockwell's Star. Also encouraging donations, Dean Stockwell has offered to give autographed crew jackets



from *Quantum Leap* to the people who raise the most money.

Donations gained by recycling papers, cans, bottles and what-have-you should be sent to: The Committee for Dean Stockwell's Star, c/o Christina Mavroudis, 1260 Ayala Dr. #113, Sunnyvale, CA 94086. Checks should be made payable to The Committee for Dean Stockwell's Star. And please include a copy of the receipt or receipts, if possible, from the recycling center.

## QL Stars vs. Emmy Winners:

# GOLDEN GLOBE NOMINATIONS FOR BAKULA, STOCKWELL

by Karen Funk Blocher

Both Scott Bakula and Dean Stockwell were among the nominees announced in late December for this year's annual Golden Globe awards. The awards are voted on by members of the press.

In a near-reprise of the Emmy nominations, Bakula has been nominated as best actor in a dramatic series, again competing with 1990 Emmy winner Peter Falk (*Saturday Night Mystery Series*) and Kyle MacLachlan (*Twin Peaks*). The other nominees in the category are James Earl Jones (*Gabriel's Fire*) and Carroll O'Connor (*In the Heat of the Night*).

1990 Golden Globe winner Dean Stockwell was again nominated in the category of best supporting actor in a series or tv film. His competition this year includes Emmy winner Jimmy Smits and fellow Emmy nominee Blair Underwood (both *L.A. Law*), plus Charles Durning (*The Kennedys of Massachusetts*) and Barry Miller (*Equal Justice*).

Stockwell also previously won a special Golden Globe award for his performance in the 1947 film *Gentleman's Agreement*.

Oddly, the tv series *Quantum Leap* was passed over in this year's Golden Globe nominations for best dramatic series. The nominees in this category were *China Beach*, *In the Heat of the Night*, Emmy winner *L.A. Law*, *thirtysomething* and *Twin Peaks*. Of these, *In the Heat of the Night* is the only one which did not receive an Emmy nomination. *Quantum Leap* was, of course, the other series on the Emmy nomination list.

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## EDITORIAL

## WELCOME!

by Karen Funk Blocher

Welcome to the first issue of *The Observer*. It's because of you that there is a Project Quantum Leap, and a magazine to go with it. When we were looking for funding, there wasn't a Senator in sight, just fans. And the fans are what will make the Project work. We think you'll like where your money will be going—right back to you in the form of a newsletter, buttons, souvenirs, and the postage to send them all. Along the way you'll probably also get a lot of new friends who are as crazy as you are, at least as far as a certain NBC tv show is concerned!

As most of you know by now, Project Quantum Leap recently heard from Universal's legal department concerning our proposal to become the official *QL* fan club. The answer was no, but they also said we were free to go ahead unofficially so long as certain conditions were met. As a result, we won't be publishing fiction (too bad!), but otherwise we're going ahead as planned.

Even without official status, it's all starting to come together. We have found each other, and when some of us find out something about Scott's next movie or Don Bellisario's next script or Dean's Star in the Walk of Fame, we'll have someone we can tell, right? And if NBC is dense enough to blame *QL* for not pulling a top thirty rating from the "death slot," we have a few friends who are willing to write a few letters....

(These letters are making a difference! As recently as late December, after NBC failed to move the series as part of its new January lineup, at least one member of the *QL* crew was gloomily predicting imminent cancellation. Now it appears that it's moving on March 6 to Wednesdays at 10 PM EST! The move is almost certainly a combination of low ratings, viewer mail and Don Bellisario's campaigning for the Wednesday slot. Now for some thank you letters!)

Organizing fans to make a difference is a major reason for PQL's existence. *The Observer* will also be a clearing-house for news, information, speculation, and opinion. PQL and *The Observer* will be your computer remote, your Ziggy, in effect. We may not have all the data on *Quantum Leap*, but we'll be "working on it" for you all the time!

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To save the series...

## KEEP THOSE LETTERS COMING IN!

(revised slightly at the last possible moment!)

by Mary A. Schmidt

By now you all know that *Quantum Leap* is once again in some ratings difficulty. NBC has unwisely scheduled it early on Friday night, when most of its baby boomer audience is out for the evening. As a result, the ratings have been terrible, with the show often ranking in the 70s. Shows with ratings like this stand a chance of not receiving a full 22-episode order. (As of January 4th, it looks like the series is moving back to Wednesdays at 10PM EST. Even so, it is still in danger. If we want a full third season of *QL*, certainly if we want a fourth, we have to act now.)

An article by Jefferson Graham in *USA Today* (September 25, 1989) puts it well: Voicing support for a tv show after it has been cancelled is too late, the three major networks' top programming chiefs say. But that's when most of the feedback regarding a show comes, the programmers told the members of Viewers for Quality Television during a seminar at the group's annual convention.... If [viewers] want to express support for a show, they're going to have to do it as soon as the show gets on the air, the programmers said."

NOW is the time to work at saving *Quantum Leap*. The best thing you can do is to write a brief, polite, positive letter to NBC. It has been said that network programmers feel one letter stands for several hundred viewers. Quality letters may also indicate that the show is reaching a desirable demographic group. Here are some suggestions to make the most of the effort:

1) Even if you are unhappy with something the network is doing (such as *Leap*'s current timeslot!), keep the tone of the letter polite and positive. Let them know how much you enjoy the show and are happy it's still on. (Regarding the timeslot, you might note that more of your friends would be home to watch *Leap* if it were on a week night. Think of some other positive things to say about moving the show to a better time. These should be your words.) Be adult and businesslike. The letter should begin, "Dear Mr. Littlefield," not "You Idiot." Save constructive criticism for the production company, not the network. Any ambiguous wording, or worse yet, hint of griping, could put your letter on the negative pile and/or get you dismissed as a crank.

2) We want to make sure the programmers know that people are not just putting their names on a form letter and sending it out. What they want are letters from lots of different people. In some respects, neatly handwritten letters are preferable to typed because the networks always suspect a few people of cranking out a lot of letters on their

word processors. If your handwriting is atrocious, by all means type the letter (you want it to be read, after all), however if you handwrite your letter in blue ink, there's no way the person opening it can suspect it is photocopied. The most important thing is that the letter be yours, in your own words.

3) Try to keep it to one page. The letter readers have limited schedules, and they basically scan letters to see if they're getting positive or negative response.

4) If you have any sort of professional credentials you can work into your letter and signature, the reader may take you a bit more seriously. Let them know you are an adult and gainfully employed.

5) Stationery should be simple and dignified. Do not use stationery with pictures or stickers, or you will not be taken seriously. White, ivory or beige is best. DON'T use fluorescent colors. Use company letterhead if you have some.

6) Do NOT put "Quantum Leap" anywhere on the outside of the envelope. You want this to go to the network. If the name of the show appears on the outside, the network may forward it unopened to Universal Studios or the Bellisarios, and they already want to keep the show on the air.

7) Above all, DO NOT state anywhere that you are a member of any fan club or group. Don't mention seeing this article or one of the KEEP QUANTUM LEAP flyers. Again, the networks give a lot less credence to "letter writing campaigns" than to letters from individual viewers. (Various citizen's groups for "decency" have been generating so much of this sort of material that the networks now turn a skeptical eye towards mail of this kind.)

So get a letter off TODAY to Mr. Littlefield at the following address:

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

(Brandon Tartikoff has moved up the corporate ladder at NBC, although it is rumored he still makes many programming decisions. It may not hurt to write him as well, at the address above.)

It may also be of some benefit to write thank-yous to the companies who buy commercial time during *Quantum Leap*. To obtain a list of addresses of sponsors who have advertised on *QL* recently, send a self-addressed, stamped envelope to the address below. The list is updated monthly.

KEEP QUANTUM LEAP  
c/o M. A. Schmidt  
6713 Schroeder Rd. #2  
Madison, WI 53711

The best thing you can do, though, is to write to Mr. Littlefield today. Pass this information along to anyone who's interested and get them to write, too. This show is just too good to let go without a fight!

REVIEW: SCOTT BAKULA IN  
*SIBLING RIVALRY*

by Karen Funk Blocher and Teresa Murray

When we went to this film again to review it, we tried to be objective, and to find any flaws that were there to find. There weren't any—not major ones anyway. The writing is very good overall, with just a few minor clinkers in logic and dialogue, the direction by Carl Reiner is excellent, and the performances are consistently great, with moments of true brilliance.

Despite the fact that *Quantum Leap* fans have gone to see this film for the sole reason that this is Scott Bakula's first movie, the sad truth remains that Bakula gets only fifth billing in *Sibling Rivalry*.

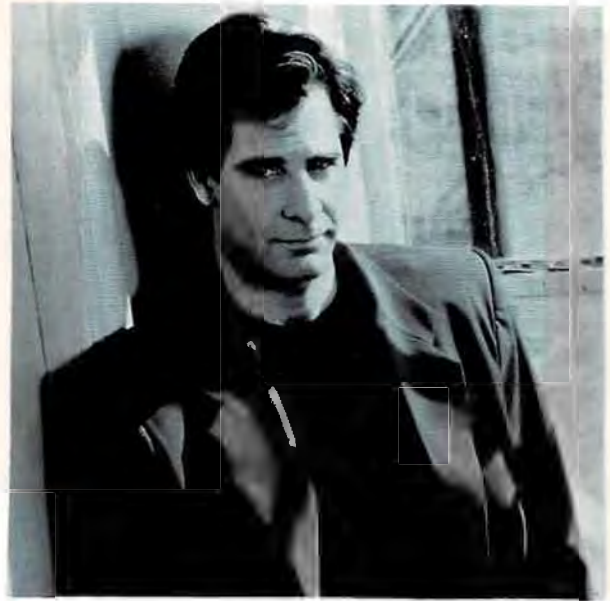
He should be at least fourth.

Carrie Fisher has third billing as Dr. Iris Turner-Hunter, the odiously bitchy sister from a family of doctors. It's a small part, certainly smaller than Bakula's role as Dr. Harry Turner, Iris's brother and Marjorie (Kirstie Alley) Turner's husband. Bakula, realistically, has the third most important role in the film, right behind Alley and Jamie Gertz (as Marjorie's sister, Jeanine).

Even at this late date, it's possible that someone reading this hasn't seen the film, so we won't reveal the entire plot. But here are some of the basics:

Marjorie is married to gastroenterologist Harry Turner, who is in practice with his parents, sister, and brother-in-law, all of them doctors. Between his work and competing unsuccessfully for his family's approval, Harry doesn't have any time or attention left for Marjorie. After her sister Jeanine suggests that Marjorie should have an affair, Marjorie meets an intriguing and sexy man (Sam Elliott) at a grocery store, and ends up in bed with him. When Marjorie discovers that the stranger she just had sex with has died of a heart attack, she panics and runs, losing her wallet in the hallway after a collision with the police captain's brother, (Bill Pullman), an unsuccessful salesman of vertical blinds. But that's just the beginning....

Although the situation gets funnier and more desperate as it goes along, emphasized by Reiner's direction, the film is really about relationships. Rivalry between siblings is more important to the script than a casual reading of the plot would indicate. This is particularly true of Bakula's character, Harry Turner. Harry is low man on his family's totem pole, ignored and compared unfavorably to his sister and brother. When Iris tells of dilating an organ a whole millimeter, she has the family's rapt attention, but a rather more impressive operation of Harry's is completely passed over. The brother, Charles Jr., is an especially touchy subject for Harry. He's a Nobel prize nominee who has been out of the country for fifteen years, helping people "all over the world." In all that time his total communication with Harry has consisted of one card, but that doesn't stop the rest of the family from doting on him in advance now



that he's finally coming home.

If Harry is low man on the totem pole, Marjorie is the part that's buried in the dirt. Harry's family treats her like an incompetent servant, and even Harry doesn't listen to her for most of the film. Her response in the past has been to try to fulfill their expectations about who she should be, often at her own expense. In so doing she has been buried even deeper—until the man in the supermarket shows her another side of herself. The film is about her climb from the dirt, which naturally begins to topple the totem pole above her.

Meanwhile, there are some wonderful moments which explore the relationships between other characters in the film. Jeanine, who is not so much Marjorie's rival as her coach, meets and falls in love with police Captain Wilbur Meany, brilliantly played by Ed O'Neill. O'Neill's character here bears no resemblance to his role in *Married...With Children*. He carries the part of a concerned brother and a man in love (at first sight) with a warmth and believability that makes one forget Al Bundy. Gertz as Jeanine is flamboyant and quirky, playing well off Wilbur's stability and Marjorie's insecurity. And Pullman as Nick Meany shows comedic promise with a manic physicality that's a lot of fun to watch, whether he's sticking pills down the dead man's throat or trying to ask his brother whether accidental manslaughter will hurt Wilbur's career prospects.

The best performance here is unquestionably Kirstie Alley's as Marjorie. Nobody has ever made hysteria, depression, frustration or lovemaking as funny as she does in this film. She also has by far the largest role, appearing in over three quarters of the scenes.

Bakula appears in maybe a third of the film, if that, but he's glorious when he is there. A word of warning, however: Harry Turner isn't Sam Beckett. Bakula's look of frustration and hurt feelings when Harry's family casu-

ally puts him down has traces of Sam in it, and there are certain physical mannerisms (the way Bakula raises his head when somebody says something upsetting, for example) that *Quantum Leap* fans will find familiar. But overall the character Harry has little in common with the time travelling physicist. Harry's major characteristics for most of the film are desperation for his family's approval and inattentiveness toward Marjorie. Both traits are extremely un-Sam-like, but totally believable and understandable. And before the film ends Bakula overcomes our *Quantum Leap* expectations and wins our sympathy for

Harry Turner, flaws and all.

The scene where Harry tells Marjorie he's leaving her has been aired on several tv shows, but it's far from Bakula's best work in *Sibling Rivalry*. Five minutes before that scene, the news of Marjorie's infidelity has him sitting in a chair, holding the fist he just smashed through a window. The look on his face and the clenching of the hands say more about the character than the ranting that follows. And the end—well, we won't tell you about it. Just watch it. It will probably be on HBO and/or video by spring, anyway.

## A SHORT HISTORY OF PROJECT QUANTUM LEAP

by Karen Funk Blocher

**Genesis**—March 10, 1990: The second meeting of Tucson's new *Doctor Who* club was the first one I attended. It was held at the home of U.W.T. founders Tracy and Teresa Murray (President and Vice President, respectively). It was also my thirty-third birthday.

The next day club members did a pledge break stint at KUAT, named the group the United Whovians of Tucson, and elected me editor of the club's fanzine while I was out of the room.

**Star-Crossed**—May 25, 1990: Teresa and Tracy Murray, Dimitra Catsaros, the artist Sherlock and myself went to a Doctor Who convention, where my major purchase was a *Quantum Leap* pilot script and a black and white still from the same episode. We had our first issue of *TARDIS Time Lore* ready, barely in time and full of typos. It featured the first chapter of a *Doctor Who-Quantum Leap* crossover serial by yours truly.



TTL#3 illustration by Andrew Trinkle. Doctor Who © BBC

**How The Tess Was Won**—June, 1990: I made a copy of my first *Quantum Leap* tape ("Another Mother" through the second run of "Double Identity") and gave it to Teresa and Tracy. Teresa surrendered immediately. Tracy held



out maybe a week longer.

**Play It Again, Seymour**—July 4, 1990: Tracy, Teresa, Dimitra Catsaros and I held our first major *Quantum Leap* taping session. I chewed Dimitra out for skipping the end credits on her early tapes. That wasn't fair. At least she had the sense to start taping before I did.

**Double Identity**—August 13, 1990: The second issue of *TARDIS Time Lore* featured a number of *QL* references, including a threat in the classified ads that we might start a *QL* fan club called Project Quantum Leap. Days after the zine was printed, Teresa and I were hard at work on a proposal to Donald P. Bellisario to do just that on an officially sanctioned basis.

**Camikaze Kid**—August 25, 1990: The four "Observers" took off for LA in my '82 Capri, bearing cameras, a tape recorder for an interview with *Doctor Who*'s John Levene, custom-made *QL* shirts, and our proposal for the club. On Monday the 27th, we managed to get a call sheet for that day, the first day of shooting for the season. We ended up at a duck club in Norco, California, taking pictures with Scott Bakula. Later that same day, we were back at Universal, hand-delivering our proposal to the Belisarius offices.

On Tuesday, the 28th, we missed Dean Stockwell on location by naively thinking that five meant 5 PM. He was pulling out of the duck club as we pulled in. But we got

some pictures of Bakula in uniform for "Vietnam," along with the actor who played "Blaster." By the time we left, we were having car problems and were very short on sleep. Everyone, especially a stuntman named Ray, told us repeatedly to "drive carefully" on the way back, but we made it anyway. Ever since then, Tracy and Teresa have told me to "drive carefully" every time I've driven away, and I've taken to responding with a different *QL* quote each time.

The story of our trip was told in detail in a letter by Tracy in *The Imaging Chamber* #5.

On Thursday, we received a reply from Don Bellisario, which said that Universal owns the rights to *Quantum Leap* and would therefore own and oversee any official fan club. We began redrafting the proposal for Universal.

**What Price Gloria?**—October 4, 1990: The new proposal was finished, redrafted for the corporate mind—we hoped. The Murrays sent it off, and I went to Hawaii for three days. We waited, but nothing happened—until Kitty Woldow ran our address in *The Imaging Chamber* in mid-November. We started getting inquiries just before Thanksgiving. By this time we had decided to go ahead without Universal if necessary, and began distributing fliers. At some point during that period, Tracy and Teresa informed me that I was the new club's president, but I held out for Project Chairman.

**Blind Faith**—November 23, 1990: Having seen *Entertainment Tonight*'s report on the recycling campaign for Dean Stockwell's star, I finally reached Carol Boardman on the phone after several attempts. She told me that Dean Stockwell and Scott Bakula were doing a Q&A at UCLA on Monday the 26th. I was broke, couldn't find my husband in L.A. and had to impose unmercifully on an old friend for transportation and shelter, but I went anyway. The results are written up elsewhere in this issue. At UCLA Carol introduced me to Cheryl Birch, Universal Television's Director of Business Affairs. She seemed genuinely interested in the club proposal, so I revised it again and sent it out the following Thursday.

**A Small Miracle**—December 12, 1990: Midway through a week which began with a Sunday night trip to the emergency room (stress-related colitis), an envelope arrived from MCA/Universal, specifically from Mr. Frederick C. Houghton, the Vice President of Legal Affairs. The letter read, in part:

"Obviously, as a general principle, fan clubs are appreciated by producing companies. However, it is not the



policy of Universal Television to accord recognition of any group as the "official fan club.... To that end, provided you delete from your solicitation to prospective members...any indication of "official recognition (or sanction" by Universal...we have no present objection to it....

"With respect to supply of logos and photographs, our Publicity and Advertising department will make available to you, but not on an exclusive basis, such material, if any, as it determines to disseminate to the public generally."

The letter went on to say that members should not make unauthorized visits to the *QL* set, that we would not be allowed to participate in any *QL* merchandising, and that fans shouldn't submit unagented scripts or story ideas to Universal, because the producers aren't allowed to see them and the legal department just has to return them again. Mr. Houghton's letter was accompanied by a copy of a similar letter to *The Imaging Chamber*, spelling out what disclaimer needs to go on a *QL* fan publication, and Universal's tolerance of such publications so long as they are non-profit and copyrights are not violated.

So okay, we wouldn't be official, but they didn't shut us down, either. Nor did he warn us off anything listed on the original flyer except mentioning the possibility of Universal's, Bellisario's or Bakula's official or unofficial encouragement. I wrote back immediately for clarification on a few points, but meanwhile I took Mr. Houghton's letters to mean we can do the membership packs, if we're careful about what they contain, publish *The Observer*, if we don't use fiction, and even seek a large, national membership, if we remain non-profit. Basically that means we can do just about what we wanted to do all along. Legalities and large corporations being what they are, I regard that as a small miracle.



## LEAPING IN BEHIND THE LENS

(VARIOUS PEOPLE MEET  
VARIOUS OTHER PEOPLE)

by various people

## INTRODUCTION: FAN ETIQUETTE

by Karen Funk Blocher

There's a right way and a wrong way to meet the cast and/or crew of *Quantum Leap*. Actually, there are several right ways and wrong ways.

It's a matter of etiquette, legality, and common sense. Oh, yes, and luck. Definitely luck.

Back in August, the four future founders of PQL—Tracy and Teresa Murray, Dimitra Catsaros and myself—drove to LA and ended up meeting Scott Bakula about a quarter mile from where "The Leap Home: Part Two—Vietnam" was filming. Someone gave us a call sheet, someone else gave us permission to be at the hunt club/duck farm where the shooting was taking place, and we never made any attempt to get to the river or lake which was Norco, California's equivalent of the Mekong River. In other words, we didn't visit the set itself, and we didn't interfere with shooting in any way. Like I said, etiquette and common sense. More details on this trip can be found in Tracy's letter in *The Imaging Chamber* #5.

Three months later, I was actually on the set at Universal, standing in a corner and staying out of the way as best I could. Joan Dodson has the details below. Joan and I were there because a crew member invited us in. We were on the lot at all because—well, let's just say we didn't sneak onto the lot or trespass, and leave it at that.

In December, when Universal's legal department declined to sanction us as an "official" club, the letter and other material they sent made two mentions of their concern over fans sneaking onto the lot. According to Frederick C. Houghton of Universal, "at least one" fan has "gained entrance, apparently unauthorized, to Universal City Studios premises and has visited the production to the discomfiture of some of the cast and crew. While we dislike to prosecute fans for trespassing, I'm sure you can appreciate that such interference cannot be tolerated."

Okay, so there it is. Fans shouldn't visit the set without prior permission, and I do mean more formal permission than Joan and I obtained that day. While we did not "disrupt or impair the production of *Quantum Leap*," I do feel that I unknowingly violated at least the spirit of what Mr. Houghton requests from us, and I ain't a-gonna do it any more. I will not visit the soundstage or a location without prior permission, nor, I hope, will you. Aside from the risk of disrupting shooting, upsetting cast and/or crew members, and getting Mr. Houghton mad at us, any fan who violates this rule will a) risk prosecution by Universal, and b) get kicked out of Project Quantum Leap. This last is not

much of a threat, I know, but it's the principle that counts.

