

**November 6, 2005**

**A Quint & Nola Homepage Exclusive**

The following MP3 clips of the interview available at [michaelytyloonline.com](http://michaelytyloonline.com) and [quintnola.com](http://quintnola.com). The beginning of each sound clip has been noted in the transcript.

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Following is almost the entire transcript from an interview that was conducted with Lisa Brown and Michael Tylo on the evening of Sunday, November 6, 2005.

**Donna (quintnola.com content producer):** Did Connie give you some of the questions we wanted to ask?

**Michael Tylo:** She mentioned a couple of them.

**MT:** OK. So, are we waiting for Lisa, is that the idea?

**D:** Yes, that's the idea.

**D:** Oh, I don't know if you had a chance, but I had asked if you could maybe go to the site, look at some of the videos, since I know it's been a long time since you guys have done this stuff, over 20 years ago, so I thought that would help refresh your memory a bit.

**MT:** Yeah, I've looked at some of it. I really enjoyed looking at the site. It's really kinda...it's great!

**D:** Yeah, we've worked really hard on it. There are several people who work on it. I'm glad that you guys like it because...it's about the characters, but the two of you created those characters, so it's one and the same in a certain way.

**MT:** I told Lisa when I talked to her that the stories and stuff...

(Lisa interrupts.)

**Lisa Brown:** Hello? Hello?

**MT:** Oh, you're there!

**LB:** I was waiting for somebody to call me to tell me to call, you know what I mean? Anyway, hello.

**MT:** I sent you that email, and on the second page is said what to do, so that's what I did. I was just about to call you on my cell phone. But it's good to talk to you, Lisa.

**LB:** Hello.

**D:** Hello, this is Donna.

**LB:** Hello, Donna. So what were you...

**D:** We were just (you two are kind of talking over each other)

**LB:** So what was Michael talking about?

**MT:** I was talking about the site, she asked me if I had visited the site, the Quint and Nola thing. I was very impressed; I don't know where they get all these tapes...

**LB:** I know. I don't have a lot of this!

**MT:** I know, neither do I.

**D:** We have....

**LB:** We don't have copies of those fantasies.

**D:** I think we have all the fantasies. I think we do. We definitely have all the early ones, and some of the later ones. There's about 50 hours that we have of edited tapes.

**LB:** That's incredible.

**MT:** Wow.

**D:** Which is kind of unusual, because people didn't have VCRs back then. A lot of people didn't.

**MT:** Yeah.

**D:** Actually, how we wended up having so much of it was...Actually, when I was a kid, I used to record...I would sit by the VCR, because we didn't have a remote, and push record for their scenes. And I actually had to erase lots of stuff, because I was in school and didn't have the ability to get extra tapes. But there was a woman who we met on the Internet who was a little bit older, and she had been able to save whole episodes.

**LB:** Wow.

**D:** Then she had gone back and edited down all the tapes for us. And we have everything on DVD now, too.

**LB:** Oh wow.

**MT:** Wow.

**LB:** You know who else has that is Bruce Barry, who was a director of many of those fantasies. I know he has copies, for any one that you didn't get or something, you know.

**D:** The one thing that we really, really want to get that we don't have – and if you guys have any way of getting this – we have all the fantasies, but we don't have the first scene in the gazebo. We only have it in a flashback, and we desperately want that scene.

**LB:** Do you know what episode, do you have any idea when?

**D:** It was October 81, that's all I really know. I know it was the beginning of October. We were thinking October 3, that they probably did the tease on Friday and then Monday played out the scene.

**LB:** You know, I got a copy of an 'As the World Turns' episode from 1963 where they interrupted...Walter Cronkite interrupted to say that President Kennedy had been shot.

**D:** OK

**LB:** So I know that they have them and I know that they are available.

**D:** Yeah, I'm sure they're probably outdated tapes or something like that, and somebody just has to go find it and put it in a current format.