What are the alternatives? If you know how to go through channels for proper permission to visit, and can do so without disrupting things for anyone either at Belisarius Productions or on the set, then I suppose that's still okay for small numbers of polite, quiet, considerate fans to visit at infrequent intervals. By and large, *Quantum Leap* people appreciate their fans as long as the fans don't interfere with the business of making the series. I'm not going to tell you how to go through channels, however, for fear of creating the very situation Mr. Houghton wants to avoid, namely lots of fans turning up and getting in the way.

Other alternatives may be better. If you live near a major city where Creation and other media conventions operate, you may want to ask convention organizers to try to book *QL* personalities for a future convention. Yes, I know Scott Bakula cancelled a Creation appearance in NYC, but it wasn't his fault. Maybe he'll be able to make it next time! Or maybe you live near LA, and can get to a scheduled personal appearance like the UCLA panel covered elsewhere in this issue. Maybe a con or speaking engagement isn't as thrilling as standing around for two hours while technicians set up a shot on the soundstage, but it's a heck of a lot more informative. Or you can try writing to Belisarius Productions and requesting an autograph or two.

Or you can settle for reading about lucky fans who did meet Scott or Dean or Don or whoever, and risk the potential envy this involves....

## CHRISTMAS ON HALLOWEEN

by Carol Boardman

Dateline October 31, 1990... Halloween.

Going on to a sound stage is very much like stepping with AI though the Imaging Chamber door.

When you first step up to that grey door, you glance up. Is the red light lit? If so, you wait. A red light above the door means they are shooting inside.

In this case it is lit, so I wait...and wait...and wait. Finally, the light goes out. I take hold of the door knob and pull, and step into the inner chamber. To my right is another closed door. I've been told to close the outer door before opening the inner one.

I step through and pull the door closed behind me. In the dark, in the blackness, I think to myself, "I'm not in Kansas anymore, Toto." It takes a few minutes for my eyes to adjust to the stage lighting from the bright sunlight outside. I stand still. When in doubt, stop.

As my eyes adjust to the yellow lighting, I watch as people hurry past. Someone is always hurrying somewhere. Rather like the Service: hurry up and wait.

At first, I simply try to be invisible. Stay out of the way. Try to observe without being observed. Without success. It's hard to stay inconspicuous when Dean waves at me,

from on stage yet.

And then the director, who is setting up the next shoot, gets into the game. Dean is standing in the middle of the living room, in front of the Christmas tree. Scott is circling him, like a hungry shark. The director, Michael Watkins, tells Scott to go back around the other way.

Mr. Watkins suddenly spins around, points at me and says, "What did I say?"

"Scott reverses and the camera's on Scott," I say quickly.

"Right," replies Mr. Watkins. "I hope everyone else is paying attention?"

Later, they break for lunch, and I get a chance to talk to some of the other crew members.

Horrors! Dean has disappeared. Funny thing is, no one told Dean that Dean was missing. First AD Paul Sirmons checked the hot set (a set in use) and the trailers. Finally he had Dean beeped and found him, out on the golf range hitting balls. It turns out Dean had told the head office to beep him when he was needed—but no one had told either Mr. Watkins or Paul Sirmons. Even so Dean is back for the afternoon, having hit 200 balls in the meantime. Most of Act Three is filmed before the day is out, particularly the Al and Sam shots. The stars go home at 4:30 and everyone else is out of there by 5:30.

A great time is had by all. My idea of heaven is a sound stage.

### FUTURE SET: 11/26/90

by Joan Dodson

I was thrilled when I received a call from Karen Blocher asking whether I'd like to go to L.A. to meet Scott Bakula and Dean Stockwell, and to attend the *QL* presentation at UCLA. I hopped on the earliest flight out of Phoenix on Monday morning, and met up with her on the way out to Universal Studios.

When we arrived, we hurriedly parked in the first available visitor parking lot (an act we'd regret later in the day!), and eagerly set off to find Karen's friend Bing, a super-fun tour guide who happens to be a fellow Leaper! We rode along on his tram for a tour of the lot, and saw some of the sites where various episodes of *QL* were filmed. Before and after the tour he told us about some of the things he's seen and heard about the show around the studio.

We enjoyed seeing the farm house where "The Leap Home" and "The Americanization of Machiko" (same house) were shot, the home where they burned the cross in the yard ("The Color of Truth"), the road on the hill where Sam jogged with the nun in "The Right Hand of God" and the one where he met the scarecrow and the sheriff in "the Boogieman." The old X-2 is looking pretty haggard sitting in retirement with a lot of other old props, but it brought a smile as I thought about Al walking through it in the pilot film. I wish they hadn't taken that shot out of the Saga Cell.



Bing told us that Universal had started rebuilding the burned sets on the back lot almost immediately after the fire, and the construction we saw proved that they hadn't slowed down. We didn't see much visible sign of fire, but several structures in the framing stages and some that looked almost finished. The courthouse from *Back to the Future* was fortunately undamaged, as were several other close by buildings which escaped the fire.

After the tour, we went to the sound stage where the *QL* crew was scheduled to film and were invited in for a real treat. I had never seen any professional filming, and the place was truly amazing to me. The airplane hanger size building held six or seven sets, all of which we were allowed to roam around and investigate. The whole place was buzzing with activity as the crew began to get ready for the afternoon's filming. It is a veritable tangle of lights, cables, wires, cameras, microphones, props, people...an overwhelming experience to the senses!

Everything on the set is apparently under copyright, so no photographing is allowed inside the soundstage. My fingers really itched for my camera when I looked up and realized that Scott Bakula was standing a few feet in front of my face. He really is even more adorable in person than on Friday night's tv screen or in any of the stack of *Quantum Leap* pictures I have at home! I'm sure I dropped my jaw and didn't close my mouth for half an hour. He joined some of the crew on the set where they were getting ready to film, and they did a brief, informal rehearsal for the upcoming scene. Then he left the soundstage to get ready for the real shooting.

It seemed to me that each person on the set spent the next hour or so setting up lights, moving around props, and furiously changing whatever stuff the guy in front of him had done. At one point during the afternoon, I jumped back to avoid being in a man's way who seemed to be in a really important hurry to get across my path. He spun around on his heel right in front of me, and with a stern face yelled, "DON'T EVER DO THAT AGAIN!" I had no idea what I'd done, but immediately went into anxiety mode and expected to be thrown off the set instantly. Then his face melted into a great big grin, and I realized he was (Emmy winner!) Michael Watkins. He got a big kick out of letting me know that he wasn't used to people moving out of his way, and implied that he didn't want to be spoiled, lest he learn to like it! These guys carry on a constant banter of teasing with each other (and anyone else around), and seem to enjoy their work as much as any group of people I've ever seen.

Scott returned in a darling silver costume (Whoa, Sam, that's more like what we'd expect to see Al wearing!), and they began filming. Someone started to explain the plot of the episode ("Future Boy") to us, and Karen and I both immediately let her know that neither of us wanted to hear any "surprises" and certainly not the ending. I was content to see *how* they do it, and was amazed at the degree of technical accuracy they strive for. For example, it took approximately two hours to set up and shoot three takes of one scene that may last one or two minutes on screen:

(Take 1) someone carried a prop in the wrong hand;

(Take 2) someone's timing was off a second when he crossed his "mark";

(Take 3) someone finally yelled, "Cut. Wrap."

I can hardly wait to see it, knowing that I was right there, only inches away from the stars, director, cameraman, etc. I kept wanting to quote Al's line, "The roar of the greasepaint, the smell of the crowd!" ("Catch a Falling Star"). What an enlightening and exciting day. A few hours on the set gave me a very healthy respect for how hard these people work to entertain us.

Karen and I had to drag ourselves away before the day's shooting was done to meet her husband, John, who was joining us for the program at UCLA that evening. As we walked out the soundstage door, we met Dean Stockwell strolling toward us. Karen had met Scott during a visit to an off-site set during the summer but didn't get to meet Dean, so she was especially pleased with our timing. We talked to him for a short while, and when Karen mentioned her efforts to get approval from Universal for an official fan club for the show, he seemed really pleased. I'll always have a soft spot in my heart when I recall what a warm, sweet, soft-spoken, friendly guy he is. Not that I expected him to be otherwise, but he has a charisma that just grabs you. 180 degrees from Albert Calavicci!

We finally started back up the hill and realized that we would have to walk a couple of miles. We headed back and

asked whether there was a possibility of catching a ride up to the parking lot. Scott's driver, a really nice gal who is responsible for driving his mobile home (dressing room), left the *Quantum Leap* Jeep (with the atomic logo on the side) that was parked outside the sound stage, and took us up in a van. Unfortunately, in our excitement when we left the car earlier, we didn't realize that there are at least two visitor parking garages that look exactly alike from the outside. As a result, we spent another hour or so locating the car. Fortunately, Karen has an unbelievably patient and understanding husband, who had waited for us nearly two hours past the time we were supposed to meet him.

We eventually made it out to the campus and after several attempts, found a valid parking lot and *studied* its location! We missed seeing "The Leap Home" but saw most of the "Vietnam" episode, which was even greater, if possible, on the big screen with stereo. And we loved spending the next hour or two listening to Scott, Dean, Don Bellisario, Deborah Pratt, and Michael Zinberg answer questions, sign autographs, and pose for pictures. Even after the long, long work day, they seemed sincerely to be enjoying themselves.

When I met up with Dean to get a picture and autograph, he remembered having seen me during the afternoon and again expressed his pleasure that we were interested enough to get so involved. It was well after 10:00 PM when Dean finally walked over to Scott and said, "Well, Kid, we have to go to work early tomorrow. Better say good night." They started to leave, but it was quite a while after that before they actually got out the door.

It was really late by the time I got back to the hotel. I hadn't slept more than a couple of hours the night before, and I sure didn't get much sleep that night. Have YOU ever tried to go to sleep with an ear-to-ear grin on your face?

### FLYING IN WITHOUT A NET: 11/26/90

by Karen Funk Blocher

It was the day after Thanksgiving when I learned, through Carol Boardman of the Committee for Dean Stockwell's *Star*, that Scott Bakula and Dean Stockwell would be answering questions at UCLA on November 26, just three days later. Not living in L.A., such knowledge would have done me little good but for three things: 1) a lot of people were willing to help me get to L.A. on no notice at all, and give me a place to stay when I got there; 2) My husband was already in L.A.—somewhere—on business, so I only needed plane fare one way; and 3) I was crazy enough to go, even though I couldn't afford it.

By 11 PM Saturday night I was in L.A., and Monday morning I drove to UCLA, getting lost enough to arrive too late to meet Carol there. Nor would the ticket office there let a non-UCLA person have a ticket. Almost undaunted, I proceeded to the LAX area to pick up Joan, who also had help in doing something crazy on short notice.

Sometime around noon we arrived at Universal, and obtained tickets to enter the tourist area and take the studio tour. We asked for Bing, one of the Universal Studios Tours guides. As it happened, he was working that day, and we got to be his guests in the tour guides' break room while he waited for his tram. He enthusiastically introduced us around and showed our *QL* pictures and buttons to other guides. Then we talked while outside a squad of reporters and tv camera people shot irrelevant footage of the trams as part of their coverage of the Japanese buy-out of the studio which had taken place that day.

When Bing's tram arrived, we got on in the first car. We probably enjoyed his presentation more than anyone else on the tour that day. Not only is Bing the sharpest and funniest of the guides (in my experienced but admittedly biased opinion), but riding with him is almost like getting a deluxe *Quantum Leap* version of the studio tour. Along with the *Psycho* house, the *Battlestar Galactica* Cylons and the *Jaws* sharks, Bing pointed out the X-2 from the pilot and the place where Sam found the sheriff dead in "The Boogiemán." But it was Joan who found the road Sam jogged down with the bricks in his hands in "The Right Hand of God."

Afterwards Joan and I went down to Sound Stage 17, mentioned Carol Boardman's name to a *QL* crew member outside and were invited in, fifteen minutes before the cast and crew were due back from lunch. It was the next to last day of shooting for "Future Boy." We sat with a few crew members and two men in fifties suits and hats, obviously guest cast. One of them was maybe thirty years old and black, and the other looked like a youngish Don Ameche. The latter asked Carol just who Al was and what was this business about people not being able to see him. We tried to explain the show in two minutes, doing about as well as anyone could under the circumstances.

Scott Bakula arrived promptly at three, wearing a jacket and tie. There was a brief rehearsal, and then Scott disappeared while the crew set up the shot. This took over an hour. In the meantime Sally Smith of *Quantum Quarterly* arrived, along with two of her friends. They had advance permission from the Belisarius office, and were even given canvas "director's" chairs to sit in. That made a total of six fans crowded into the corner behind Mark Hopkins McNabb and his sound equipment and Michael Watkins and his Panaflex camera, waiting patiently for something to happen. Time kept passing, and the crew seemed no closer to actually shooting something than they had been an hour before.

The two most interesting things that did happen about that time were Michael Watkins quoting Buckaroo Banzai ("No matter where you go, there you are!") and someone telling extras to stop messing around in the space ship (time machine?) set. "That's not a prop, it's real!" he told them.

I was due to meet my husband at the car rental place at LAX at 5, but we were determined to see at least one take

of a scene. By 4:30, Scott was wearing silver lamé and a silly helmet, and there had been two takes of a one minute scene in which someone gives Sam ("Kenny!") an ice pack for his ankle. We reluctantly started to leave. By the time we actually made it around the periphery of the soundstage, crowded as it was with the space ship (which technicians were banging on), a tv studio set, an office set, a kitchen set, a backdrop and lots of equipment, there had been a third take and the two Michaels—Watkins the cinematographer and Switzer the director—were calling the scene a wrap.

Outside, Joan was remarking on how crowded the soundstage had been when I nudged her in the ribs. I am half-convinced that she would have walked right by Dean Stockwell, who had just come down the steps of his trailer. He was wearing a conservative blue suit, very much out of character for Al. We said hello and shook hands with him. We mentioned that we had come from Arizona to see the UCLA appearance that night.

"Are you leaving?" he asked, sounding surprised.

We said we had to, being due across town in fifteen minutes.

"Well, we'll see you tonight, then. It was nice meeting you."

He went into the soundstage to shoot the next scene, and we went to try to get back up the hill to where the car was. This turned out to be something that could not be done quickly, even with a ride from the woman who drives Scott Bakula's trailer. We went to the wrong parking garage, couldn't find the car, walked into a Chinese restaurant, called the car rental place repeatedly to leave a message for my husband, walked maybe a third of a mile to the other parking garage, found the car, discovered I'd left the key by the pay phone...well, anyway, it was 6 PM when we finally got out of there, and nearly an hour more before we stopped getting lost long enough to get to the car rental place.

We went back to UCLA by van, with my husband John driving. We were late and ticketless (Carol had our tickets inside), but the auditorium wasn't full and we just walked in. Act One of "Vietnam" was just starting on the screen, so all we really missed was "The Leap Home."

At the Q&A session, I asked a question that was far from the best choice I could have made, and had to endure the embarrassment of having it answered. After that, the two actors sat at the edge of the stage and signed as many autographs as they could before being led away. They had shooting scheduled for early the next morning. I got Dean's autograph for someone else, but not myself, and didn't so much as say hi to Scott, either then or earlier. I would have tried, but my husband called me away, and the crowd was so big that my chances of reaching him were pretty small, anyway.

John was talking to Deborah Pratt. I got her autograph, and John asked some intelligent questions about Tom's survival and "The Boogiemán"'s ambiguous ending. Deborah said Tom is alive, and may even step into the

accelerator someday to go after Sam. Any questions about "The Boogieman," though, she directed to Chris Ruppenthal, who wrote it (and who wasn't on hand to ask!).

I then introduced myself to Don Bellisario, who remembered who I was on the basis of the original club proposal in August. I didn't say anything very intelligent, but he didn't seem to mind. He autographed my pilot episode script, and asked where I had gotten it (a *Doctor Who* convention, as it happens!).

I also got an autograph from Michael Zinberg, who was bemused by the request. He completely failed to understand why anyone would want his autograph. I told him, "You do good work."

With one minor exception, everyone we met was friendly and helpful. Visiting the set is something that they obviously do not want to encourage, but overall *Quantum Leap* people appreciate their fans and let you know it. What Don Bellisario wrote on my script could apply to everyone who reads these words. It said, "Thanks for being a fan."



## ON AND OFF THE LOT

by Bing Futch

Universal Studios Hollywood Correspondent

Scott Bakula got a chance to monkey around a bit with some live chimpanzees up at Prop Plaza at Universal Studios, Hollywood, filming the episode "Runaway." Some exciting action scenes were filmed on twisted Mt. Wilson Road just south of L. A..

Apart from his brilliant star turn as Kirstie Alley's husband in the Columbia Picture, *Sibling Rivalry*, Scott will appear in a brand new film starring Steve Martin and Victoria Tennant entitled, *L. A. Story*, written by the silver-haired comedian.

Upon spotting Mr. Stockwell at the Studio Commissary, yours truly noticed that maybe Al's wardrobe is partly from Dean's personal collection! Even off duty, he glows in the dark!

Finally, proving what a truly nice guy he is, Scott was seen walking by the tram route with no less than five cups full of coffee and some bagels for the crew this past summer, when a fully-loaded tram passed him by. Scott managed to get one of the bagels in his mouth just in time to leave a free hand to wave to the appreciative onlookers!

Until next time...Ziggy's working out the details!

## MORE Q&A AT UCLA

by Joan Dodson

A few things overheard after the presentation at UCLA:

They're dropping the dog episode; just couldn't work out all the kinks. If they'd cast it, Sam was going to be a German Shepherd.

Other questions to Scott from fans:

FAN: Do you really have plans to go back to Broadway soon?

SCOTT: No. Not now. Definitely, not right now.

FAN: What nationality is your name?

SCOTT: Czech...Czechoslovakian...Bohemian.

FAN: Ah, behind the cool, calm Sam lurks a real Bohemian, huh?

SCOTT (with a BIG grin): Yeah, I guess there does!

FAN: How did you get the part in *3 Guys Naked From the Waist Down*?

SCOTT: (another BIG grin): Oh, I auditioned.

FAN: That's an audition I'd love to have seen.

SCOTT (priceless expression): Oh, I'll bet you would!

FAN: What's your favorite brand of beer?

SCOTT: Oh, I like a lot of them. Can't say I have a favorite.

FAN: Will you be singing again in upcoming episodes?

SCOTT: Oh, yes, they have a lot of singing planned.

## QUESTIONS AND ANSWERS:

UCLA 11/26/90

transcribed by Karen Funk Blocher

[Editor's note: The following is a nearly complete transcript of the question and answer portion of a *Quantum Leap* program which took place at UCLA on November 26. It is taken primarily from my own tape copy of the appearance, cross-checked against the independently made transcription which Sally Smith has published/is publishing elsewhere. Tape recorders and ears being what they are, mistakes and differences in interpretation are bound to occur, particularly when two or more people are talking at once or part of a sentence is drowned out by laughter. Where my ears disagreed with Sally's typing, I have gone with my ears, right or wrong. The main exception to this is the spot where my tape ran out. I used Sally's text almost verbatim for that passage, which is so marked.

The text has been edited slightly for the purposes of clarity and, in a few cases, discretion. Visual description of what took place on stage is approximate, based on Smith's recollections and my own. First names are generally used in these descriptions for the traditional no-good reason.

The remarks took place after a screening of both parts of "The Leap Home." After the screening, a student introduced the night's speakers....]

EMCEE: I hope you all enjoyed tonight's screening of *Quantum Leap*. [applause] We have some very special guests with us tonight, and I'd like to introduce them.

First of all, our guests include Deborah Pratt. She is the writer and co-executive producer. [Applause. Enter Deborah Pratt, stage left. She sits on one of the stools provided.]

Also, we also have Michael Zinberg. He's the co-executive producer. [Applause. Enter Zinberg, stage left. He chooses the stool on the far end, next to Pratt.]

Also joining us is the co-executive producer of *Quantum Leap*. He has also been the creator of a number of other highly successful television series, including *Magnum, P.I.* and *Airwolf*. Please welcome Donald Bellisario. [Massive cheers and applause. Enter Don Bellisario, stage left. He takes the center stool, next to Pratt.]

Our next guest began his career as a child actor in classics such as *Anchors Aweigh* and *The Boy With Green Hair*. [People at the right edge of the audience begin to laugh and applaud, for reasons not immediately apparent.] He has received rave reviews for his performances—[Enter Scott Bakula, stage left. The rest of the audience laughs and applauds and cheers. Scott smiles and retreats again.] He has also received [the emcee giggles] rave reviews for his performances in feature films, such as *Married to the Mob*—[Taking no chances, Dean Stockwell enters, stage left. Applause and laughter.]—and *Tucker*. Dean Stockwell. [Applause. Dean takes the fourth stool, next to Don Bellisario.]

Finally, tonight we have the star of the show. He plays on the show as Sam Beckett. He has a long acting career prior to *Quantum Leap*. He has acted in theater as well as doing film and television. In 1988 he was acknowledged with a Tony nomination for his starring role in Broadway's

*Romance, Romance*. Please welcome Scott Bakula [There is a pause, and then Scott appears, stage right. Laughter and



On stage at UCLA. Michael Zinberg is on the right. Photo by Joan Dodson

applause.]

There are microphones on both sides of the auditorium. Please line up to ask questions. Thank you.

BAKULA (to audience): Hi, folks. [Applause, laughter.]

STOCKWELL (to audience): How are you all doin'?

BELLISARIO: Hi.

STOCKWELL: You like those two eps you just saw? [Applause] Well, this guy [Bellisario] created it all. He wrote those.

BELLISARIO: You want to ask questions. Where's a question?

MALE QUESTIONER: Got a question over here. I read an article; I think it was in the *Times*, with Mr. Bakula. And he was saying in the article that he'd like to play a character with AIDS. Number one, is there anything like that coming, and number two, is there anything that's off limits that you won't touch?

BAKULA: Well, the off-limits line I think you should direct to Don or Deborah or Michael. I think there's an episode out there about AIDS. I don't know what it is exactly, and I don't know if they have something in the works. But I don't think that a show like ours needs to be bound by too many of the normal things you can or cannot do. And I think so far, we live up to that. So hopefully.... It's unfortunate that there is even an AIDS show to do. But I think we might be able to do a different one than the other shows, and shed some different light on it.

Don can answer the rest of it, or Deborah.

BELLISARIO: Yeah, it's a tough one. We do not have an AIDS show in the works, although I don't feel that there's anything off limits for *Quantum Leap* at all. We have been working on a show where Sam leaps into a gay. That has not worked out to date. It's been written by—we've had a gay writer working on it. I'm not happy with the script. But there are a lot of reasons.

BELLISARIO, cont.: It's a tough subject, because I want to present it in a balanced light. I want to be able to represent all views. And I hate any kind of bigotry, be it against gays, blacks or minorities of any sort. And it's boring. It sucks, and life's too short. [applause] But we've had some pitches coming in; [to Pratt] don't you think—?

PRATT: No, we got a pitch about a twelve year old boy. And the story basically is kind of dealing with his family's acceptance of his fate. And it's so heavy, it's a matter of finding the heart and the warmth and the humor. And I think we'll do it.

BELLISARIO: Well, we will eventually do them both, probably. 'Cause the difficult thing is to do the show within the parameters of the show. The show is a very difficult show to write. It looks easy, but it's not. It's a very tough show to write, with all the parameters we've set up for it. So yes, there's nothing off limits. I've never had the network say to us, "You can't do this," or "We don't want you to do this." So I've never brought it up.

MALE QUESTIONER: Just one quick thing on the lighter side. My sister-in-law and a couple of people in the family and my fiancée included think that Dean and Scott are probably two of the sexiest guys on tv right now. [Cheers/screams/applause.]

STOCKWELL: They're right! They're right! [The rest of his response is buried under more cheers, screams, and applause.]

MALE QUESTIONER: I was wondering if there's anywhere they could write and get a glossy [laughter] or, you know, anything like that.

BAKULA: Send to Universal; if they send it to, *Quantum Leap*, care of, I think it's 100 Universal—

BELLISARIO: Tokyo now. You send it— [Laughter. Universal had been bought out that day by a Japanese company.]

STOCKWELL: Yeah, 100 Universal City Plaza, Universal City California. Anybody know the zip? One—

SEVERAL AUDIENCE MEMBERS FROM *QUANTUM QUARTERLY* (almost in unison): 91608. [Laughter.]

STOCKWELL: 91608. There you go.

BAKULA: That'll do it.

STOCKWELL: And we are; we're the sexiest guys. [Laughter—including Scott.] Looking good rubs off from me; I can tell you that.

BAKULA [to Female Questioner]: Yes?

Female Questioner: Hi. This is a question for Deborah Pratt. It's very unusual to find a lot of women in the position that you have. I was wondering whether or not you were planning to deal with your future shows, with controversy, which is kind of going back to that gentleman's question, on, like, abortion. And I've noticed that you've written a lot of really historical shows which take you through, like the Watts situation.

I was wondering where you find some of your ideas and some of your research for shows like that.

PRATT: A lot of it comes from my past. Summers in the South, summers in California, 1965. [She laughs.] Just experiences. Life experiences and trying to understand them and help people to understand what goes on in some situations. And the unique, wonderful thing about taking Sam Beckett and putting him into someone's life is that all of a sudden you have these fresh eyes looking on a perspective from the middle out. And I get to just say a lot of things that I believe and I question. So far it's worked out pretty good.

I'm writing a show now where he comes back as a sixteen year old pregnant girl, eight and a half months pregnant. [Cheers and applause and laughter, in that order. Scott Bakula has presumably just reacted to the discussed role. According to Sally Smith's transcript, this consisted of getting up and walking like a very pregnant woman, but I don't honestly remember. It sounds familiar.]

PRATT: So yeah. We keep doing that [indistinct].

FEMALE QUESTIONER: There's also a question for Mr. Bakula. You sang on the very first episode, "Imagine." Are you planning to—

STOCKWELL (interrupting): You ever hear of Milli Vanilli? [laughter, applause, as Dean points to himself to indicate he did the singing.]

BAKULA: In his *dreams*, it's him. [laughter] I'm sorry that that rude boy interrupted you. [laughter]

MALE QUESTIONER: All right. I was wondering, are you planning to pursue any kind of a singing career, and if you were given a chance would you go back to Broadway.

BAKULA: I'd love to go back to Broadway sometime, and I sing as often as I can. Before I came out here, I spent ten years in New York, doing predominantly musical theater, and I had a rock band from the fourth grade on, so I... [laughter] I've been singing a lot. And then they're very good about letting me do it on the show, and they work it in very nicely, in a lot of different ways. So I'm really lucky that way.

MALE QUESTIONER: Is there a certain song you'd like to sing on the show?

BAKULA: No, no. [laughter] I mean, I think getting to sing "Imagine" was probably...one of the greatest songs ever written. [applause]. And Don wrote that episode. Don actually wrote both of the episodes you saw tonight, and Michael Zinberg, at the end, directed the Vietnam episode. [applause]

FEMALE QUESTIONER: This question is for Scott Bakula. Can you tell me what your favorite episode was, and why?

BAKULA: [starts to laugh, followed by the audience and rest of the panel.]

BELLISARIO: We always get that one.

BAKULA: Yeah. You know, there are certain—

STOCKWELL (interrupting): That's two questions for you. That's high to count.

BAKULA and BELLISARIO: What?

STOCKWELL: That's two questions, and he can't count higher than that [laughter].

BAKULA [ignoring Dean]: That's hard for me. There are certain aspects of every episode, almost, that I enjoy, because every episode is different. I really loved the first episode this year, going back home. That ranks as one of my favorites. I love the episode where I played a young retarded man. I love the "La Mancha" episode that Don directed. I loved the Watts show. I loved the episode where I played a lawyer in the deep South. I love the episode where I—you know, it goes on and on. [laughter] I'm the luckiest guy in town, to play this show.

STOCKWELL: He'll get an Emmy for the coming home show.

BAKULA: Oh, no, no. [applause]

STOCKWELL: Oh, I think he will. He should have gotten it this year, but...[indistinct].

BELLISARIO: You saw—

BAKULA: He said I'd get it this year, and I said that's the kiss of death, and who was right? [laughter] So that takes care of next year.

BELLISARIO: You saw him playing his father in that episode, you know, which was a terrific job. And—

STOCKWELL: Was that him?

BELLISARIO: That was him.

BAKULA: No, it was *you* again. You sing for me, you play my father....

BELLISARIO: Dean's not around enough to know who's playing what. [laughter] You know, the guy works one day a week. He has the softest job in television, and he's trying to think, "Should I come back at him now, and will it show up in the next script?" [Panel laughs.]

AUDIENCE MEMBER: But they're great days.

BAKULA: Yes, they are.

STOCKWELL: Thank you.

BAKULA: [indistinct, but complimentary]

STOCKWELL: I don't work; I play.

BELLISARIO: That's right.

FEMALE QUESTIONER: First of all, I wanted to say that I'm a big fan of the show, and Scott and Dean, you guys are the best actors on tv. By far. [applause.] My question is, unfortunately, I'm like a late fan of the show, and I missed the first pilot movie, and I was wondering, do you know if NBC has any plans to rebroadcast that pilot movie?

BELLISARIO: That's interesting. Not at this time they don't. They probably.... They did rebroadcast it once, the second year, I believe.

FEMALE QUESTIONER: See, 'cause I would have missed it.

BELLISARIO: Yeah. No, but—

STOCKWELL: I'll betcha there's someone here that—

AUDIENCE MEMBER: Who's got a VCR—[laughter]

STOCKWELL [continuing]: Who may be able to help you. [laughter]

BELLISARIO: Someone here might have a copy, or—

FEMALE QUESTIONER: Anyone with a tape just please see me afterwards. [laughter]

PRATT: I heard that *Quantum Leap* is the second most taped show on television. [laughter] People *collect Quantum Leap*.

SEVERAL AUDIENCE MEMBERS [whispering]: *Twin Peaks* yes....

BELLISARIO: That's because we're on Friday night. [laughter]

BAKULA: Whereas because the first—

BELLISARIO: Friday night at eight. [Laughs.] You're not watching television.

AUDIENCE MEMBER: [indistinct, something about changing it to or from 10PM.]

BELLISARIO: Well, we're trying to move back. We've been trying. Hopefully, we will move back, to Wednesday night at ten, or perhaps Wednesday night at nine. [applause].

AUDIENCE MEMBER: Not nine.

BELLISARIO: Yeah, well, that's.... But, NBC, I think, will move us back, because our audience is definitely not a Friday night audience. We have a pretty hip audience, and those people aren't hanging around watching television on Friday night.

SEVERAL AUDIENCE MEMBERS: Yes, we are! [laughter]

STOCKWELL: No no, now don't misunderstand. The people that really love the show are gonna watch it no matter where it is.

BELLISARIO and PRATT and BAKULA: (in unison with Dean): No matter where it is.

BELLISARIO: And we're grateful.

STOCKWELL: But the ones that really want to watch it, they have their lives, in that they go out on Fridays, [laughter]—like to parties. [Dean realizes the unintended insult, but is unable to extricate himself from it in time. The audience laughs harder.] Wait a minute! [laughter]

BELLISARIO: Look, they're leaving right now! [laughter]

STOCKWELL: They're taping this. [laughter]

BELLISARIO: He didn't mean it. [laughter]

MALE QUESTIONER: I wanted to say, first of all, that I have been taping the show since its inception, and thank God for *Quantum Leap*. It's the first time in fifteen years that I can say on television they've actually done something creative. The writing is excellent, the production is wonderful, and it's a real pleasure to see that in commercial television. I'd almost given up on it. [laughter]

PRATT: Thanks.

MALE QUESTIONER: I have one question that has been with me since I first saw the show. And that is, where did you get the idea for the series?

[Scott laughs. Dean points to himself as if to take credit again. Laughter]

BAKULA: I'll take him outside for a while. [laughter]



BELLISARIO: [laughs] It was just that...[laughs some more]. Where do you get an i—no, I—I won't go into that. You just—

PRATT: Four o'clock, one morning...

BELLISARIO: She can tell you. We happen to be married, so...

AUDIENCE: [laughter] Awww! [applause]

BELLISARIO: You see, she can tell you.

PRATT: Four o'clock one morning, he goes, [mimes Don nudging her in bed, and whispers] "Hey! Hey! Hey! Listen to this! Okay. There's this guy, and he travels around in time. But he only travels within his own lifetime, so it doesn't go back, 'cause that's not believable."

I said, "Traveling in time is believable? [laughter, applause]

He goes, "Yeah, yeah, not so [indistinct, probably "far back,"]; that's believable. And he's got a sidekick who only he can see."

I said, "Yeah, but when he goes in, doesn't he...."

He says, "No no no. He goes in, and people see him kinda...."

And I'm going, "Wait, it's four o'clock in the morning. At least let me get a cup of coffee and wake.... [The rest of the sentence is drowned by laughter.]

BELLISARIO: It's true. Actually, what happened was, I wanted to create a series that was different, and I wanted to be able to do an anthology. Television networks and studios don't want to do anthologies, because people really don't watch them and they're very hard to syndicate so that they can recover their money; they deficit finance these things. And I just wanted to do something that would have a different story to tell every week. And I thought, "How can I do it?" And I was reading, uh... Timothy...I can't even... *Coming of Age in the Milky Way*. And I was reading Einstein's theory of time, and I suddenly went, "Wait a minute; what if I did a time travel show? No way. Never sell a time travel show."

And, like Deborah said, I woke up at four one morning and said, "What if he only travels in his own lifetime? People will believe that. [laughter] And if I can get a star or two that people will like to watch every week, they'll tune in to watch them on their adventure, and then I can do any kind of story I want to do, every week. It'll be a lot of freedom." And boy, was I wrong on that. It's so hard to write this show, as I say. I was right and I was wrong. That's how it really came about.

FEMALE QUESTIONER: I don't have a question so much as a request. I really watch *Quantum Leap* now, and I really enjoy it, but speaking for my sister, well, she just turned sweet sixteen, so do you think you can hold up a sign and let me take your picture?

[Laughter. Don Bellisario practically falls out of his chair laughing. But Scott and Dean obligingly pose for the shot, without actually looking at the sign they're holding. Laughter and the audience cheering and applauding and

saying "Awww."]

BAKULA: What's the sign say? I didn't see what it said. What's the sign say?

FEMALE QUESTIONER: It says, "Happy sweet sixteen, Violeta."

PANEL/AUDIENCE: Awww.

BAKULA: Very nice. [Indistinct comments from the panel.]

MALE QUESTIONER: Ah, yeah. Actually this question is directed to the three producers, or maybe to Mr. Bellisario. I know that you write a lot of the episodes yourself, and your wife. I was wondering whether or not all the episodes are staff-written, or whether or not you have some freelance submissions to the show, that....

BELLISARIO: No, the episodes are not all staff-written, although.... We take outside submissions, if they come through an agent. That's fine. And we look for writers all the time. It's very difficult to find a writer that can do the show. It doesn't matter how good the writer is; the show is a really tough show to write, and you have to know what's really going on and what we're looking for. But, yes, we do have outside writers. This year we had how many, outside?

ZINBERG: Four.

PRATT: Four.

BELLISARIO: Four. And we're always short of scripts. Even among the staff. So we're always looking.

MALE QUESTIONER: I was just curious. Because you mentioned how difficult the show is to write, a number of times, and I was wondering whether or not you publish a guideline for writers as to what the rules are, although it's—

PRATT: It's about *that* thick. [She indicates with her fingers that it's a booklet about two inches thick.]

BELLISARIO: Yeah, it is about *that* thick.

PRATT: It's about *that* thick.

BELLISARIO: Yeah, the rules of what you can and cannot do. And then the story arenas that we're looking for, and people come in with some—hopefully, people come in with fresh ideas. Usually, what happens is people come in with the ideas that we've already been exploring. Which is what makes it difficult. But thank you.

FEMALE QUESTIONER: Hi. These are questions for the writers, please, Don and Deborah. First of all, you've given us a birthdate for Sam—the character Sam, not the birthdate for Mr. Bakula. [laughter] Do you have a birthdate for Al?

BELLISARIO: Yeah, I do. Uh...oh, he's not—look, Dean, he's—

BAKULA: Nineteen twenty...six. [laughter]

[A babble of Scott and Don trying to speculate on the subject of Dean's and/or Al's age, approximated below:]

FEMALE QUESTIONER: Not his—

BELLISARIO: The chance is that Dean—

BAKULA: '24?

BELLISARIO: I don't know his birthdate.

STOCKWELL: Both of you, shh. [laughter] Shh!

FEMALE QUESTIONER: Dean, I already know what

FEMALE QUESTIONER, cont.: your age is, so—

BELLISARIO: Dean's birthday....

STOCKWELL: I know, but I can still play fourteen. [laughter]

FEMALE QUESTIONER: You'll never be any older than sixteen.

AUDIENCE: [laughter] Oooh.

BELLISARIO: Dean—being my alter ego, Dean's birthday is probably my birthday.

FEMALE QUESTIONER: Which is? [Laughter—especially Dean..]

BAKULA: Walked right into that one.

BELLISARIO: Actually, he's a little younger than me. [laughter]

FEMALE QUESTIONER: The year doesn't matter. What's the day?

BELLISARIO: Oh. August 8th.

FEMALE QUESTIONER: He's a Leo, obviously. [laughter]

One other question.

BAKULA: All right.

FEMALE QUESTIONER: Well, he'd have to be, to be an admiral. One other question. Your background is in the Marine Corps. Why on heaven and Earth did you make him a Navy admiral? I mean, his whole attitude is not that of a—

BELLISARIO: Oh, I see.

STOCKWELL: It wasn't—

FEMALE QUESTIONER: He's more a Marine than a Navy admiral.

BELLISARIO: I don't think his attitude is military at all. [Laughter, applause.] You know, his attitude is more, "Hell, no, we won't go." Or it was. I made it because I wanted to have him play off of something different than what I thought the character was really like. I wanted it to be a shocker. Why I made him an admiral? I don't know. The uniform looks good on him. [laughter]

FEMALE QUESTIONER: I just meant that—first of all, the Marine dress blues beat the whites out every time. [The audience groans in disagreement.] Sorry about that. And second of all, he did show command presence when he sent Sam back to rescue the squad. So it's not a matter that he's not playing up to what you're putting him as.

BELLISARIO: I don't know. I just liked him as a Naval admiral. I don't know. [To Dean:] Do you like being a Navy admiral, or would you rather have been a Marine general?

STOCKWELL: [thinks about it:] Uh...

[Dean pauses so long Scott checks for signs of life.]

BAKULA: I'm just checkin'; we're just checkin'.

STOCKWELL: No, I'm just trying to think who would get the most...wax, you know? [laughter] The Marines?

BAKULA: No, I don't—

STOCKWELL: Huh? I like the white suit. I like the white suit.

BELLISARIO: Yeah, I know what you mean.

STOCKWELL: It's clean, you know what I mean?

FEMALE QUESTIONER [different one]: I have to agree with you on the Navy whites, 'cause I'm going into the Navy, so...[laughter].

BELLISARIO: Yeah.

FEMALE QUESTIONER: Go Navy.

This is to Deborah Pratt. Do you have any ideas in the works for maybe Sam jumping into the future? It'd still be during his own lifetime, just into, like, 1995.

PRATT: You'll have to talk to him [Don], because, of course we have ideas. But you'll have to talk to him on that.

BELLISARIO: What?

PRATT: Or into the far past.

BELLISARIO: You answer it. Or you [Zinberg] you answer it. [laughter] [Zinberg shakes his head.] When does Michael work on these things? I mean I—

PRATT: And actually, I mean, we have had pitches, and we have tossed around Sam coming into the future. And there's a whole trip that sets one stumbling block after another. And one, from a production standpoint of view; when you create the future, it's pretty well all new. So, we do have a budget, and we do have to adhere to it, and we have a very short shooting schedule. So we have not quite come up with a way to do it.

BELLISARIO: Well, we probably will go into the future at some point. We're talking—just earlier we were talking about it with Dean...

STOCKWELL: Yeah.

BELLISARIO: Where we go back and follow Dean in the future, back at—

STOCKWELL: This is the environmental story?

PRATT: At the Imaging Chamber.

BELLISARIO: Not the [indistinct; possibly "environmental"—possibly not]—in the Imaging Chamber. [applause and cheers and laughter] Seen in the eyes of Dean—

STOCKWELL: It's a hard show to write. We've been trying to think of an environmental story, and it's hard to fit it into the *Quantum Leap* equation. It's hard.

BELLISARIO: See, we really like to do an upbeat show as much as possible. The one you just saw just now was about as bittersweet an ending as we do. That, and the one that Deborah wrote, in Watts. The one in Watts was probably the most "down" ending we've ever done, and I just didn't want to do that kind of show. I wanted to do a show that was fun and uplifting and everybody walked away with a good feeling, and maybe learned a little something in the process. Doing one in the future, I wanted to take Dean and have him take us through the Waiting Room—

SEVERAL AUDIENCE MEMBERS: Yeah!

BELLISARIO: ...And the Imaging Chamber [applause], and all of those things. And that is a big production problem. It's very costly.

FEMALE QUESTIONER: Also, um, Dean, and/or Scott, do you have any future projects in the works besides *Quantum Leap*?

[According to Sally Smith, they look at each other. Laughter]

BAKULA: No, not at this time.

FEMALE QUESTIONER: I see.

STOCKWELL: No, I'm just trying to learn to play this [holds up a recorder]. [laughter]

BAKULA: Would someone please ask him to play it, so he can get it over with?

AUDIENCE: Play it! Play it! [laughter, applause]

STOCKWELL: The reason I'm learning to play this is because I have a five and seven year old, and we're educating them in the home, and they have to learn to play this. So I have to teach it to them. And I've been playing this now for ten days or two weeks.

BELLISARIO: Do they have to play it on their—

BAKULA: —With cigars? It's an unrecognizable— [Dean is also holding a cigar.]

STOCKWELL: No, they don't have to play with cigars. [He plays a little tune, fairly well until he hits a bad note. The melody is familiar. Laughter and cheers and applause] I wrote that myself.

ZINBERG: Isn't that "Mr. Tambourine Man?" [Don laughs.] That's "Hey, Mr. Tambourine Man."

BAKULA: [laughing] Yeah!

STOCKWELL: Don't bust me. That was—

ZINBERG: Wasn't it?

STOCKWELL: I wrote that myself! [laughter]

BAKULA: It was—

BELLISARIO: I don't know what it was.

STOCKWELL: It's called "Hey Sugar, C'mon Over."

BAKULA: With your tambourine man.

STOCKWELL: No, no, leave him outside. [laughter]

BELLISARIO: Are we over here? [referring to side of the room for the next question]

BAKULA: Hello.

FEMALE QUESTIONER: Hi. First I want to say, Dean, when I was seven, my father taught me to play the recorder just before Christmas, so—

STOCKWELL: All right!

FEMALE QUESTIONER: Real nice for me.

STOCKWELL: Good! [laughter]

FEMALE QUESTIONER: This question is for Don and for Scott as the co-creators of Sam. And I wonder, what is Sam's theory as a person who spends time in the lives of these different people? What is Sam's theory of their experience the moment that Sam leaps out of their lives? Are they aware that... [According to Sally Smith, Don and Scott look at each other. Laughter]

BELLISARIO: I can tell you where they go while Sam is living their lives. They're in the Waiting Room, which is a medical-looking room.

PRATT: Very antiseptic.

BELLISARIO: Very antiseptic, with people in white garments or robes, all enclosed, and examining them and probing them and checking them; a lot of strange lights,

futuristic. And when they come back and leap back, they immediately think that they have been kidnapped by aliens. [laughter] And if you check, that's when it all started, you know, right about the time Sam started leaping. [laughter] All these encounters of the third kind began to happen? They were all quantum leaps.

We're going to be doing a show at the end of this season, hopefully, *if*... [looks at Deborah]

PRATT: I'm working on it! [laughter]

BELLISARIO: ...Somebody I know...

PRATT: I'm working on it!

BELLISARIO: ...Will get the script written. [laughter] Which will be a three-parter.

AUDIENCE MEMBERS: Oh!

BELLISARIO: And it'll be a three-parter that will take place in.... [indicating Scott and Dean:] Notice how they're hanging on everything I say, too? [laughter]

STOCKWELL: I'm hoping it's a golf story. [laughter]

BAKULA: With a recorder in it. [laughter]

BELLISARIO: Which will be a three-parter that will take place in the same town over three decades, in which Sam will leap into three different people. So he will solve some problem in the first decade, the Fifties, and there will be an overall story, probably a murder to solve, a three decade long murder to be solved.

AUDIENCE: [murmurs] Mmmm..

BELLISARIO: And he will leap into one character, leap out, and be in the same town ten years later, and in another character. And then we will meet the first character that he leaped into, I mean, who has now come back. And so we'll have to address exactly what you asked. And Deborah's addressing that at the moment. [laughter]

PRATT: No, I do. We're—

BELLISARIO: [To Scott:] What do you think?

BAKULA: Well, you know, I make up a lot of my own stuff as we go. [laughter] But this is just in my own, you know, little mind as I'm doing some of this stuff. There's a part of me that feels—in this make-believe world that I find very real—that deep, deep, deep in this person's body, in their subconscious, that part of that subconscious is aware of what happens. Just as part of my subconscious that's left in the present is aware of what's happening. It doesn't manifest itself while I'm in that body. But when I'm gone, there are traces of what went on. [To Don:] We did—we *have* addressed this.

BELLISARIO: Jung.

BAKULA: You wrote it. [laughter] I think, when I did the double leap, in the Italian episode.

BELLISARIO: That's true. One of the very first shows.

BAKULA: When I went in there, and the guy came back and he was like, "Whoa." And the girlfriend said, [Scott does this in Brooklyn accent:] "What, you look like you got hit on the head or something, you had a headache."

And he said, "I don't remember anything," or whatever.

PRATT: [very Brooklyn/Italian accent] "Talk about your earth moving."

BAKULA: [laughs] Yeah, that's right. [laughter] That was the one.

So that's, you know, that's just my own little rationale. So, so you see, he's not coming back, he or she, they're not coming back totally.... You know, if someone says, "Well, just yesterday, you know, you saved that little boy from drowning, and you breathed in his mouth."

And there's something that says, "Oh yeah, did I? I don't remember." So it's not like total amnesia. But see, that's just me. I made that all up myself, [laughter] and he's over there, going—

BELLISARIO: Works for me. [laughter] No, works for me. [laughter]

PRATT: On page seven, in the pamphlet that comes out like this, you always say that when Sam leaps out, he leaves that person's life a better place for when they come back in. So it would be as if...Friday, you walked out with the biggest term paper of your life due, [laughter] and Monday, it was *done*. [laughter, cheers, and applause] Would you quibble? [laughter]

BAKULA: And, I mean, just as I feel that I leave that person's life a better person—Sam does—I feel like there's like a little swap going on. So.... That's it.

MALE QUESTIONER: First of all, I'd like to say that I would like it if someone could leap into my life, because I came here instead of doing a paper. [laughter] And secondly, I'd like to address my question to Mr. Bakula. As an actor, how did you feel working against no one, doing those scenes with you and yourself as your father, and then having to play against nothing, and then....

BAKULA: Yeah, it was very hard. I think when they did *Back to the Future*, the guy who applied my makeup was not the same guy who designed it, but he had done all the makeup for *Back to the Future*. And he talked about, you know, "For six months, we worked on this one scene." And we did it all in ten days. I was scared to death about it. Because I, literally, I was up at two-thirty, and I went into prosthetics at three, and, at seven o'clock, everybody came in to start work, and I'd be ready to shoot at around eight o'clock. We'd shoot my father all morning, and then at lunch, I'd take the makeup off and shoot the other side of the scene the rest of the afternoon. It was scary because you don't know how it's gonna come out. And I had to trust my director. I had input from everybody else who was watching dailies—Don, Deborah, Michael, and *this* guy (indicating Dean) helps me tremendously all the time.

STOCKWELL: And my mother. [laughter]

BAKULA: And your mother was there, that's right. [laughter] And, you know, it was kind of a little bit of a crapshoot. Fortunately, I felt the script was exceptionally well-written, and so much of my work in that area was already done. So I just had to hope that I was pulling it off, and, you know, you don't always know. I hadn't done this

ever before.

STOCKWELL: He never pulled it off, though, until the end of the day, when the work was done. [Audience groans.] I mean the prosthetics [According to Sally, Scott looks at Dean, and Dean mimes taking off the prosthetics.] [laughter]

BELLISARIO: It was—Scott always goes into every character. [Laughter—I have no idea why.] It's an interesting thing, that in doing television, you're so rushed. And Scott studies the character for the next script that he's gonna play while he's playing another character. So he has to prepare for one character while playing another character, which is extremely difficult. In this case, he had, you know, two of them to prepare for. And then Scott came to us and said, "Gee, I'd like to get in and loop some of those lines, 'cause I wanna make sure that the dad comes off really the way I'd like to see him come off." [To Scott] And I don't think that you had, to my knowledge, that much to do, because it *all* came off. So he hit it in front of the camera. But he was consistent in playing his father in the mornings, and then he was consistent in playing himself the rest of the day—or as the character—playing himself at age sixteen, which is very difficult, and I think a tribute to his acting ability. [applause]

BAKULA: You don't often get a chance to ever play anything like that *anywhere* in your career, so, you know, I felt lucky to even make a stab at it. So that was...thanks to Don who said, [stamps his foot for emphasis] "You wanna play your father?" [laughter] And I said yes!

BELLISARIO: And NBC, who said...

BAKULA: NBC fell dead on the floor.

BELLISARIO: Right, right. But they gave us a little extra money to let you do it, and....

BAKULA: Yeah.

BELLISARIO: Although we went way over, didn't we, Michael?

ZINBERG: Not way over. [laughter] "Way over" is a relative term. Decidedly over budget. [laughter]

FEMALE QUESTIONER: Hi. My question for you is pretty basic since I just started watching the show this season. But who is this person that Dean Stockwell's character speaks to all the time and how does he know all this information and why is Dean Stockwell's character a hologram and [laughter]—

BELLISARIO: Ziggy, you mean?

FEMALE QUESTIONER: Yeah.

STOCKWELL: Ziggy's not a person. This was—

BELLISARIO: There's Gooshie...

STOCKWELL (continuing): —Explained, as it were, in the pilot. But it had to be laid out in the pilot, so anyway, Ziggy is a name given for a huge computer, a state-of-the-art computer in the present/future tense. And he's operated by a guy with bad breath named Gooshie. [laughter] You haven't heard him yet.

BAKULA: Little guy with bad breath.

STOCKWELL: But anyway...

BELLISARIO: Little guy with bad breath.

STOCKWELL: Ziggy is the name of the computer. The thing that I have, Dean Stockwell, is a handlink to Ziggy. [Through gritted teeth:] Which I won't talk about.

[Don begins to explain while Dean continues to loudly not talk about it:]

BELLISARIO: Well, he doesn't want to talk about it—

STOCKWELL: I won't *talk* about it.

BELLISARIO: —Because we changed the handlink this year—

STOCKWELL: [petulant, like the little brother not wanting to eat meatloaf in *A Christmas Story*] They changed the handlink, and I don't *like* it.

BELLISARIO: —And he's like a child. "I want the old one back." [laughter]

STOCKWELL: A *child*. [laughter] I want my old handlink back.

BELLISARIO: .... [indistinct] "I want the old handlink back...."

STOCKWELL: Who liked the old handlink? [A lot of hands goes up in the audience, and some people, including KFB, cheer.]

BELLISARIO: The one that he—

[Cheers continue]

BELLISARIO and BAKULA: Who likes the new handlink? [Fewer hands go up; no cheers]

BELLISARIO: Oh! [laughter]

STOCKWELL: All right!

BELLISARIO: Who knew there was a difference? [laughter]

STOCKWELL: See?

PRATT: And Ziggy is hooked up into every newspaper, every book, every piece of information....

STOCKWELL: Yeah, Ziggy's a huge computer that can really plug into everything. [Indecipherable confirmations/clarifications from the rest of the panel.] And the explanation in the pilot was that he [indicating Scott] has an implant. [laughter]

BELLISARIO: [shakes his head] I don't think that—

STOCKWELL: An implant that was put in by a recorder. [laughter] In his neurons—and what's the other, mesons?

BAKULA or BELLISARIO: [laughing in disbelief] Mesons.

STOCKWELL: In his optical—

BELLISARIO: [laughing] He does not understand. He does not know what he's saying, I'm telling you. [laughter]

STOCKWELL: So that he, at a certain frequency can see this hologram....

BAKULA: This is incredible—

STOCKWELL: [continuing] Who is me!

BAKULA: [continuing] —Because I thought you only read your own lines. [laughter]

STOCKWELL: I change my own lines. [Stan Laurel

voice:] I make them better. [laughter] So this hologram can go back where he [indicating Scott] is in time and he can see him, and he's the only one who can see him.

BELLISARIO: It really is simple. It sounds c—

STOCKWELL: [at the same time as above]: That is until the Christmas show.

BELLISARIO: Right, until the Christmas show. It sounds complex. It's very simple. It simply is that where Dean is standing, in an Imaging Chamber, is a vast chamber, miles across; empty, nothing there. And when he tunes in, or the computer tunes him in to Sam, everything, Sam and everything around Sam appears as a hologram in that chamber. And to Sam, Al appears as a hologram. There's nothing else in the chamber. If he touches something—we did that in one episode, in the music episode, where he held a music stand—

PRATT: "Blind Faith."

BELLISARIO: —And the minute he let go of the music stand, it disappeared. But if Al is touching something, Sam can also see that. That's it. It's just a hologram. They're both holograms to each other. One in 1995—

PRATT: [quietly] 1997. We've been on for two years. [laughter]

BELLISARIO: —One in whatever year he's in. It's a device. [laughter]

STOCKWELL: You said it's a big room. I like that. Miles, huh?

BELLISARIO: Yeah.

K. BLOCHER: I have a trivial question for Scott and a deep question for anybody who wants to tackle it. The trivial question is, will Sam ever get that great beard that Scott's character had at the end of *Sibling Rivalry*? [Laughter, screams.] Doesn't he look gorgeous in that? It was great.

BAKULA: I think that would make it hard for the woman roles. [laughter] Unless we do another circus show.

STOCKWELL: I loaned him my beard. And it was just for the one movie.

BLOCHER: And the other question is, it seems that ever since the two episodes we saw tonight, Sam has been a little...*cranky* [laughter continues to end of question] compared to past seasons. He doesn't want to hear Al out sometimes; he seems to want to get in and get out as soon as possible. [Laughter continues. The panel looks at Scott.] BELLISARIO: We don't write the scripts that way. [laughter]

BLOCHER: [losing confidence in the premise, I try to explain, and end up waffling]: But there are several points where he seems to come off like that. And then he gets involved and gets to care about them. He [Don laughs] always loves these people by the time he leaves them. But I was wondering if that was intentional at all, [laughter] and if they were really trying to build up to anything.

BELLISARIO: We don't write 'em that way. [Looks at Scott and Dean] This is a personal thing going on between them. And.... [laughter]

BLOCHER: [really starting to feel like a fool]: I don't believe that. He's too good.

BELLISARIO: No, there's nothing intentional, really.

PRATT: In—

BELLISARIO: I'll have to look at that.

PRATT: Yeah, in any good script, you look for conflict. And sometimes that works as conflict. And I think if it's in there, it's just to give Dean something different to play, or give Scott something different to play, so that we can give them different attitudes about different situations. So it's good scriptwriting.

BAKULA: [According to Sally Smith, Scott shrugs and grins. I didn't see, having turned away after Deborah's answer in utter defeat and embarrassment.] I've...had my period. [laughter]

BELLISARIO: Thank you. Where are we, over here?

FEMALE QUESTIONER: I have a question for the writers. Why do you seem so unwilling to go into, let's say, like a different century or something? Why is he stuck in his own lifetime?

BELLISARIO: Ah! It's gonna sound crazy, but I truly believe that the minute you leap him into the Civil War, you leap him into Rome, it becomes unbelievable. It's believable if he's in the 50's or the 60's, because, you know, people have cars, and they look a lot alike, they dress the same, they talk the same. It's more believable that way. It's the only thing I can tell you. It's just a personal thing; that's why I did it. I just felt it would be totally unbelievable, everybody would be looking and going, [sarcastically:] "Oh, yeah, right, he's wearing a Roman toga; right." [laughter]

FEMALE QUESTIONER: Well, I wasn't born in the 50's, so it's unbelievable for me, too.

BELLISARIO: The 50's?

FEMALE QUESTIONER: Yeah.

BELLISARIO: Well, see, I'm so old at this point... [the rest is drowned out by laughter].

FEMALE QUESTIONER: I have a question for Dean. Why are you holding a cigar you're not smoking?

STOCKWELL: It went out. [Laughter—including Scott.] I could remedy that. [Laughter. He lights the cigar.]

MALE QUESTIONER: Yeah, since most of my questions have been answered, how much do you all make each week? No, just kidding. [laughter—mostly Scott] I was actually wondering—I didn't catch on at the first of the season, when the show first started—how did and why did Sam get chosen to do these leaps? If he was actually alive before, he had his family and his life; how is he doing these leaps? Why was he chosen?

BELLISARIO: Michael, you want to answer that? [Zinberg shakes his head. Laughter.] Ah, okay. Sam, in the beginning episode, the pilot episode, Sam is a quantum physicist who has developed an experiment called "Quantum Leap," a project, where he's gonna travel in time. And he goes into an accelerator, he figures out how to do this,

they punch the buttons—vroom—he goes flying off into time; but Somebody interferes. "Somebody" could be Time, it could be God, it could be Fate; it depends on what you want to believe it is. And that person has said, "How dare you go leaping about in time? I'm gonna grab you and I'm gonna use you. And I'm gonna use you to do good. I'm gonna use you to change some things that went wrong."

MALE QUESTIONER: Okay! Thanks a lot!

BELLISARIO: And that's the whole concept. And what he's trying to do is, if he can continue to change things, maybe one of these times, who's ever jerking his string [laughter] will jerk him back to his own time, and he'll then return to where he...but in the meantime, his attitude is, "I'm gonna enjoy this." Because in the very first episode, he got to talk to his father, who was dead. And he said, "This isn't so bad."

And as Al said to him in [laughter—don't know why] the episode tonight, you know, "I'd give anything to be able to talk to my brother again, to—" I mean "to my sister, to my, to my father, mother..."—the whole thing.

MALE QUESTIONER: It's made us all think about, possibly, our own families.

PRATT and BELLISARIO: Yeah.

MALE QUESTIONER: That's great. Also, there was an episode at Halloween time; that was a great one! [applause]

BELLISARIO: That was written by Chris Ruppenthal, who—

PRATT: Is Chris here?

BELLISARIO: Is Chris here? [After they look around the audience for him] Nooo!

BAKULA: We now call him "Ruppenboogie" because of that.

BELLISARIO: If he can't be on the stage, he doesn't want to be here. No. It was written by Chris Ruppenthal, and it was a terrific episode.

MALE QUESTIONER: Yeah, it was great. Did—was Stephen King, did he have any input onto that one?

BELLISARIO: No, Stephen King had no input, but we had to get Stephen King's permission to do that.

PRATT: But he was thrilled.

MALE QUESTIONER: It was fun.

BELLISARIO: Yeah.

PRATT: He absolutely was thrilled.

BAKULA: Yeah, they have the same agent, so it helped. [Laughter. The panel looks at Scott in surprise.] Yeah. They have the same agent, Chris and Stephen. He was thrilled about it.

FEMALE QUESTIONER: Yes, I have two questions. The first one's for Deborah Pratt. As a journalist making the transition to writing, I was wondering how you went through the transition from being an actress to a writer and a producer. What were some of the difficulties you faced?

PRATT: I got very angry as an actress, as a black actress, as a female actress, because the roles were so limited. And in my frustration I was...bitching. [laughter] And someone

PRATT, cont.: said, "Well, change it!"

So I locked myself up in my apartment and I started writing, and I started knocking on doors and using every contact that I have. And I had a friend whose father was a producer at Columbia, and I said, "Will you please read this?" And it was a late night soap. 1979. And he liked it and he put it into development. And it became a daytime soap. And it didn't sell, but it made me think, "Oh, wow, I can do this." And then I had a big background in comedy, so I started writing comedy.

And Mr. Bellisario hired me as an actress, and I had the chutzpahs, or whatever you call it, to come up and say, [puts on a naively brash voice:] "I wrote a script! for *Airwolf*," and "Would you read it?"

And he said, "So you want to be a writer?"

And I said, "Yes."

And so he said, "Well, this is wrong and this is wrong and this is wrong and this is wrong and this is wrong and this is wrong and this is.... Rewrite it!"

BELLISARIO: Page one was okay. [laughter]

PRATT: So by about my seventh rewrite, it got made, and I enjoyed seeing the magic of a script turned into film. And my fingers haven't quite stayed still since.

BELLISARIO: But Deborah's really good at writing the—she really does write wonderful social issues. She likes to deal with those. She does great with writing the stories about women, you know, or—I think you've written three now, where he's leaped in as a woman?

PRATT: No, we've just had the two.

BELLISARIO: Well, you're writing the third.

PRATT: Oh, three, yeah. [laughter]

BELLISARIO: You're writing the third right now, where he leaps in as a pregnant woman. And you've written two where he leaps in as a black.

PRATT: But I wrote fluff, too. "Sea Bride" was fluff. So that was it [indistinct].

FEMALE QUESTIONER: Oh, and the second question was for Mr. Stockwell. I was wondering who designs the clothing that you wear. [laughter, applause] [indistinct] And is your feeling about that clothing reflected in the fact that you're so blue collar tonight? [He's wearing jeans, a denim jacket, and a stuntman's association baseball cap.]

STOCKWELL: Oh, I didn't hear that, the last part.

FEMALE QUESTIONER: Who designs your clothing—

STOCKWELL: No, the last part.

FEMALE QUESTIONER: Are your feelings about that attire reflected in the fact that you're so blue collar?

STOCKWELL: No, no.

BAKULA: No.

STOCKWELL: Well, Al is a character, and I play the character, and he has a costume and a costume design. As a matter of fact, when we started this, Don and I had some conversations about it, serious ones, about how the guy would look. And we decided that we needed someone to

help us with the concept of something really off-the-wall. And Don knew of this gentleman, Jean-Pierre Dorleac, who was nominated for an Emmy [applause] for the show, and should have won it—

BAKULA: Should. [applause]

STOCKWELL: But did not win it, unfortunately. And he's the one that puts together all of my outfits. We started out together, and went shopping, and he made some, and everything, and we got on a frequency where we both knew what it was going to be and we liked it. And now I don't even have to—whatever he sends down, I put on. I mean ninety-five percent of the time. [laughter] He's brilliant. BELLISARIO: Yeah, he—occasionally these guys come up with stuff, and we only—

STOCKWELL: [at the same time Don is speaking, and therefore somewhat indistinct] Occasionally on a tie I'll say no, but he comes up with great stuff. I pick stuff out myself sometimes, you know.

FEMALE QUESTIONER: It looks good on you.

STOCKWELL: But we understand it, and it's consistent, although it's always different. I'm glad you like it.

FEMALE QUESTIONER: Thank you.

STOCKWELL: But this is no reflection. I'm just fooling...this is just what I go to work in. No fun to work in the same thing I wear [indistinct]. [laughter]

FEMALE QUESTIONER: Hi. My question's been answered, too, but I just wanted to compliment you on the show. I think it's great. I mean I never watch tv, and this is the best show. And I think that a lot of people were nominated for Emmys that should have won. [applause] I'm sorry... [the rest of the sentence is drowned out by applause].

BELLISARIO: There's always next year.

FEMALE QUESTIONER: I just wanted to ask Dean Stockwell something, and it's not really relative, but I was wondering, how it was like, working with Dennis Hopper, *Blue Velvet*, which you were just like, so psychotic in that, [laughter] and I just loved you both. I was, like, "Oh, my God."

And then, if that [laughter] had any impact on, the line in the first show, how you said, "I feel like Dennis Hopper in *Hoosiers*." I thought that that was hysterical.

STOCKWELL: Well, I loved throwin' that in, because I think of all the performances I've seen of Dennis's, my favorite is his performance in *Hoosiers*.

SEVERAL AUDIENCE MEMBERS: Yeah.

STOCKWELL: I was really moved by it; I thought it was great. And here we had this basketball story, and I think even at one point, didn't you ask if maybe he might be interested...

BELLISARIO: Yeah.

STOCKWELL: ...In playing the coach? [Dean laughs.]

BELLISARIO: Yeah. Because I—Dennis wasn't available, but I—

STOCKWELL: And he wasn't available, so I said, let's throw in this line, and I added that line, and Don said, "Great," and we did it. I don't know if Dennis has seen it yet, by the way. [laughter] I don't think he has, or he would have commented on it. But working with him, I mean he's an old friend, and I know him, you know, real well, and so it was just comfortable and warm enjoyable working, even on a weird psychotic film like *Blue Velvet*!

FEMALE QUESTIONER: Yeah, it was great. I really thought everybody was great. But—

STOCKWELL: But it was just fun.

FEMALE QUESTIONER: Yeah. I was just wondering if you threw it in or it was in the script, 'cause—

STOCKWELL: Yeah.

FEMALE QUESTIONER: It's so funny. You were funny.

BELLISARIO: No, he threw it in. Dean, it was Dean's line. Dean wanted it that way. Over here. [laughter]

EMCEE: We only have time for two more questions, please.

AUDIENCE MEMBERS: [disappointed] Awww....

MALE QUESTIONER: Yeah, this is for the producers. I was wondering, when you were auditioning actors for the parts of Al and Sam, did you know that Scott and Dean were perfect for the parts right away, or did you mull it over and...

BELLISARIO: Absolutely, no. When Scott came in and read I didn't want to say right on the spot, "Oh, boy, you're the guy!" you know, and get all excited and—

PRATT: Made him suffer. [laughter]

BELLISARIO: [continuing] —Maybe he would go out and ask for, you know, eight million dollars and all that. [laughter]

But he came in, he read, he walked out, and that was the first time I'd met Scott. And I said, "He's perfect. This is the guy." And then when I heard that Dean would be interested in doing it, I was really excited, because Dean had just finished, *Married to the Mob* was just out about that time. [applause] [Note: the next section is from Sally's transcript only, since it's where I had to turn over my tape.] And Dean came in and read and did—I mean he was the character. He was just there. And it was wonderful. And

it's been that way ever since. These guys are just great to work with. Non-star stars. By that, I mean no attitude on either one of them. They're just there to work and have fun. And the whole set reflects it. It's just a lot of fun.

MALE QUESTIONER: Whenever Sam leaps into a woman, how come he never has to kiss a man? [laughter, applause]

BELLISARIO: I think we should...

PRATT: Came close!

BELLISARIO: I think we, did you see...

PRATT: "Gloria?" "What Price Gloria?"

BELLISARIO: In "Gloria," he came real close! There's some outtakes there we're not sure about.... [laughter]

BAKULA: Aw, come on! Come on....

PRATT: I always thought of Scott Bakula as John Wayne in heels. [laughter] The guy's really macho. The first time he came out [Note: my tape picks up again:] in "Gloria," in that chiffon dress with the stockings and the pumps. And I watched him walk [according to Sally, she demonstrates Scott's masculine walk, but I don't remember it. Probably.] [laughter] He gave me a whole new perspective.

BELLISARIO: Over here.

MALE QUESTIONER: Yeah, my question's for Dean Stockwell. First of all, I want to say your work's great; I really enjoy it—

STOCKWELL: Thank you.

MALE QUESTIONER: And my question is, how difficult was it for you to go from being a child actor into an adult star? It seems like in Hollywood it's very difficult to make that transition. I was just curious how difficult it was for you to do that.

STOCKWELL: It was tough, but, I mean, I don't think anyone in any field of endeavor, or no field of endeavor, has an easy time going from childhood to adulthood. You know, it had its difficulties and I'm grateful that I made it through and I'm doing well. [applause]

EMCEE: Please join me in thanking tonight's guests. [Applause continues, building into cheers and applause:]

BELLISARIO: Thank you.

PRATT: Good night!

BELLISARIO: [indecipherable, probably:] Nice program.



Scott settles down for some serious autograph signing while Dean chats with fans. Photos by Joan Dodson.



## MINI-VIDEOGRAPHY/REVIEW:

Dean Stockwell in *The New Twilight Zone*:  
"Room 2426" (1989)

by Teresa Murray

*[Editor's Note: If you haven't seen this yet, and don't want to know too much about the plot in advance, you may want to skip over the plot synopsis and go on to the comments section.]*

Director: Richard Bugajski. Screenplay: Jeremy Bertrand Finch and Paul Chitlik.

Cast: Dean Stockwell (Dr. Martin Decker), Brent Carver (Fellow Inmate), Peter Boretski (Dr. Ostrov), Walter Massey (The Professor), Nicholas Pasco (Orderly #1), Al Therrien (Orderly #2). Narrated by Robin Ward.

Length: 30 minutes. First Transmission: Early 1989.

**Plot Synopsis:** In the not too distant future, Dr. Martin Decker has been diagnosed as schizophrenic and is being held in a state "hospital." He is being subjected to "treatments" which include electric shock, hallucinogenic drugs and constant interrogation. Doctor Ostrov, who is in charge of Decker's case, wants to know where the notebooks are. Decker is a theoretical biochemist, who has developed a pesticide which could possibly be used against humans. To prevent this from happening he has refused to reveal the location of the notebooks containing his formulas and calculations. Even under torture he doesn't tell them where they are.

He is joined in Room 2426 by another prisoner. The man claims to be there to help him to escape. "How?" Decker wants to know. "Do we fly?" The man explains that he has the power to "teletransport" them. Decker naturally believes he's been locked up with a lunatic. "Doctor Ostrov's treatments have gotten to you," he tells him. But after a couple more torture sessions, Decker is ready to try anything. All he has to do, the other man says, is believe, really believe.

When Decker regains consciousness, he finds himself in a nicely furnished hotel room. He's amazed. It worked, but he wants to know how. The other man says that's not important; what's important is that the notebooks be destroyed. If only Decker will tell him where they are, he'll take care of it. Decker gives him the location and is left alone in the room, having been told to stay inside or else he might be recognized. He is suspicious and goes to the window and pulls back the drapes to discover he is still at the hospital. The whole thing has been a set-up.

In the next room, the other man hands the location of the notebooks over to Doctor Ostrov, who congratulates him on a job well done. "These idealists are always such dreamers," the man tells Ostrov. But as they watch, Decker stands in front of the mirror through which they have been observing him and mouths the words "I believe." There is



a bright flash of light and he disappears. His captors rush in, hardly daring to believe it could be true. After all, it was only a trick.

Decker stands in front of a small fire in a park-like setting, ripping out the pages of a notebook and throwing them on the flames. He drops the whole book into the fire and walks away.

**Comments:** In this 1989 tv appearance, Dean Stockwell demonstrates again that his talent is virtually unlimited and unequalled. He draws more drama and pathos out of a half hour (a little less with commercials) than most actors get from a two hour film.

The character of Martin Decker is poles apart from Al the hologram. He is a logical, yet fiercely idealistic scientist. Frivolity is the last thing on his mind. This is a straight dramatic role and nobody could do it better than Stockwell.

He is somewhat hampered by a necessarily simplistic script. He manages to give the story more depth than it would otherwise have. Brent Carver as his fellow prisoner is impressively devious, but there's nothing new in Peter Boretski's portrayal of Doctor Ostrov. We've all seen the evil doctor before.

There are a couple of moments that will ring some bells with *QL* fans. Most obvious of these are the ending, where the narrator remarks that Decker has taken a "leap of faith," and the "teletransportation," which bears a remarkable resemblance to "leaping." I can't help thinking that perhaps Dean's theory of quantum leaping (i. e., "the body theory") was somehow influenced by this role.

The program's ending would be much more effective if they had just let Dean's acting speak for itself. The ending voice-over is intrusive. The audience should be allowed to draw their own conclusions.

*The New Twilight Zone* episodes are being repeated in syndication. There aren't very many of them, so if it's on in your area this one should turn up before too long.

## Dean Stockwell Films

## Part One:

## The Childhood Years, 1945-51

by Teresa Murray

Dean Stockwell was born in Hollywood on March 5th, 1936. He is the oldest son of Harry Stockwell, a Broadway performer who also sang the role of Prince Charming in Disney's *Snow White and the Seven Dwarfs*, and of Betty Veronica Stockwell, an actress/dancer.

Stockwell received his early education at Long Island public schools and at Martin Milmore school in Boston. He entered show business in 1942 at the age of six, making his stage debut along with his brother Guy (born 1938) in *The Innocent Voyage*. During the short run of the play, Stockwell was spotted by MGM producer Joe Pasternak, who immediately signed him for the studio.

The family moved to Hollywood, where Dean began work first in radio, on such programs as *Death Valley Days* and *Dr. Christian*. He made his film debut in 1945.

## The Valley of Decision (1945)

Director: Tay Garnett. Screenplay: John Meehan, Sonya Levien (based on the novel by Marcia Davenport). Director of Photography: Joseph Ruttenberg. Special Effects: A. Arnold Gillespie and Warren Newcombe. Score: Herbert Stothart. Editor: Blanche Sewell.

Cast: Greer Garson (Mary Rafferty), Gregory Peck (Paul Scott), Donald Crisp (William Scott), Lionel Barrymore (Pat Rafferty), Preston Foster (Jim Brennan), Marsha Hunt (Constance Scott), Gladys Cooper (Clarissa Scott), Reginald Owen (McCready), Dan Duryea (William Scott Jr.), Jessica Tandy (Louise Kane), Barbara Everest (Delia), Marshall Thompson (Ted Scott), Geraldine Wall (Kare Shannon), Evelyn Dockson (Mrs. Callahan), John Warburton (Giles), Russell Hicks (Mr. Laurence Gaylord), Mary Lord (Julia Gaylord), Arthur Shields (Callahan), Dean Stockwell (Paulie), Mary Currier (Mrs. Laurence Gaylord).

Producer: Edwin H Knopf. Production Company/ Distributor: Metro-Goldwyn-Mayer. Length: 118 minutes. Release Date: April 6th 1945. Black & White.

Plot Synopsis: The Scotts, Pittsburgh pioneer steel family, hire Irish maid, Mary Rafferty. She eventually becomes the family confidante and falls in love with one of the sons, Paul Scott. Mary helps the family through love affairs and major crises, including the possible closure of their steel plant. Mary helps Paul save the plant. She and Paul don't marry, deciding to leave their love unconsummated.

Comments: This melodrama was well received at the time.

Gregory Peck, in one of his first major film roles, had the most favorable reviews. This was nine-year-old Dean Stockwell's first film appearance, but his role is so small he isn't mentioned in many cast lists of the film or in any of the reviews.

## Anchors Aweigh (1945)

Director: George Sidney. Screenplay: Isobel Lennart (suggested by a story by Natalie Marcin). Directors of Photography: Robert Planck and Charles Boyle. Music: Georgie Stoll. Dances: Gene Kelly. Songs: Jule Styne and Sammy Cahn. Orchestrations: Axel Stordahl. Editor: Adrian Fazan.

Cast: Frank Sinatra (Clarence Doolittle), Susan Abbott (Kathryn Grayson), Gene Kelly (Joseph Brady), Jose Iturbi (Himself), Dean Stockwell (Donald Martin), Pamela Britton (Girl from Brooklyn), "Rags" Ragland (Police Sergeant), Billy Gilbert (Cafe Manager), Henry O'Neill (Admiral Hammond), Carlos Ramirez (Carlos), Edgar Kennedy (Police Captain), Grady Sutton (Bertram Kraler), Leon Ames (Admiral's Aide), Sharon McManus (Little Girl Beggar), James Flavin (Radio Cop), James Burke (Studio Cop), Henry Armetts (Hamburger Man), Chester Clute (Iturbi's Assistant).

Producer: Joe Pasternak. Production Company/ Distributor: Metro-Goldwyn-Mayer. Length: 138 minutes. Release Date: July 1945. Color. Available on video.

Plot Synopsis: Joe and Clarence are two sailors on leave in Hollywood. Joe agrees to help the inexperienced Clarence learn to pick up girls. The lesson is interrupted by the plight of Donald Martin, a young boy the police have picked up who wants to join the navy. The two sailors agree to take him home. He's an orphan being cared for by his Aunt Susie. Aunt Susie is a young and beautiful actress. Joe and Clarence are both smitten. In order to impress her, they claim they can get her an interview with famous conductor/pianist Jose Iturbi. The rest of the film consists of their efforts to corner Iturbi and an increasingly complicated romantic situation.

Comments: The film's most memorable and well-known sequence is Gene Kelly's whimsical dance with Jerry the Mouse. *Quantum Leap* fans might want to pay particular attention to the lullaby scene, which bears an uncanny resemblance to the scene in "Another Mother" where Stockwell sings to little Troian Bellisario.

Review: "Standing out in the supporting cast is little Dean Stockwell as the kid who wants to be a sailor. Youngster has plenty of appeal and assurance for his age." —*Variety*, July 14, 1945

**Abbott and Costello in Hollywood (1945)**

Director: S. Sylvan Simon. Screenplay: Nat Perrin and Lou Breslow (based on an original story by Perrin and Gasch). Director of Photography: Charles Schoenbaum. Special Effects: A. Arnold Gillespie and Warren Newcombe. Songs: Ralph Blane and Hugh Martin. Editor: Ben Lewis.

Cast: Bud Abbott (Buzz Kurtis), Lou Costello (Abercrombie), Frances Rafferty (Clair Warren), Robert Stanton (Jeff Parker), Jean Porter (Ruthie), Warner Anderson (Norman Royce), "Rags" Ragland (Himself), Mike Mazurki (Klondike Pete), Carlton G. Young (Gregory Le Maisie), Donald MacBride (Dennis Kavanaugh), Edgar Dearing (First Studio Cop), Marion Martin (Miss Millbane), Arthur Space (The Director), William "Bill" Phillips (Kavanaugh's Assistant). Many cameos, including: Lucille Ball and Dean Stockwell (as one of the children Lou tells a story to at the studio school).

Producer: Martin Gosch. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: 83 minutes. Release Date: August 20th 1945. Black & White. Available on video.

Plot Synopsis: Bud and Lou are Hollywood barbers who would like to be agents. They discover a likely talent, young Jeff Parker. The expected complications ensue and they get the opportunity to practically destroy a movie studio.

Comments: Funny stuff, but it suffers from the same malady which plagued later Marx Brothers films, i.e. cloying romance and songs spoil the fun. Stockwell was apparently in this one because he happened to be on the lot that day. Don't blink; you'll miss him. He's the curly-headed kid at the studio school. He doesn't get a line and he isn't credited (but then, a lot of people aren't credited in this film).

**The Green Years (1946)**

Director: Victor Saville. Screenplay: Robert Ardrey and Sonya Levien (from a novel by A. J. Cronin). Director of Photography: George Folsey. Music: Herbert Stothart. Editor: Robert J. Klien.

Cast: Charles Coburn (Alexander Gow), Tom Drake (Robert Shannon, young man), Beverly Tyler (Alison Keith, young woman), Hume Cronyn (Papa Leckie), Gladys Cooper (Grandma Leckie), Dean Stockwell (Robert Shannon, child), Selena Royle (Mama Leckie), Jessica Tandy (Kate Leckie), Richard Haydn (Jason Reid), Andy Clyde (Saddler Boag), Norman Lloyd (Adam Leckie), Robert

North (Murdoch Leckie), Wallace Ford (Jamie Nigg), Eilene Janssen (Alison Keith, child), Hank Daniels (Gavin Blair, young man), Richard Lyon (Gavin Blair, child), Henry O'Neill (Canon Roche), Henry Stephenson (Blakely), Norma Varden (Mrs. Bosomley).

Producer: Leon Gordon. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: 127 minutes. Release Date: March 6th 1946. Black & White.

Plot Synopsis: An Irish orphan goes to live with his relatives in Scotland and establishes a relationship with his hard-drinking but warm-hearted great grandfather. Robert grows up in the tyrannical household of Papa Leckie. He goes to school and falls in love, but what he wants most is to go to college. Sadly, this is only possible when his great-grandfather dies at the end, leaving him the money to go.

Comments: Emmy Award winning actor and screenwriter Hume Cronyn plays Papa Leckie. Jessica Tandy, his wife since 1942 and two years his senior, plays his daughter Kate. (I just thought that was interesting.)

Review: "Ten-year-old Stockwell is the particularly bright spot in the well turned cast, as well as a top addition to the list of Hollywood juve players. Kid, whose father Harry Stockwell is known to Broadway for leads in *Marinka* and the Chi company of *Oklahoma!*, first appeared in Metro's *Anchors Aweigh*. In the present film he gets real opportunity to demonstrate a sensitivity and true dramatic poignancy that definitely set him off from the usual studio moppets. He has the ability to translate the most subtly-shaded nuance without at any time evidencing the precocity that so often makes audiences waver at the prospect of being forced to see a new child screen find." —*Variety*, March 9, 1946

**Home Sweet Homicide (1946)**

Director: Lloyd Bacon. Screenplay: F. Hugh Hubert (based on a novel by Craig Rice). Director of Photography: John Seitz. Editor: Lonis Loeffler.

Cast: Peggy Ann Garner (Dinah Carstairs), Randolph Scott (Lt. Bill Smith), Lynn Bari (Marian Carstairs), Dean Stockwell (Archie Carstairs), Connie Marshall (April Carstairs), James Gleason (Sgt. O'Hare), Anabel Shaw (Polly Walker), Barbara Whiting (Jo-Ella Holbrook), John Shepperd (Mr. Sanford), Stanley Logan (Mr. Cherrington), Olin Howlin (Lnke), Marietta Canty (Housekeeper), Pat Flaherty and Philip Morris (Policemen).

Producer: Louis D. Lighton. Production Company/Distributor: 20th Century Fox. Length: 85 minutes. Release Date: July 16th 1945. Black & White.

**Plot Synopsis:** A mystery writer's three children try to solve a murder involving blackmail so that their mom can get the credit. Randolph Scott is the police lieutenant who actually solves the crime and also falls in love with the mystery writer.

**Comments:** I obviously haven't seen this one, but it sounds interesting. Reviews at the time were mixed. Some claim the kids were "sickeningly" cute; others maintain that Dean and his little cohorts gave excellent performances. This was Stockwell's first time on loan to another studio (Fox) from MGM. Two other such "loans" (Fox, *Gentleman's Agreement* and RKO, *The Boy with Green Hair*) gave him his best dramatic roles of the period.

#### The Mighty McGurk (1946)

**Director:** John Waters. **Screenplay:** William R. Lipman, Grant Gurret and Harry Clork. **Director of Photography:** Charles Schoenbaum. **Editor:** Ben Lewis.

**Cast:** Wallace Beery (Roy "Slag" McGurk), Dean Stockwell (Nipper), Edward Arnold (Mike Gleason), Aline McMahon (Mamie Steeple), Cameron Mitchell (Johnny Burden), Dorothy Patrick (Caroline Gleason), Aubrey Mather (Milbanc), Morris Ankrum (Fowles), Clinton Sundberg (Flexter), Charles Judels (First Brewer), Torben Meyer (Second Brewer).

**Producer:** Nat Perrin. **Production Company/Distributor:** Metro-Goldwyn-Mayer. **Length:** 85 minutes. **Release Date:** November 18th 1946. **Black & White.**

**Plot Synopsis:** This film is set in the Bowery in 1890. Stockwell is Nipper, an English boy who befriends ex-fighter Roy McGurk. He's a no-good lush who thinks he will be somehow rewarded by the boy's rich uncle. With the help of a Salvation Army leader, the boy reforms him.

**Comments:** I haven't seen this one, either, but it sounds like a low budget version of *The Champ*. However, producer/writer Nat Perrin wrote great stuff for the Marx Brothers, so it should at least be slick entertainment. Well-known members of the cast include Edward Arnold, who is best known today for his role in Frank Capra's *Meet John Doe* as the nasty political boss. He has a similar role here. Also appearing is Cameron Mitchell, who later gained fame in *High Chaparral* and had a brief but memorable part in *My Favorite Year* as "Boss" Rojak.

#### The Arnelo Affair (1947)

**Director:** Arch Oboler. **Screenplay:** Arch Oboler (from a story by Jane Burr). **Director of Photography:** Charles Salerno. **Music:** George Bassman. **Editor:** Harry Kemer.

**Cast:** John Hodiak (Tony Arnelo), George Murphy (Ted Parkson), Frances Gifford (Anne Parkson), Dean Stockwell (Ricky Parkson), Eve Arden (Vivian Delwyn), Warner Anderson (Sam Leonard), Lowell Gilmore (Avery Border), Michael Branden (Roger Alison), Ruth Brady (Dorothy Alison), Ruby Dandridge (Maybelle), Joan Woodbury (Clair Lorrison).

**Producer:** Jerry Bresler. **Production Company/Distributor:** Metro-Goldwyn-Mayer. **Length:** 86 minutes. **Release Date:** February 7th 1947. **Black & White.**

**Plot Synopsis:** The bored wife of a prominent attorney is attracted to her husband's latest client, who is accused of murder. He manipulates her into helping him, but he's caught in the nick of time and she's saved from suicide.

**Comments:** The film was well received by critics at the time. It's a mystery that concentrates more on character than on plot.

**Review:** "Young Dean Stockwell takes a long step closer to stardom." —*Variety*, January 28, 1947

#### Romance of Rosy Ridge (1947)

**Director:** Ray Rowland. **Screenplay:** Lester Cole (based on a story by MacKinlay Kantor). **Director of Photography:** Sidney Wagner. **Score:** George Bassman. **New Songs:** Earl Robinson and Lewis Allan. **Editor:** Ralph E. Winters.

**Cast:** Van Johnson (Henry Carson), Thomas Mitchell (Gill MacBean), Janet Leigh (Lissy Anne MacBean), Marshall Thompson (Beu MacBean), Selena Royle (Sairy MacBean), Charles Dingle (John Dessark), Dean Stockwell (Andrew MacBean), Guy Kibbe (Cal Baggett), Elisabeth Risdon (Emily Baggett), Jim Davis (Badge Dessark), Russell Simpson (Dan Yeary), O. Z. Whitehead (Ninny Nat), James Bell (John Willhart), Joyce Arling (Mrs. Willhart), William Bishop (Ad Buchanan), Paul Langton (Tom Yeary).

**Producer:** Jack Cummings. **Production Company/Distributor:** Metro-Goldwyn-Mayer. **Length:** 105 minutes. **Release Date:** July 1st 1947. **Black & White.**

**Plot Synopsis:** The story is set in a small Missouri town that has been torn apart by the Civil War, some of the citizens supporting the South and some the North. An ex-Union soldier meets and falls in love with the daughter of a former rebel.

**Comments:** This is a musical, but the content is not as flippant as the title might seem. The film is notable for being the movie debut of Janet Leigh (of *Psycho* shower

fame). Stockwell plays her little brother and reviews note his "talented work" but don't elaborate beyond that.

#### Song of the Thin Man (1947)

Director: Edward Buzzell. Screenplay: Steve Fisher and Nat Perrin (from a story by Stanley Roberts, based on characters by Dashiell Hammett). Additional Dialog: James O'Hanlon and Harry Crane. Director of Photography: Charles Rosher. Editor: Gene Ruggiero.

Cast: William Powell (Nick Charles), Myrna Loy (Nora Charles), Keenan Wynn (Clarence "Clinker" Krause), Dean Stockwell (Nick Charles Jr.), Philip Reed (Tommy Edlon Drake), Patricia Morrison (Phyllis Talbin), Gloria Grahame (Fran Ledue Page), Jayne Meadows (Janet Thayer), Ralph Morgan (David I. Thayer), Bess Flowers (Jessica Thayer), Don Taylor (Buddy Hollis), Warner Anderson (Dr. Monolaw), Bruce Cowling (Phil Orval Brant), Connie Gilchrist (Bertha), Henry Nemo (The Neem), William Bishop (Al Amboy), Marie Windsor (Helen Amboy).

Producer: Nat Perrin. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: 86 minutes. Release Date: July 17th 1947 (New York Premiere). Black & White. Available on video.

Plot Synopsis: It's complicated, but here goes. Nick and Nora Charles, now the proud parents of ten-year-old Nick Jr. (Stockwell), are invited to a gambling ship. Of course, there's a murder. An unpleasant singer, who seems to be fooling around with all the women on the ship (except Nora), is bumped off. There are lots of suspects. The mob's involved. Lots of people try to kill Nick. They catch the killer at the end.

Comments: Stockwell steals every scene he's in, but he's not in enough of them. As Nick Jr. he is just as gleefully excited by the prospect of mayhem as his detective father. Nick and Nora are rotten disciplinarians.

#### Gentlemen's Agreement (1947)

Director: Elia Kazan. Screenplay: Moss Hart (from the novel by Laura Z. Hobson). Director of Photography: Arthur Miller. Music: Alfred Newman. Orchestral Arrangements: Edward Powell. Editor: Harmon Jones.

Cast: Gregory Peck (Phil Green), Dorothy McGuire (Kathy), John Garfield (Dave), Celeste Holm (Anne), Anne Revere (Mrs. Green), June Havoc (Miss Wales), Albert Dekker (John Minify), Jane Wyatt (Jane), Dean Stockwell (Tommy), Nicholas Joy (Dr. Craigie), Sam Jaffe (Professor Lieberman), Harold Vermilyea (Jordan), Ransom M. Sherman (Bill Payson), Roy Roberts (Mr. Calkins), Kathleen Lock-

hart (Mrs. Minify), Curt Conway (Burt McAnny), John Newland (Bill), Robert Warwick (Weisman), Louise Lorimer (Miss Miller), Howard Negley (Tingler), Victor Killian (Olsen), Frank Wilcox (Harry), Marilyn Monk (Receptionist), Wilton Graff (Maire D'), Morgan Farley (Room Clerk).

Producer: Darryl F. Zanuck. Production Company/Distributor: 20th Century Fox. Length: 118 minutes. Release Date: November 7th 1947 (New York Premiere). Black & White.

Plot Synopsis: A writer poses as a Jew to write a series of magazine articles. He is confronted with intense bigotry in the upper class circles in which he moves. He must also deal with his girlfriend's subtle anti-semitism and the problems the charade creates for his young son.

Comments: The film won Oscars for best picture, director and supporting actress Celeste Holm. Stockwell was presented with a special Golden Globe award for his performance. Gentleman's Agreement is now frequently referred to as outdated. Not having seen it, I can't judge. However, unfortunately, the problem of anti-semitism is not a thing of the past. When the film is finally released on videotape, it should be well worth seeing.

#### Passing Parade:

##### "A Really Important Person" (1947)

Director: unknown. Screenplay: unknown. Director of Photography: unknown. Editor: unknown.

Cast: Dean Stockwell (Student).

Producer: unknown. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: unknown (short subject). Release Date: November 1947. Black & White.

Plot Synopsis: A boy has been assigned to write an essay about a "a really important person." He decides to write about his father.

Comments: Information on this short is hard to come by, but Stockwell is apparently the only credited cast member. Passing Parade was a series of public service short subject films made during and after World War Two.

#### Deep Waters (1948)

Director: Henry King. Screenplay: Richard Murphy (based on novel *Spoonhandle* by Ruth Moore). Director of Photography: Joseph La Shelle. Score: Herbert Stothart. Editor: Barbara McLean.

Cast: Dana Andrews (Hod Stillwell), Jean Peters (Ann

Freeman), Cesar Romero (Joe Sanger), Dean Stockwell (Danny Mitchell), Anne Revere (Mary McKay), Ed Begley (Josh Hovey), Leona Powers (Mrs. Freeman), Mae Marsh (Molly Thatcher), Will Geer (Nick Driver), Bruno Wick (Druggist), Cliff Clark (Harris), Harry Tyler (Hopkins), Raymond Greenleaf (Judge Tate).

Producer: Samuel G. Engel. Production Company/ Distributor: 20th Century Fox. Length: 86 minutes. Release Date: June 25th 1948 (Hollywood Premiere). Black & White.

Plot Synopsis: Stockwell plays an orphan (yes, again) in the state of Maine. He is sent to a fishing village to work. He gets into trouble and is caught stealing. A lobsterman takes him in hand, straightens him out and finally adopts him.

Comments: Nothing apparently outstanding about this flick. Reviews of the time were unfavorable.

Review: "Whatever acting honors there may be should go to young Stockwell." —*Variety*, June 25, 1948



Dean Stockwell as *The Boy With Green Hair*. By Sherlock.

### The Boy With Green Hair (1948)

Director: Joseph Losey. Screenplay: Ben Barzman and Alfred Lewis (from a story by Betsy Beaton). Director of Photography (Technicolor): George Barnes. Music: Leigh Harline. Editor: Frank Doyle.

Cast: Pat O'Brien (Gramps), Robert Ryan (Dr. Evans), Barbara Hale (Miss Brand), Dean Stockwell (Peter), Richard Lyon (Michael), Walter Catlet ("The King"), Samuel S. Hinds (Dr. Knudson), Regis Toomey (Mr. Davis), Charles Meridith (Mr. Piper), David Clarke (Barber), Billy Sheffield (Red), John Calkins (Danny), Teddy Infuhr (Timmy), Dwayne Hickman (Joey), Eilene Janssen (Peggy), Curtis Jackson (Classmate), Charles Arnt (Mr. Hammond), Russ Tamblyn (Classmate).

Producer: Stephen Ames. Executive Producer: Dore Schary. Production Company/Distributor: RKO. Length: 82 minutes. Release Date: November 12th 1948 (New York Premiere). Color. Available on video.

Plot Synopsis: A young boy, his head completely shaven, is being held at a police station. The concerned police have called in a psychologist because the boy refuses to talk. The doctor quickly gains the boy's trust and convinces him to tell his story.

Peter is a war orphan who has been handed from one relative to another until he finally finds a home with Gramps, a kind-hearted ex-vaudevillian. He seems to adjust well to his new home until a schoolmate confronts him with the truth he has been afraid to face: his parents are dead. He is further upset by an adult conversation he overhears about the inevitability of war. Gramps comforts the distraught boy by promising him a surprise in the morning. The next morning Peter discovers his hair has turned green. At first he believes Gramps is responsible, but the old man is just as amazed as he is.

When the initial novelty of the new hair color wears off, Peter becomes upset. Other children tease him and adults worry that it might be the result of disease. After being taunted by the other kids he runs into the forest and comes upon a group of war orphans posed exactly as they are on posters at the school. They tell him his green hair has a meaning. It's to show that war is bad for children, and he should go back and tell everyone.

With this mission in mind, Peter returns to the town, but his message falls on deaf ears. Eventually, with the reluctant help of Gramps, he is coerced into having his head shaved. Afterwards he runs away from home, which brings him back to where he is at the beginning of the film, explaining his shaved head to a police psychologist. He is reunited with Gramps, who is very sorry for his part in cutting off Peter's hair. Peter agrees to go back with him. He's sure that when his hair grows back it will grow back green.

Comments: The boy with green hair is probably the role with which Dean Stockwell (as a child star) is most closely identified. Stockwell recalls that as a boy he took the film's message to heart. He is still proud of his work in it.

At the time, Pat O'Brien jokingly complained about his little co-star: "I'm sunk. The kid's murder. He'll steal every scene." He doesn't—quite. O'Brien's performance is outstanding. Director Joseph Losey was equally impressed with Stockwell: "He was a very malleable actor—a really lovely child. Nice as well as talented."

While the picture was still in the editing stage it became the center of a power struggle at RKO. The studio had just been acquired by billionaire Howard Hughes (whom Stockwell would one day portray on film). Hughes believed that films should merely entertain, not espouse moral beliefs. He ordered the film to be re-edited to take out the tolerance theme. This proved to be too difficult, although some editing was eventually done which the director said softened the tone of the film. Unable to control the film's content as he would have liked, Hughes was able to stop the ad campaign planned by producer Dore Schary. Because of this and other artistic differences with Hughes, Schary angrily left RKO. The film was shelved and released six months later with little publicity. Reviews at the time were mixed, but the film has since been acknowledged as a classic.

Review: "Dean Stockwell gives a beautifully restrained performance through out as a sensitive, cruelly-treated boy." —*Variety*, November 12, 1948

#### Down To The Sea In Ships (1949)

Director: Henry Hathaway. Screenplay: John Lee Mahin and Sy Bartlett (from a story by Sy Bartlett). Director of Photography: Joe MacDonald. Music: Alfred Newman. Editor: Dorothy Spencer.

Cast: Richard Widmark (Dan Luceford), Lionel Barrymore (Captain Bering Joy), Dean Stockwell (Jed Joy), Cecil Kellaway (Slush Tubbs), Gene Lockhart (Andrew Bush), Berry Kroeger (Manchester), John McIntire (Thatch), Henry Morgan (Britton), Harry Davenport (Mr. Harris), Paul Harvey (Captain Briggs), Jacy C. Flippen (Luke), Fussy Knight (Lem Sykes), Arthur Hohl (Blair), Dorothy Adams (Miss Hopkins).

Producer: Louis D. Lighton. Production Company/ Distributor: 20th Century Fox. Length: 120 minutes. Release Date: February 11th 1949. Black & White.

Plot Synopsis: A young boy accompanies his grandfather, the captain of a whaling ship, on his perilous sea journeys.

Comments: Outstanding cast members include Richard

Widmark in one of his few good guy roles and Lionel Barrymore, best known now for his role as the villainous Mr. Potter in *It's a Wonderful Life*.

Review: "Third and youngest member of the starring trio is Dean Stockwell. Despite his youth, the lad is a skilled thespian who more than holds his own in scenes with the adults. It is his role that will get under the skin of audiences." —*Variety*, February 12, 1949

#### The Secret Garden (1949)

Director: Fred M. Wilcox. Screenplay: Robert Ardrey (based on the novel by Frances Hodgson Burnett). Director of Photography (part Technicolor): Ray June. Music: Bronislau Kaper. Editor: Robert J. Kern.

Cast: Margaret O'Brien (Mary Lennox), Herbert Marshall (Archibald Craven), Dean Stockwell (Colin Craven), Gladys Cooper (Mrs. Medlock), Elsa Lanchester (Martha), Brian Roper (Dickon), Reginald Owen (Ben Weatherstaff), Aubrey Mather (Dr. Griddlestone), George Zucco (Dr. Fortescue), Lowell Gilmore (British Officer), Billy Bevan (Barney), Dennis Hoey (Mr. Pitcher), Mathew Boulton (Mr. Bromley), Isobel Elsom (Governess), Norma Varden (Nurse).

Producer: Clarence Brown. Production Company/ Distributor: Metro-Goldwyn-Mayer. Length: 92 minutes. Release Date: April 19th 1949 (New York Premiere). Black & White and Color.

Plot Synopsis: Mary, an orphan, goes to live with her uncle in Yorkshire. His son Colin is paralyzed and bedridden. The uncle is still bitter over the death of his wife years before and seems uninterested in his son's welfare. He forbids Mary to go into the garden where his wife died, but she finds a key. Along with a neighbor boy she nurtures the garden back to its former beauty. They bring Colin into the garden and soon he regains his health and walks again.

Comments: This film marks the only time that these two major MGM child stars worked together as children. (They later appeared together as adults in the television play *Innocent Witness*.) Critics at the time seem to have been confused by the film, and reviews were generally unfavorable.

#### Stars In My Crown (1950)

Director: Jacques Tourneur. Screenplay: Margaret Fitts (based on novel and adaptation by Joe David Brown). Director of Photography: Charles Schoenbaum. Musical Score: Adolph Deutsch. Vocal Arrangements: Robert Tucker. Editor: Gene Ruggiero.

Cast: Joel McCrea (Josiah Doziah Gray), Ellen Drew (Harriet Gray), Dean Stockwell (John Kenyon), Alan Hale (Jed Isbell), Lewis Stone (Dr. D. K. Harris Sr.), James Mitchell (Dr. D. K. Harris Jr.), Amanda Blake (Faith Radmore Samuels), Juano Hernandez (Uncle Famous Prill), Charles Kemper (Professor Sam Houston Jones), Connie Gilchrist (Sarah Isbell), Ed Begley (Lon Backett), Jack Lambert (Perry Lokey), Arthur Hunnicutt (Chloroform Wiggins).

Producer: William H. Wright. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: 89 minutes. Release Date: February 24th 1950. Black & White.

Plot Synopsis: A preacher and his family move to a small southern town following the civil war. He fights injustice and racial prejudice, helping the town weather a typhoid epidemic before he is fully accepted.

Comments: This was Stockwell's first of two films with Joel McCrea, a fine but underrated actor. He starred primarily in westerns and passed away in 1990. Other notable actors include Amanda Blake (Miss Kitty on *Gunsmoke*) and Alan Hale Sr. (that's right, the Skipper's dad). Hale was dead when the film came out. I wonder how he did that?

Review: "Dean Stockwell is excellent as the moppet member of the parson's family." —*Variety*, February 25, 1950

### The Happy Years (1950)

Director: William Wellman. Screenplay: Harry Ruskin (based on "The Lawrenceville Stories" by Owen Johnson). Director of Photography (Technicolor): Paul C. Vogel. Music: Leigh Harline. Editor: John Dunning.

Cast: Dean Stockwell (John Humberdink Stover), Darryl Hickman (Tough McCarty), Scotty Beckett (Tennessee Shad), Leon Ames (Samuel H. Stover Sr.), Margalo Gilmore (Mrs. Stover), Leo G. Carroll (The Old Roman), Donn Gift (The Big Man), Peter Thompson (Sainbo), Jerry Mickelson (Cheyenne Baxter), Alan Dinehart III (Coffee Colored Angel), David Blair (White Mountain Canary), Danny Munnert (Butsey White), Eddie LeRoy (Polar Beekstein), George Chandler (Johnny), Claudia Barrett (Miss Dolly Travers).

Producer: Carey Wilson. Production Company/Distributor: Metro-Goldwyn-Mayer. Length: 109 minutes. Release Date: May 17th 1950. Color.

Plot Synopsis: John Humberdink Stover has driven his parents to despair, painting the neighbor's horse green,

causing explosions at school, etc. They decide to send him to Lawrenceville, an exclusive prep school. Even before he arrives, he's gotten on the bad side of a Latin professor he rides in with by telling outrageous lies and hijacking a carriage.

His behavior doesn't significantly improve during his first semester. He fights with the other boys and cheats in class. He is determined to tell his father he wants out when summer break arrives, but after a subtle challenge from his brother, he decides to stick it out.

When school resumes, he begins to make friends and joins the football team. Even though he has been accepted at the school he still wants to fight the captain of the football team, Tough McCarty, an older boy he regards as his nemesis. He and McCarty are eventually forced to cooperate to win a football game. Afterwards they become good friends.

Finally happy at school, Dink (as the other boys call him) is told he might be kicked out because of failing grades. He must pass a Latin exam given by "The Old Roman," the professor he believes has been against him from the start. He plans to cheat and his friends agree to help him. He decides he can't cheat when the professor leaves him alone to complete the test, placing him on his honor. He doesn't do the test, even though he knows the answers, because he doesn't want the professor to believe he cheated. The professor passes him anyway, proving he was his friend all along. The film ends as John Humberdink Stover returns home as a little gentleman.

Comments: This is practically a one boy show for Dean Stockwell. He is delightfully mischievous and diabolically clever as John Humberdink Stover of Johnson's stories. Also appearing is Leon Ames as the father. He made more MGM flicks with Stockwell than any other actor. Leo G. Carroll (of *The Man From U.N.C.L.E.*) gives a solid performance as the Latin professor. Scotty Beckett, once a Little Rascal, gives a fine performance as The Tennessee Shad.

Review: "Sparking the fun is that able moppet, young Dean Stockwell, portraying the John Humberdink Stover of Johnson's stories. Stockwell romps through his scenes with puckish spirit and scores decisively." —*Variety*, May 20, 1950

### Kim (1950)

Director: Victor Saville. Screenplay: Leon Gordon, Helen Deutsch and Richard Schayer (based on the Rudyard Kipling novel). Director of Photography (Technicolor): William Skall. Music: Andre Previn. Editor: George Boemler.

Cast: Errol Flynn (Mahbub Ali, The Red Beard), Dean Stockwell (Kim), Paul Lukas (Lama), Robert Douglas (Colonel Creighton), Thomas Gomez (Emmisary), Cecil



Kellaway (Hurree Chunder), Arnold Moss (Lurgan Sahib), Reginald Owen (Father Victor), Laurette Luez (Laluli), Richard Hale (Hassen Bey), Roman Toporow and Ivan Triesault (The Russians).

Producer: Leon Gordon. Production Company/ Distributor: Metro-Goldwyn-Mayer. Length: 112 minutes. Release Date: November 27th 1950. Color. Available on video.

Plot Synopsis: Kim is a young orphan in India. Streetwise and daring, he has passed as a native for many years, but he is actually the son of an English soldier. His goal is to find his father's regiment. Before he does this he meets Red Beard, who involves him with spying for the British, and the Lama, who helps him grow spiritually. He is eventually discovered to be European and they send him to school and attempt to civilize him. At first they aren't very successful, but after helping to foil a Russian scheme to seize India, he settles down and accepts his heritage.

Comments: This adaptation of Rudyard Kipling's story is not as good as it could have been. Scripting is a little stilted and Errol Flynn is past his best. It's obviously not shot in India and it goes on too long. But Stockwell rises above the material and gives a superb, amusing performance. Paul Lukas is very good as the boy's spiritual guide and scenes between the two are genuinely touching..



Dean Stockwell today. Illustration by Tracy Ann Murray.



Review: "The episodic plot line does have its appealing moments, particularly when young Dean Stockwell is on screen enacting the title role. He captures the charm of the Kipling character in first rate style." —*Variety*, December 5, 1950

#### Cattle Drive (1951)

Director: Kurt Neumann. Screenplay: Jack Natteford and Lillie Hayward. Director of Photography (Technicolor): Maury Gertsman. Editor: Danny B. Landres.

Cast: Joel McCrea (Dana Mathews), Dean Stockwell (Chester Graham Jr.), Leon Ames (Mr. Graham), Henry Brandon (Jim Currie), Howard Petrie (Cap), Bob Steele (Careless), Griff Barnett (Conductor O'Hara).

Producer: Aaron Rosenberg. Production Company/ Distributor: Universal. Length: 77 minutes. Release Date: July 9th 1951. Color.

Plot Synopsis: Chester Graham Jr., the son of a railroad magnate, is stranded when his father's special train leaves him at a remote western station stop. He wanders through the desert until he's found by Dana Mathews, the assistant ramrod for a cattle drive. Gradually the boy overcomes his ingrained selfish habits and proves himself on the drive.

Comments: Stockwell's last outing as a child actor is, appropriately enough, a coming of age story. Filming was done in Death Valley.

Review: "Young Stockwell is good as the spoiled brat." —*Variety*, July 13, 1951

**QUANTUM LEAP: THE  
(PEN)ULTIMATE EPISODE GUIDE  
SEASON ONE**

researched and written by Karen Funk Blocher

*NOTE: This is part one of an ongoing, in-depth episode guide to the complete run of Quantum Leap. This issue covers all of Season One, next issue will be the first half of Season Two, and so on. This is only the "penultimate" guide because there is still more to be learned, at least by me, especially in the area of matching up the last few guest stars with their characters' names.*

*Any information, corrections, and suggestions regarding this guide and the ones to follow will be credited, and greatly appreciated. —KFB)*

**SEASON ONE CREDITS:**

**CREATED BY:**

Donald P. Bellisario

**EXECUTIVE PRODUCER:**

Donald P. Bellisario

**SUPERVISING PRODUCERS:**

John Hill: "Genesis," "Star-Crossed,"  
"The Right Hand of God," "How The Tess Was Won,"  
"Double Identity," "The Color Of Truth"

Scott Sheperd: "Camikazi Kid,"

"Play It Again, Seymour"

**CO-PRODUCER:**

Deborah Pratt:

**PRODUCED BY:**

Harker Wade

**ASSOCIATE PRODUCER:**

David Bellisario: "Genesis," "Star-Crossed"  
Jeff Gourson, David Bellisario: "The Right Hand  
of God," "How The Tess Was Won,"  
"Double Identity," "The Color Of Truth,"  
"Camikazi Kid," "Play It Again, Seymour"

**EXECUTIVE STORY EDITOR:**

(see also "executive story consultant")

Paul Brown: "The Color Of Truth,"

"Play It Again, Seymour," "Camikazi Kid"

**MUSIC BY:**

Mike Post

**DIRECTOR OF PHOTOGRAPHY:**

Roy H. Wagner, A.S.C.: "Genesis," "Star-Crossed,"  
"The Right Hand of God," "How The Tess Was Won,"  
"Double Identity," "The Color Of Truth"

Henry Lebo: "Camikazi Kid,"

"Play It Again, Seymour"

**PRODUCTION DESIGNER:**

Cameron Birnie

**EDITED BY:**

George Rohrs, Mario Di Gregorio: "Genesis"

N. Mario Di Gregorio: "Star-Crossed,"

"The Color Of Truth"

George Rohrs, Lawrence S. Breslow:

"The Right Hand of God"

Alan Shefland: "How The Tess Was Won,"  
"Double Identity," "Play It Again, Seymour"

Lawrence S. Breslow: "Camikazi Kid"

**UNIT PRODUCTION MANAGER:**

William Beaudine, Jr.: "Genesis"

Paul Cajero: all except "Genesis"

**FIRST ASSISTANT DIRECTOR:**

Tom Connors: "Genesis," "Star-Crossed,"

"How The Tess Was Won," "Camikazi Kid"

Bruce A. Humphrey: "The Right Hand of God,"

"Double Identity," "The Color Of Truth"

Roberto Villar: "Play It Again, Seymour"

**SECOND ASSISTANT DIRECTOR:**

Jim Turley, Bob Webb: "Genesis"

Roberto Villar: "Star-Crossed,"

"The Right Hand of God," "How The Tess Was Won,"

"Double Identity," "The Color Of Truth"

James Dillon: "Camikazi Kid,"

"Play It Again, Seymour"

**CASTING BY:**

Maryann Koebler: "Genesis"

Melissa Skoff, C.S.A.: "Star-Crossed,"

"The Right Hand of God," "How The Tess Was Won,"

"Double Identity," "The Color Of Truth"

Ellen Lubin Sanitsky: "Camikazi Kid"

Ken Carlson: "Play It Again, Seymour"

**SET DECORATOR:**

Robert L. Zilliox

**EXECUTIVE STORY CONSULTANT:**

(see also "executive story editor")

Deborah Arakelian: "Star-Crossed,"

"The Right Hand of God," "How The Tess Was Won,"

"Double Identity"

**COSTUME DESIGNER:**

Jean-Pierre Dorleac

**COSTUME SUPERVISORS:**

David Rawley, Donna Roberts-Orme

**CASTING ASSOCIATE:**

Debi Manwiller: "Star-Crossed," "The Right Hand of  
God," "How The Tess Was Won," "Double Identity"

**MAKEUP:**

Steven Gautier: "Genesis"

**HAIRSTYLIST:**

Virginia Kearns: "Genesis"

**SOUND MIXER:**

Ronald L. Collins: "Genesis," "Star-Crossed," "The  
Right Hand of God," "How The Tess Was Won,"

"Double Identity," "The Color Of Truth"

Mark Hopkins McNabb: "Camikazi Kid,"

"Play It Again, Seymour"

**CONTRIBUTING MUSICAL COMPOSERS:**

none listed (but Velton Bunch is mentioned in an  
in-joke in the pilot)

**PANAFLEX CAMERA AND LENSES BY:**

Panavision (all)

**STUNT CO-ORDINATOR:**

Diamond Farnsworth (all) (not credited in "Genesis")

**SECOND UNIT DIRECTOR:**

David Jones: "Genesis"

**HOWDY DOODY COURTESY OF:**

National Broadcasting Company ("Genesis")

**AIR FORCE TECHNICAL ADVISOR:**

Chuck Davis ("Genesis")

**TITLE AND OPTICAL EFFECTS:**

Howard Anderson Company ("Genesis")

**WITH GRATEFUL APPRECIATION TO:**

The Flight Test Center,

Edwards Air Force Base ("Genesis")

**SOUND EDITOR:**

Vic Lackey: "Genesis," "Star-Crossed"

Sam Gemette: "The Right Hand of God,"

"How The Tess Was Won," "Double Identity,"

"The Color Of Truth," "Camikazi Kid,"

"Play It Again, Seymour"

**MUSIC EDITOR:**

Susan Mick: "Genesis," "Star-Crossed,"

"The Right Hand of God," "How The Tess Was Won"

Mark Green: "Double Identity," "The Color Of Truth,"

"Camikazi Kid," "Play It Again, Seymour"

**SEASON ONE EPISODES:**

EPISODE 1: originally untitled, reshown as "Genesis"

SAM'S CHRONOLOGY: 1

FIRST SHOWN: 3/26/89 (2 hours)

RESHOWN: 9/13/89 (90 minutes)

HAPPENED: 9/13/56, Edwards Air Force Base, Muroc Lake, CA; also 9/7/68, Waco TX, and 1995, Alamogordo, NM

WRITER: Donald P. Bellisario

DIRECTOR: David Hemmings

GUEST STARS: Jennifer Runyon (Peg Stratton), John Allen Nelson (Capt. Bill "Bird Dog" Birdell), W. K. Stratton (Dr. Burger), Newell Alexander (Pop or John Beckett), Lee DeBroux (Pop or John Beckett), Larry Poindexter (Capt. Tony LaMott), Bruce McGill (as Dr. "Weird Ernie" Ernst)

GUEST CAST: Co-starring: Barbra Horan (as Tina), David Trent (as Captain Doug Walker), James F. Dean (as Dr. Barry Blaustein), Lela Ivey (as Lucy), Dennis Wolfberg (as Gooshie) Lydia Cornell (as Sally), Christine Poor (as Jeanie), Doug Cox (as Sportscaster, aka Doug Ibold), Christian Van Dorn (as Mikey Stratton); featuring: Hank Robinson (Umpire), Patrick Cranshaw (Old Man), Brent Chalem (Bat Boy), Adam Affonso (Sam Beckett, age 16), Mike Greenwood (Matt), Dave Duensing (Clyde), David Dawson (Barnes), Kevin Johnson (Pepper), Ken Martin (Tim Fox), Layne Beamer (Captain Tom Stratton)

PLOT: Al is driving at night somewhere in New Mexico when he sees a beautiful woman stranded at the side of the road. He picks her up (in more ways than one), only to be distracted by an emergency on the horizon, strange lights where the first atomic testing took place (near Alamogordo, NM). Al tells the woman that it's lightning, but he knows better. He places a call to the office, and the technician Gooshie tells him that Sam is leaping! Ziggy says no, Gooshie says no, Al says they're not ready, but Sam is already in the accelerator, and Al tells Gooshie that interfering would kill him.

Sam leaps, and wakes up as Tom Stratton, a test pilot in 1956. After the first momentary reaction on arrival ("We did it!") Sam does not remember anything ("We did what?") about who he is or how he got there. But he knows that the man in the mirror is not him, and that he's never seen these people and places before. He's shocked to realize that every detail around him is from 1956, which he knows must be decades in his personal past. After an abortive attempt to tell Tom's wife Peg that he's not Stratton, Sam decides to fake life as Tom as best he can until he can figure out what's going on.

But this means flying a plane, and whatever Sam is, he isn't a pilot. He tells fellow pilot Bird Dog that he doesn't remember how to fly, but Bird Dog thinks it's one of Tom Stratton's practical jokes. At the pilots' briefing with Dr. Burger and Dr. "Weird Ernie" Ernst, the pilots (except Sam) all claim to have suffered memory losses after Mach Two-plus flights. The pilots are also told that the fire warning light which has plagued them recently was due to poor insulation, and has been fixed.

On the big Superfortress plane, it turns out that Sam is just the co-pilot. Temporarily relieved of the responsibility of flying, Sam is just beginning to relax into the role when Bird Dog goes to the bathroom, leaving Sam to fly the Superfortress alone. Sam just stares at the steering yoke at first, and is unable to keep the plane on course when he does put his hands on it. Bird Dog rushes back and puts things right. Still thinking it's part of Tom's practical joke about forgetting how to fly, Bird Dog covers for him with ground control.

Only one man Sam has met seems almost as out of place as Sam feels, a little technician in a wrinkled tuxedo who tends to turn up out of nowhere, wave and smile at Sam, and disappear again. This is of course Al, the Project Observer, but Sam doesn't recognize him. Sam finally confronts this Observer character—whom nobody else seems to see—that evening by the jukebox in the pilot's roadhouse hangout, called The Ranch. It's Friday night, and all the pilots, wives, girlfriends, and even Burger and Ernst are there. The Observer, who has been drinking, calls Sam by his real first name, and is shocked when Sam asks whether he's dead, and somehow in a sort of "reverse reincarnation that's entered in mid-life." He's even more shocked to learn that Sam really doesn't recognize him or remember how he got to 1956. The Observer also lets slip the name Ziggy, which rings a faint bell in what's left of Sam's memory. Before Sam can follow this up, the Observer disappears again. Sam runs out of the roadhouse just in time to see him walk through an invisible door which shuts back into nothingness.

So far Sam's behavior has been explained away by others as Tom's known penchant for practical jokes, but Peg is beginning to really worry. Sam tries again to tell Peg the truth, but succeeds only in upsetting her further. He backs off and confirms the practical joke theory to make her feel better.

Toward morning, Sam remembers a little bit about his childhood—the farm, his sister, his Dad's death—and tries to call home, only to be stymied when his memory won't supply either a phone number or a last name. Tom's son Mikey comes in and distracts him with talk of a promised fishing trip, so Sam takes Mikey fly fishing. While Sam is fishing alone, the Observer turns up and tells Sam just enough to keep his sanity. The Observer's name is Albert, Sam is a participant in a time travel experiment, and they are having technical difficulties in retrieving him. Ziggy is a hybrid computer with seven different theories why Sam didn't "quantum leap" home that morning. The current theory seems to be that Sam messed it up by trying to tell Peg and Bird Dog he wasn't Tom. Now Sam has to play along as Tom for several days longer until Project Quantum Leap tries again to retrieve him. This means Sam will have to fly the X-2, or come up with a very good excuse not to.

During the weekend, Burger and Ernst give Sam a questionnaire to fill out to benchmark his memory. After-

wards, Sam is looking over the X-2 when Al turns up again. Al reports that Ziggy has a new theory. The original idea was that Quantum Leaping would move Sam about within his own lifetime, bouncing those he replaces into the Waiting Room at the Project in the meantime. But Ziggy now proposes that God or Time or something was waiting for Sam's leap to correct a mistake in time—Tom Stratton's death while flying the X-2. Ziggy theorizes that to leap home, Sam must fly the plane successfully to Mach Three and live. The odds aren't wonderful, but the other options are to get blown up by an atomic bomb, or to have himself frozen. Or Sam can just skip the flight somehow and replace Tom forever, while Tom lives on in the future with Sam's likeness.

There's only one real choice. Sam decides to go through with the flight, with ex-astronaut Al's holographic guidance. Sam answers the questionnaire as himself, shaking loose a lot of memories in the process, and turns it in. But otherwise he gives no indication to others that he is not Tom. He gets in the X-2, looking around for Al, but Al is late, having spent the night with a woman named Martha after a Lakers play-off game. Sam gets through the test flight alive—and breaks Mach Three—but the plane does blow up as the fuel boils. Sam parachutes out in time, but due to the excitement, Stratton's wife Peg is rushed to the hospital in premature labor. Both mother and baby are doomed until Sam remembers his medical education enough to improvise a solution based on a treatment not yet discovered in 1956. The doctors are stunned and dubious at Sam's proposal, but it sounds like it might work—and it does. Peg does not deliver. The baby is safe.

Sam leaps—not home, but into a baseball player who is about to take his last turn at bat. Sam learns from Al that he is the genius behind the Project, the person who would have had the best chance of figuring out how to get himself home—but Sam can't even remember his own last name.



Despite strict instructions not to do so, Al reveals that Sam's last name is Beckett. Sam calls his father—still alive in this era—from the locker room pay phone, posing as a cousin from Australia. Then he bats a home run, keeping the coach's last season from being a losing one.

**KISS WITH HISTORY:** Peg listens to Senate(?) hearings on the radio.

**MAGNUM JOKE:** The Navy lieutenant in Hawaii that Sam's sister Katey marries has the same name as the Navy lieutenant and con man who impersonates Mac in *Magnum, P.I.*

**BIO/SAM:** Sam was raised on a dairy farm in Elk Ridge, Indiana, with his sister Kate. Katey married a naval officer named Lt. Jim Bounic. His mother has lived with them in Hawaii ever since Sam's dad, John Beckett, died of a heart attack in '74. (Note this is a blatant contradiction of "The Leap Home." Either Sam remembers wrong here, or something Sam does actually shortens his father's life at some point.)

Sam says he was raised on the farm until age 18, but he's probably mistaken, since later episodes reveal that Sam was at MIT—or at least in college—at 16. Sam's old phone number in Elk Ridge was Oakdell...something. According to the 12/8/88 version of the script, the year Sam's dad died, Sam didn't go home for Thanksgiving, or even call home. His Swiss-cheese memory allows him to remember this, and the belief that he never thanked his father or told him how much his father meant to him. Sam's guilt is ameliorated somewhat by the phone call home in this episode.

Sam gives his birthdate as August 8, 1953, which means that he later leaps back to as much as four months before his own birth. Maybe he can leap as far back as his own conception? August 8 is Donald P. Bellisario's birthday, and was recently postulated (at UCLA, not in a script) as Al's birthday as well.

Sam holds six doctorates, including an M.D. Obstetrics isn't his specialty. His special gift is in quantum physics. *Time* magazine called him "the next Einstein." Quantum Leap is, of course, his project; he's the genius behind it. Or he was, Al says, "until your brain got Magnafoozled."

Sam drinks beer—in small quantities. Peg notices he had "only one or two beers all night" at the Ranch.

**BIO/AL:** Al's full first name is Albert. He's an astronaut and pilot, a gambler, a sports fan and a womanizer. He sometimes drinks to excess.

Although Al seems rather flippant ("Ever think about taking flying lessons?") and irresponsible (arriving to help Sam in the cockpit only at the last possible moment), there is evidence even this early on that Al is deeply committed to Sam's welfare. He shows real concern in the car when the accelerator's flash fills the sky and when Gooshie tells him what's happening. At the jukebox, he is genuinely upset when he learns about Sam's memory loss, and leaves

immediately to see what should be done about it. Turn the volume up and listen to his worried muttering on the way to the Imaging Chamber door. Although he is late in the cockpit, he is not so late that any harm is done. And finally, he is concerned enough about Sam to break the rules and tell him his last name.

Al spent some "long, cold nights" at MIT, at some point during or after the release of the song "Be-Bop-A-Lula."

**AL'S WOMEN:** Al has been married before, and says he would trade his ex-wife "for any wreck" of an airplane they've got. But he's far from celibate now:

Al knew "a little Lithuanian girl named Danessa" at MIT who did research in the chemistry lab. He "should have stayed in bed with Tina" instead of meeting Sam by the stream, and claims to be "giving up a weekend with a very amenable blonde" to help Sam. But this doesn't stop him from taking Martha to a Lakers game and to a party with the team afterwards, and finally spending the night with her, even though it means his being rather late in showing up to save Sam in the cockpit of the X-2. Nor does it stop him from taking Brenda, "that cute little redhead in coding," into the filing room during the party celebrating Sam's leap out of '56.

The first run credited the blonde with the flat tire as "Tina," but later episodes reveal that Al and Tina met in Las Vegas, and that Tina and Sam have met. This is therefore either another Tina, or Tina and Al pretending they've just met, or (most likely) not Tina at all.

**THE BODY QUESTION:** If a neurological hologram is "created by a sub-atomic agitation of carbon quarks tuned to the mesons of [Sam's] optic and otic neurons," then presumably Sam's brain must be present somewhere to be tuned in to Al. It could be that Sam somehow receives the impression via his brain back in the Waiting Room, but this seems unbelievably unwieldy as an explanation. Al says that the "experiment was designed around our brainwave patterns," and Sam probably needs his own brain to keep his brainwaves from being too distorted by someone else's physiology. On the other hand, we know that Tom Stratton in the Waiting Room looks like Sam, just as Sam looks like Tom to the people around him.

**NOTES:** Two hour pilot, and the only episode which puts Sam in two different years before the end-of-episode leap. The first one-hour episode aired later the same week.

One of the series' musical composers turns up on the Stratton car radio as "Velton Bunch and the Doveltones."

"Gooshie" was also the name of Bon Chance Louie's disabled assistant in Bellisario's earlier series *Tales of the Gold Monkey*. That series, as well as *Magnum, P.I.* and Bellisario's *Black Sheep Squadron*, incidentally also each featured a protagonist who commented on his situation in brief, endearing voice-overs.

The rerun, one half-hour shorter, is significantly different. The opening sequence with Al is shown without

"Tina," and Sam's leaps are handled differently. The sequences with Sam in Bird Dog's car, the briefing/practical joke setup, and all the questionnaire bits are cut entirely, with one line of dialogue changed in the hospital scene to avoid calling attention to the questionnaire with which Burger is hitting Sam. Most of the interplay between the pilots' wives is also omitted. Some of the characters are missing from the end credits of the rerun.

The novelization of this episode, written by Julie Robitaille, credits the tv episode title as "A Quantum Leap." It has a number of variations from both the 12/8/88 version of script and from the two aired versions. The most significant of these is a scene between Al and Sam in the Superfortress, in which Sam pretends to be Stratton, leaving Al confused and worried about him for the first time.

The novel, *Quantum Leap: The Beginning*, is available only in the UK, since Corgi Books does not have a US distributor.

Early versions of the pilot script, as well as the novel's cover copy, refer to Sam's first borrowed identity as "Hank" Stratton, not Tom.

#### EPISODE 2: "Star-Crossed"

##### SAM'S CHRONOLOGY: 3

FIRST SHOWN: 3/31/89      RESHOWN: 4/11/90  
HAPPENED: 6/15/72, Lawrence College, Marion, OH  
WRITER: Deborah Pratt

DIRECTOR: Mark Sobel

GUEST STARS: Teri Hatcher (Donna Elissi), Leslie Sachs (Jamie Lee), Michael Gregory (Col. Wojohowitz), Michael McGrady (Oscar)

GUEST CAST: Co-starring: Charles Walker (Frank), Ken Gibbel (Harry); with: John Tayloe (Dr. Gerald R. Bryant), Anne Leyden (Waitress), Kort Falkenberg (gas station attendant), Stacey Adams (space cadet student), Tonya D. Pullum (student with afro), Mary Boessow (pragmatic student), Lisa Meddin (student in headband)

PLOT: Sam leaps into the life of Dr. Gerald Bryant, a lecherous and boozy romantic literature professor at Lawrence College who is having a liaison with an overly romantic student named Jamie Lee. They will marry in a few days and ruin both their lives unless Sam can get Jamie Lee re-interested in her wrestling hero boyfriend Oscar instead. Sam deflects Oscar's jealous anger by instructing him how to be more romantic, so that Jamie Lee will be more interested in him.

Meanwhile, Sam has his own agenda. Another student at Lawrence is Donna Elissi, Sam's future fiancée who didn't show up for the wedding. Unable to tell her who he is—they won't even meet for another twelve years—Sam discusses physics with her, and tries to enlist Al to help find Donna's father, who left when she was eight. Sam reasons that if he can get Donna with her father—the man she thinks abandoned her—Donna will be able to commit to a relationship in the future, preferably with Sam. There was

another man Donna jilted before Sam, but Sam presses on anyway.

All of this, according to Al, is against Sam's own "inside trader rules" of time travel: the traveler cannot alter his own life. The Project committee, led by a man named Weitzman, will never allow it, and fires Al for secretly helping Sam to find Donna's father. But Al uses Tina to blackmail Weitzman into reinstating him, and Sam drives Donna, Jamie Lee, and Oscar to Washington DC, where Donna's father is about to ship out to Vietnam. Donna and Colonel Wojohowitz are reunited, Jamie Lee and Oscar kiss, and Sam leaps.

KISS WITH HISTORY: To reach Colonel Wojohowitz, Sam breaks into the Watergate Hotel on June 17, 1972, finding an unlocked door presumably left open by G. Gordon Liddy and company.

IN CASE YOU HAVEN'T NOTICED: "In case you haven't noticed, Al, the committee doesn't run this project or me any more."

BIO/SAM: Sam met Donna in 1984, right after she left the Star-Bright project (with which Al was at some time associated). She was turning 30. Their wedding would have been June 5th (we don't know what year) at "Old Mission Chapel."

AL'S WOMEN: Tina is prominent in this episode, but Al also mentions "Bartlett's wife" as a woman "worth getting fired over."

While advising Sam not to pursue a woman who didn't show up for the wedding, Al claims that he wishes some of his own ex-wives hadn't shown up, either.

THE BODY QUESTION: Sam smokes a pipe as Gerald Bryant. Either he's getting into the role, he's an occasional snoker himself, or he's subject to at least some of the habits and addictions of his host. If he has at least part of Bryant's body, this last possibility makes more sense than it would otherwise.

#### EPISODE 3: "The Right Hand of God"

##### SAM'S CHRONOLOGY: 4

FIRST SHOWN: 4/7/89      RESHOWN: 7/4/90  
HAPPENED: 10/24/74, Sacramento, CA  
WRITER: John Hill

DIRECTOR: Gilbert Shilton

GUEST STARS: Guy Stockwell (Edwards), Michelle Joyner (Sister Angela), Teri Copley (Dixie), Alex Colon (Gomez), [Jonathan Gries (Roscoe)—entire credit missing from episode but given in TV Guide], Nancy Kulp (Sister Sarah)

GUEST CAST: Co-starring: Lewis Applegate ("as Father Muldooney"), James Cavan (Chalky); with: Roger Hewlett (Tiger Joe Jackson), Michael Strasser (Clarence "Kid" Cody), Vinnie Curto (Link), Daniel Valdivia (ring announcer), Rocky Giordani (bartender), George King (black fighter), George O'Mara (referee)

PLOT: Sam becomes a boxer, Clarence "Kid" Cody,

whose contract has just been inherited by nuns. Sister Angela and the others are counting on Cody to win the California Heavyweight Championship against Tiger Joe Jackson, so that the nuns can build a chapel with the proceeds.

But Sam soon realizes there are several problems with this scenario. For one thing, Sam's not a boxer. For another, Cody's last ten fights were fixed by a man named Edwards, who now wants Sam to go down in the first round of the title fight. Defying Edwards could mean broken kneecaps, or worse. And Cody's girlfriend, Dixie, is counting on Edwards' payoffs to finance a donut shop for her and Cody, so that Cody can retire from boxing and Dixie can stop being a stripper.

Al offers to train Sam himself, but Sam knows he needs more professional—and tangible—help. He enlists Cody's old trainer, Gomez, promising that he is really going to try to win. With Gomez and Sister Angela as trainers, Sam makes tremendous progress, but fears it will not be enough. And it doesn't get Edwards off his back.

Seeing coverage on tv of the upcoming Ali-Foreman fight, Sam tries to get Edwards to bet on Ali in the eighth round instead of on Tiger Joe in the first. When Edwards refuses, Sam bets on Ali himself, with Edwards' money and with Cody's. But there's still his own fight to win, and Sister Angela has met Edwards and is losing faith in him. Seeing a streaker on the news, Sam has an idea. He gets Dixie to streak at the fight at a critical moment, distracting Tiger Joe long enough for Sam to knock him down. Tiger Joe gets up again, but Sam knocks him down again, and wins. So, of course, does Ali. Sam now has enough money to pay off Edwards, build the chapel, and buy the donut shop. Sister Angela regains her faith in Cody—and in God. Sam leaps.

**KISS WITH HISTORY:** Sam bets on the Ali-Foreman fight, and sees a streaker on the news. Also, the newscaster mentions the fact that Nixon has been pardoned, but that the Watergate trials continue. This is of course the aftermath of the Kiss with History in "Star-Crossed." Sam is catching up on his forgotten recent US history.

**IN CASE YOU HAVEN'T NOTICED:** "In case you haven't noticed, Al, they're all unscheduled stops."

**SCOTT SINGS:** Sam briefly joins in with the echoing vocals of nuns singing "Amazing Grace."

**BIO/AL:** Al was a Golden Gloves regional boxing champ at age 16.

**AL'S WOMEN:** Al wakes up denying to Tina that he is sleeping with Denise, a writer he met at a party. Denise wants to write Al's biography.

**THE BODY QUESTION:** Sam is out of shape, but trains quickly for the boxing match. Does that mean that Cody is in terrible shape for a boxer, or Sam's in good shape for a scientist? Also, Sam doesn't tolerate Cody's mixed drink [the "TKO"] well, and thereafter sticks to beer.

**NOTES:** Ziggy predicted Sam would be in Texas in the

mid-50's, which he is in the next episode. Edwards is played by Gury Stockwell, Dean Stockwell's brother.

**EPISODE 4: "How The Tess Was Won"**

**SAM'S CHRONOLOGY:** 5

**FIRST SHOWN:** 4/14/89 **RESHOWN:** 1/31/90

**HAPPENED:** 8/5/56, Lubbock? TX

**WRITER:** Deborah Arakelian

**DIRECTOR:** Ivan Dixon

**GUEST STARS:** Lance LeGault (Chance McGill), Kari Lizer (Tess McGill), Marshall R. Teague (Wayne), Scott Fults (Buddy Holly)

**GUEST CAST:** With: Sloan Fischer ("real" Daniel "Doc" Young, DVM)

**PLOT:** Sam finds himself in a pig sty, where he gets all muddy dealing with a piglet the ranchers think may have hog cholera. Sam has become a veterinarian named "Doc" Young. He refuses to commit himself to the hog cholera diagnosis (which would result in all the pigs being shot) until he's had a chance to examine the pig back at Doc's place. Meanwhile, Tess McGill is arguing with her rancher father, Chance, about whether she should get married. She claims that no man on the ranch can out-cowboy her, and she will only marry one who can. Chance accepts the challenge, but Tess insists on choosing her challenger. She picks the most unlikely candidate available: Doc. Sam is therefore offered a chance to try to out-cowboy Tess, with Tess and her father's ranch as the prize. Sam's immediate reaction is to say no.

But then Sam learns, via a diary and a scrapbook on Tess, that the real Doc has been in love with Tess for years. Al says that there's a strong possibility, according to Ziggy, that someone who has been secretly writing Tess love letters is supposed to marry her. The diary isn't quite the same thing, but Al advises Sam that it must be what he's here to do. Sam reluctantly goes back to the McGill ranch and agrees to the contest.

The events in the contest include roping and wrangling—which Sam loses, partly due to sabotage from a ranch hand named Wayne. Then there's poker, which Sam nearly loses until Al discovers that Wayne is cheating on Tess's behalf. Sam refuses to out-drink Tess, so he loses that one. But when Sam wins at postholing, Tess gets heat prostration from her efforts and ends up fainting. Sam takes her back to Doc's place. In the course of the evening there, Sam dances with Tess, and she concedes that he's won at dancing. They figure the contest is a tie to this point, but Tess says a tie isn't good enough. The tiebreaker is for Sam to ride a horse called Widowmaker. Despite the sudden temporary desertion of Al, who was supposed to help control the horse, Sam rides Widowmaker and wins the contest. He gains Tess's affection, but refuses to claim her as a prize. Instead he shows her Doc's diary, and lets things proceed from there. But then Wayne turns up at Doc's door to see Tess, and it turns out that Wayne wrote the love

letters. With Tess and Wayne set to marry each other, Sam still doesn't leap—until a minor subplot is resolved (see “Kiss With History”).

**KISS WITH HISTORY:** The boy who helps Doc out with the animals, in between making up songs on his guitar on Doc's front porch—what is his name? When the boy turns Sam's pig calling—“Piggy! Soooo!”—into the beginnings of a very familiar song, Sam finally calls him by the right nickname—Buddy—and suggests changing the lyrics to “Peggy Sue.”

**BIO/SAM:** Kate is Sam's younger sister, and Sam exaggerates his own youth a bit in his reminiscence: “I'm still a baby. My sister Kate's not even born yet.” Sam would be a few days short of his third birthday at this point. Sam had a crush on both his kindergarten teacher, Miss Morgan—whom he danced with at graduation before she married the principle that summer—and with Miss Sedlac, his first grade teacher.

**AL'S WOMEN:** Al and Lucille slipped off into the Energizing Chamber, but this episode mostly features Tina. Tina met Al over a poker table in Las Vegas, and has her name tattooed on “a private part of her anatomy.” Tina always thought Sam was “kind of cute.” She briefly runs off with Gooshie (not, as Al suspects, Ike Bentenhoff in Imaging Control) before returning to Al. Tina gives Gooshie, the “little guy with bad breath” according to the pilot, a case of mouthwash when she dumps him. She tells Al she never slept with Gooshie, and Al chooses to believe her.

**THE BODY QUESTION:** When Sam finally looks in the mirror (one has to wonder how he managed to avoid it for at least two days), he sees Doc as wearing wire-rim glasses. Sam isn't wearing glasses at the time. What does that prove? Who knows?

**NOTES:** Sloan Fischer, the man in the mirror, is later the stage manager in “Blind Faith.”

Lance LeGault, who plays Tess's father, later provided the voice-over for the saga cell (Version 1), which was used only for the second season episode “Another Mother.”

The saga cell on the rerun of “Tess” is Version 2, Deborah Pratt's voice over the Version 1 “Sam's Home Run” (“Genesis”) music.

**EPISODE 5: “Double Identity”**

**SAM'S CHRONOLOGY:** 2

**FIRST SHOWN:** 4/21/89      **RESHOWN:** 2/21/90

**HAPPENED:** 11/8/65, South Brooklyn, NY

**WRITER:** Donald P. Bellisario

**DIRECTOR:** Aaron Lipstadt

**GUEST STARS:** Terri Garber (Teresa Pacci), Michael Genovese (Don Geno Proscotti) Joe Santos (Antonio La Palma), Tom Silardi (Primo, Segundo, or Francesco La Palma), Page Moseley (Primo, Segundo, or Francesco La Palma), Nick Cassavettes (Primo, Segundo, or Francesco La Palma)

**GUEST CAST:** Co-starring: Harriet Medin (as Nonna),

Mark Margolis (as Adriano), Dean Fortunato (as Father Sebastian), Ric Mancini (as other Al), Joseph Svezia (as student), John Hostettler (as Burt); with: Michael Franco (Charlie), Patricia Veselich (Angela Proscotti La Palma)

**PLOT:** Sam finds himself in a room with Teresa in the obvious aftermath of a lovemaking session. He is Frankie, a hit man from a mobster family. Outside the house, his brother's wedding reception is going on. Sam's problem: Don Geno, the local godfather, will not tolerate anyone else's attentions toward Teresa, whereas Teresa and Frankie clearly love each other. Sam makes the mistake of asking Teresa for a haircut at the beauty shop where she works, at a time when there was no such thing as a unisex hair salon. When Don Geno sees Sam through the window, Frankie's father tries to cover for him by claiming it was his idea. With Al's help, Sam manages to confirm—in Italian—the father's story that the idea is to hear secrets told only in a beauty shop.

Meanwhile, Ziggy has calculated a new theory to circumvent Whoever is leaping Sam around in time, and issues a bizarre set of instructions for Sam to follow. Sam is supposed to plug in a hairdryer in Buffalo, NY at a predetermined time, and thirteen minutes later Sam is supposed to be back in Brooklyn, doing whatever Frankie was doing when Sam leaped in. Sam delegates the hair dryer business to Frankie's brothers Primo and Segundo, and gets Teresa to return with him to Don Geno's house. Don Geno catches them there, but then Sam leaps out of Frankie and into Geno. Sam asks Frankie whether he really loves Teresa. Frankie says that he does. Later, at a bingo game, Sam makes a public announcement as Don Geno of Teresa and Frankie's engagement, expressing his approval so that Geno can't back out later. Then he draws the winning bingo letter for Frankie's aunt, and leaps out.

**KISS WITH HISTORY:** Ziggy's instructions for leaping include the running of a hair dryer at a fraternity house in Buffalo, NY. The extra power drain causes the Great Blackout of '65.

**SCOTT SINGS:** Sam sings “Volaré” with Al's help on the lyrics.

**MAGNUM JOKE:** When Don Geno offers to give Sam the shave of his life, he claims that women don't like five o'clock shadow. Sam contends that “that depends” on “the date,” but concedes that it wasn't big in '65.

**BIO/SAM:** Sam shows a better than average knowledge of astronomy. He does not speak Italian.

**BIO/AL:** Al's father was from Abruzzi, Italy, and a real “Hopalong Cassadich.” He and his girlfriend used to sneak Al out of the orphanage on Saturday nights for “a little homemade risotti with chianti.” Al's father was almost certainly responsible for Al's first sexual experience.

**AL'S WOMEN:** See above. Al took Hannah Gretza into the cloakroom in fourth grade.

**THE BODY QUESTION:** “Frankie's condition when he arrived in the Waiting Room left little to the imagination.”



What, were Sam's clothes in the Waiting Room suddenly askew when Frankie arrived? Or was his heart pounding and so on?

NOTES: Don Bellisario has said that this was intended to be the first episode after the pilot, and the 12/8/88 pilot script actually ends with an early version of "Double Identity"'s opening scene. The running order was later changed to avoid confusing the audience with too many leaps in one week of aired shows. But it still probably happened to Sam next after his Tim Fox experience, since they are still early enough in the experiment for Ziggy to be trying to bring Sam back with wildly concocted scenarios instead of concentrating on what Sam has to do to set things right.

This is the first and only time so far we've seen someone's return from the Waiting Room. Frankie knows something incredible has happened, but doesn't remember what.

#### EPISODE 6: "The Color Of Truth"

SAM'S CHRONOLOGY: 6

FIRST SHOWN: 5/3/89      RESHOWN: 1/24/90

HAPPENED: 8/8/55, Red Dog, Alabama

WRITER: Deborah Pratt

DIRECTOR: Michael Vejar

GUEST STARS: Susan French (Mrs. Melanie Elizabeth Charlotte Trappard) Royce T. Applegate (Sheriff Blount), Michael D. Roberts (Willis), Jim Ingersoll (Clayton Sherwood Trappard), Kimberly Bailey (Nell)

GUEST CAST: Co-starring: Michael Kruger (Billy Joe Bob Blount), Jeff Tyler (Toad); with: Jane Abbot (Miz Patty), Elyse Donalson (Nurse Ethel), Howard Johnson ("real" Jesse Tyler), Christopher H. Keene (Doctor Parker) J. T. Solomon (Effie)

PLOT: Sam finds himself at a lunch counter. Being hungry, he sits down, causing instant trouble. This is the South in 1955, and he's Jesse Tyler, an elderly black man. The civil rights movement has not yet started here, and Sam's accidental defiance of the local mores draws immediate threatening behavior from the rednecks around him. Sam learns he is supposed to be picking up a sandwich for Miz Melny (full name Mrs. Melanie Elizabeth Charlotte Trappard), for whom he is the driver. He backs down, for the moment, from the situation in the diner, and brings his elderly employer her sandwich.

Miz Melny's son is one of the many white people in town who are angered by Sam's action. Miz Melny herself is more puzzled than angry. But Sam wants to pursue his private quest for civil rights, despite Al's warning that this may be dangerous and ill-advised.

But because of Sam's actions, a cross is burned on Jesse's family's lawn, and Jesse's granddaughter Nell is injured by local racists, including the sheriff's son. Sam and Miz Melny take Nell to the nearest hospital—a white one. The staff won't take Nell until Miz Melny asserts her

own authority as a governor's widow.

But Sam is arrested, and so cannot carry out his overt purpose for being there—Miz Melny is headed for an accident at the train tracks near her husband's cemetery. Al, holographically in the car with her, yells at Miz Melny, knowing she can't hear him—but somehow she does, thinking it's her husband's voice from beyond the grave. She is saved. But Sam doesn't leap until Miz Melny, after a lecture from Sam about how things must change, and how she must help to change them, invites Sam to join her at the lunch counter.

KISS WITH HISTORY: Sam's actions are on the leading edge of the civil rights movement in Alabama, so much so that Al feels Sam is acting prematurely.

DEAN SINGS: Al sings "We Shall Overcome."

BIO/AL: It is revealed that Al took part in civil rights marches.

NOTES: First time Sam leaps into a black man. Also, this is the first indication that people on the edge of death are sometimes able to perceive Al.

#### EPISODE 7: "Camikazi Kid"

SAM'S CHRONOLOGY: 7

FIRST SHOWN: 5/10/89      RESHOWN: 12/20/89

HAPPENED: 6/6/61, Van Nuys, CA

WRITER: Paul Brown

DIRECTOR: Alan J Levi

GUEST STARS: Romy Windsor (Cheryl Wilson), Kevin Blair (Bob Thompson), Robert Costanzo (Mr. Thompson), Holly Fields (Jill), Jason Priestley (Hot-Rodder or Mr. Wilson), Richard McGonagle (Hot-Rodder or Mr. Wilson) and Janet Carroll as Janie (Wilson?)

GUEST CAST: Co-starring: Mary Pat Gleason (as Mrs. Thompson), Johnny Lage (as Marty), Scott Menville (as Cameron Wilson); with: Edmund Shaff (Minister), Tom Verica (Impala), Brandon Adams (Older [Jackson 5] Brother), Michael Bellisario (Little Boy). The actor who plays Michael Jackson is uncredited.

PLOT: Sam becomes a teenaged, acne-ridden hot rodder named Cam Wilson, whose "Mommobile" draws almost as much abuse from other teens at the local drive-in as he himself does. He does have two allies, a tomboy named Jill, who has a crush on Cam, reciprocated but unspoken, and Cam's sister Cheryl. Cheryl is engaged to Bob, a used car lot heir apparent and the owner of the fastest car on the boulevard. Bob and Cheryl have just been accepted into the Peace Corps, and are set to go into training right after the imminent wedding.

But Al tells Sam that according to Ziggy, they never will go into the Peace Corps, and that Bob will physically abuse Cheryl, particularly when drunk. Sam remembers that his own sister Kate's first marriage—at age 17—was to an abusive alcoholic. Sam soon finds bruises on Cheryl's neck, an indication that the abuse has started already.

While talking with Al in the rest room at the wedding

rehearsal dinner, Sam overhears Bob and his father talking. Bob's father intends to give the newlyweds a house and take Bob into his business. Bob has no intention of joining the Peace Corps, but plans to wait until after the wedding to tell her. Sam reports the conversation to Cheryl. In the confrontation that follows, Sam, at Al's suggestion, challenges Bob to "race for pinks," that is, for the titles to each other's cars. The idea is that if Bob loses, he'll get rattled enough to reveal himself as the slimeball he is, and Cheryl won't marry him.

Jill helps Sam rig laughing gas to Cam's car for an extra burst of speed—another suggestion of Al's—and Sam wins the race. Bob tries to run Sam down with his car. Sam slugs him, and Cheryl throws her ring at Bob. Sam sees Cheryl off to join the Peace Corps, gives Jill her first kiss, and leaps.

**KISS WITH HISTORY:** Sam meets a very young Michael Jackson in the men's room and teaches him to moonwalk.

**SCOTT SINGS/DEAN SINGS:** Sam and Al sing harmony—sort of—to the Everly Brothers' "Let It Be Me."

**BIO/SAM:** Sam's sister Katey married at seventeen, "probably to get away from the farm." Sam feels guilty for not having caught on sooner that Kate's first husband abused her.

**BIO/AL:** In an Olympics joke regarding Sam's involuntary plunge into a dumpster, Al says he has a little Russian blood on his mother's side.

**THE BODY QUESTION:** Sam's first reaction on arrival, aside from finishing Cam's race beneath the overpass, is to cough and spit out Cam's cigarette. Either Sam isn't used to cigarettes [his body] or doesn't approve of them, or else Cam's body isn't used to it, either, provoking the cough. Or maybe it was just Sam's reaction to suddenly [from his point of view] having a cigarette in his mouth, when he wasn't prepared for it. There's no conclusive evidence here either way.

And how about this? Cam has braces, but Sam doesn't. And Sam can apparently see through Cam's thick glasses!

**NOTES:** A network ad for this episode shows a different Cam in an unused mirror shot.

The title given is spelled as above, but the Mommobile itself is painted with the word "Camikaze." The American spelling of the actual Japanese word is "kamikaze," but Cam presumably made it begin with a "c" in reference to his own name, which is short for Cameron. The printed episode title from Act One, although retained here, is almost certainly a mistake.

A boy at the children's table at the rehearsal dinner (where Sam has to sit) is played by Donald Bellisario's and Deborah Prait's son, Michael Bellisario.

The boy who plays Michael Jackson does not appear to have been credited.

**EPISODE 8:** "Play It Again, Seymour"

**SAM'S CHRONOLOGY:** 8

**FIRST SHOWN:** 5/17/89    **RESHOWN:** 7/25/90

**HAPPENED:** 4/14/53, New York, NY

**WRITERS:** Teleplay by Scott Shepherd and Donald P Bellisario, Story by Tom Blomquist & Scott Shepherd & Donald P Bellisario

**DIRECTOR:** Aaron Lipstadt

**GUEST STARS:** Claudia Christian (Allison Grimsley), Willie Garson (Seymour), Paul Linke (Lionel); end credit: Tony Heller ("real" Nick Allen)

**GUEST CAST:** Co-starring Steve Nevil (Chuck), Don Keith Oppen (Crooner); with: Richard Riehle (Lieutenant Lannon), Jeanette Miller (Old Lady), Don Maxwell (Policeman), Kevin Mockrin (Young Boy [Woody Allen]), Barbara London (Mama), Ron Ulstad (Bandleader), Hap Lawrence (Bartender)

**PLOT:** Sam becomes a detective, Nick Allen, whose partner, Phil, has just been murdered. Sam remembers aspects of the situation, and discovers why when he finds an unfinished manuscript about the situation in Nick's drawer. Sam read the published version of the manuscript, but doesn't recall the ending.

In the meantime, Sam meets the people in Nick's life. There's Seymour, the newspaper vendor, who idolizes Nick and speaks entirely in jargon gleaned from pulp magazines. There's also Lionel, the building superintendent, who tells Sam not to get killed on the premises, as it's bad for business. And there's Chuck, the elevator boy, who wants to take Phil's widow, Allison, to the Brooklyn Dodgers' opening game to take her mind off her husband's murder.

But Allison is in love with Nick, making her a prime suspect, at least in Al's eyes. But Sam, after a few long kisses, does not want to believe she either is or hired the killer, whom Sam thinks (from Nick's manuscript and Seymour's guesses) may be the mysterious "dropper" named "Clapper."

Sam, Allison, and Seymour go to the Blue Island, where Seymour thinks Clapper may be. Al turns up there with the published book. It was an unfinished "contest" book, presenting the manuscript and details about what the police know of what happened afterward, and offering a reward for solving the real crime. Nick was killed the night of Phil's murder. Allison and Seymour disappeared, and nobody ever solved the crime. Nick's body was found at LaGuardia Airport. Over Al's objections, Sam takes a cab to LaGuardia, having unsuccessfully tried to leave Seymour safely behind and immediately after Allison's cab mysteriously pulls away with a second passenger inside.

At LaGuardia, Seymour is dragged away at gunpoint by Lionel, the building superintendent. Lionel already has Allison tied up, and claims that she really loves Lionel, not Phil or Nick. With Al's help, Sam gets the drop on Lionel, saving Nick, Allison, and Seymour. Allison invites Nick/Sam to join her on a flight to Rio, using the tickets Lionel bought. Sam tries to reenact a skewed version of the closing

moments of *Casablanca*, but leaps before he can board Allison's plane.

**KISS WITH HISTORY:** Nick looks like Bogart, and has to tell would-be admirers that the real Bogart is on Long Island, making *Sabrina* with William Holden. Also, Sam meets a Jewish kid who is in analysis, wants to get Annie into bed with him, fantasizes asking Bogart's advice on women, and whose mother drives him "bananas." This is almost certainly meant to be young Woody Allen.

**MAGNUMJOKE:** Sam tells Seymour he'll never be "Sam Spade, Philip Marlowe, or Thomas Magnum."

**BIO/AL:** Sam accuses Al of "clouding [his] judgement with a bottle." Perhaps the criticism had an impact on Al, since he doesn't drink much after this until "MIA."

Al bets on a horse race at Santa Anita. Since Al is presumably in New Mexico, either Al takes his gambling seriously enough to fly to California to do it, or he doesn't do it in person. Or maybe there's a racetrack in New Mexico called Santa Anita. Maybe he meant Rudioso.

**AL'S WOMEN:** Al goes with Tina to bet on his horse race.

Sam remembers that Al has been married five times. When Sam reads from Nick's manuscript a description of Allison being "a redhead who could make Father Flanagan forget Boy's Town," Al claims that his first wife "was just like that." Maybe Beth was Al's second wife? Or did Al misspeak?

Al also compares Allison with "this redhead in Billings."

**THE BODY QUESTION:** In place of his traditional beer, Sam drinks a martini, and later smokes a cigarette without a trace of a cough. Role playing, or the appetites of a host body?

**NOTES:** Last new episode aired in Season One.

The dynamics of Al's attitude toward Sam's interest in Allison is similar to what we see in later episodes. Al worries about Sam getting romantically involved, and Sam resents this in light of Al's own promiscuity. But Al doesn't trust Allison, and knows that Sam can't afford to get too emotionally attached to a woman, since he will only lose her when he leaps out again.

In this case, Sam says he's there "so that Allison and I can live happily ever after." Sam is confusing Nick with himself, and Al calls him on it. Later, Al tries to warn Sam that's he's not being objective about the possibility that Allison is the killer. Sam gets angry and makes the bottle remark, but admits to himself that Al is right. It is a pattern which will be repeated, in varying degrees, in "Honeymoon Express," "Catch a Falling Star," and even "Good Night, Dear Heart."

This episode, along with Season Two's "A Portrait For Troian," was adapted by Julie Robitaille as the second Corgi Books *Quantum Leap* novel, *The Ghost and the Gumshoe*. Like *Quantum Leap: The Beginning*, it is available only in the UK.

## OTHER VOICES IN QL FANDOM

by Karen Funk Blocher

Here's another club and two other zines of interest to PQL members. For a much more complete listing, see *The Imaging Chamber* #5.

The BS Club

Terry Spencer, 11280 W. 20th Ave. #52  
Lakewood, CO 80215

My understanding is that this group was going to try to become the official *Quantum Leap* fan club until they heard about us. They decided to try to become the official Scott Bakula and Dean Stockwell fan club instead. Bakula-Stockwell = BS, get it?

I think (but it was second-hand information, so it may be wrong) that they are already the authorized Deau Stockwell fan club. Whether they have heard from Scott or his publicist yet about the B end of things I don't know. SASE for info.

*The Imaging Chamber*

Kitty Woldow, 6436 Simms St #105  
Arvada, CO 80004

The first letterzine I know of that's guaranteed to keep you up half the night reading it. Thought-provoking letters, medium-depth episode guides, a great transcript of the Museum of Broadcasting Q&A from last year (issue #3) and other features make *TIC* indispensable. Each issue is 50+ pages in a digest-sized format. I think it's still \$6 for four issues, but you may want to SASE to make sure. Back issues available at the same price.

<i>Quantum Quarterly</i> -or-	<i>Quantum Quarterly</i>
Jim Rondeau	Christina Mavroudis
1853 Fallbrook Ave.	1260 Ayala #113
San Jose, CA 95135	Sunnyvale, CA 94086

I'm not sure which is the best address for subscribing. Apparently they both work. I sent my check to Christina Mavroudis, and the back issues just arrived from Jim Rondeau.

Perhaps the most important and most widely-read *QL* newsletter/zine. Quite short compared to *The Imaging Chamber*, but equally indispensable. The fact that most of *QQ*'s staff lives in California (Oakland area), putting them in at least striking distance of L.A., is a big plus to the immediacy of their reporting. The result is an excellent selection of (often first-hand!) news, interviews, photos, etc. They also do rather eccentric episode guides and guides to the show's premise.

Still \$6 for four quarterly issues.