**LB:** Yeah. I know, well I think they have it. I don't know, but I think it would be pretty easy to get.

**D:** Well, if you guys have any pull with that, that's the one thing...we consider that the Holy Grail that we don't have. (Michael laughs) I mean, we're missing other things, too, but we pretty much have everything starting at about April of 82. But before that it's a little sketchy. Actually, the woman who was making the recordings I think was saving the episodes at the time because she was a big fan of that Carrie storyline, with Ross. And then I guess right around that time was when the whole Quint and Nola thing heated up, right before they went to St. Croix and everything.

**LB:** Right.

**D:** So we have everything from about St. Croix up to when you guys left. That's what we have. So we're missing stuff before that. But we definitely, definitely want to get the gazebo scene.

**LB:** Email Michael the information, and then he'll give it to me. Anybody who has more of...get as close a date as you can get, and then I can call up and try to get something.

**D:** That would be so awesome, we would be so happy about that. We definitely want to have that particular scene. (Lisa is saying yeah in the background throughout.) Just a couple of things: obviously we're recording this, just so you know. How we're going to use it is, we're getting a

written transcription of the entire conversation. Then we're going to put that up on the site. . . .So we're going to put the entire written transcription on the site, and we'll also be getting an MP3 download of this. I'll break them up into five minute bits, approximately, and put those up on the site, too, so people can hear you.

**MT:** Great.

**D:** So are you ok with us doing that?

**LB:** Yes

**MT:** Yes

**D:** As I told you, feel comfortable to say whatever you want to say, because we will edit it. (ed note: only minor edits were made or personal information removed) And, finally, I have to tell you what everybody said when they found out we were doing this interview. They just wanted us to say that you guys are awesome, we love you guys. There are a lot of people who still really, really love these characters and really, really miss you and these characters.

**MT:** Well, thank you.

**D:** So there you go.

**MT:** Thank you very much.

**D:** And a few people, when they heard I was doing this, they were kind of jealous about it.

**LB:** Donna, where are you? In Long Island?

**D:** I'm in \*\*\*\*\*.

**LB:** Oh, you are? OK.

**D:** Yeah, I live in \*\*\*\*\*. So. The other people, if you are kind of curious as to who these people are who after all these years remember and watch these tapes and talk about them...Michael knows about one. Her name is Reetta, she's a Finnish girl. She's actually only 20 years old.

**LB:** God.

**D:** She wasn't even born when you were doing the story. But anyway, she was a fan of Michael's and did a website for him. Then, when I met her online about a year ago, she was really the one who wanted to take the site and fix it and move it to a better web hosting space. And also to get the domain, because now it is Quintnola.com.

**LB:** Wow, that's great.

**MT:** That is great.

**D:** She's done all the technical work. We have sent her the full 50 hours, so she knows all about the story, and she just loves it. And she's only 20 years old and she's from Finland. So there you go.

**LB:** That is so wild.

**D:** She's the most unusual fan that you may have.

**MT:** I would say that, because I just got a message from somebody...you know, I teach now, and I just did a student film. And it was at CineVegas, and she wanted a copy of it. I didn't even know anybody knew about it! It was really wild.

**LB:** Are you going to go to that show, Michael? Buddy's show?

**MT:** Yeah.

**LB:** Alright.

**MT:** Yeah, I'm going with...I've got three tickets, so...

**LB:** Ok, so I'll go ahead and set that up.

**MT:** Alright, that would be great.

**LB:** Alright.

**D:** Most of us at the time were teenagers when we watched the show, so the girl who designed the site – well, she's not a girl anymore – but the woman who designed the site, she's a graphic designer, she lives in Ohio, her name is \*\*\*. She created the original design for the site, and now she just mostly helps us with graphics. And then the oldest member of our group, who is the one who gave us all the tapes, she was an attorney, but she's a teacher now. How old is she? Kathy's 51. Then there's myself. I work for “major cable channel.” I'm a director of production there.

**LB:** Oh, for heaven's sake. (This looks bad written out, but she was saying it in awe.)

**MT:** Wow.

**D:** So that's what I do, I'm in television production, I've been doing that for about 17 years. And it's a good job.

**MT:** I'd say. Yeah.

**D:** It's a good living. So. Ok. So basically you know now how we started the site. Actually, we started the site in 1996. We all met online.

**LB:** Where did you meet online? Was it boards or what?

**D:** I think it was a Soap Opera Digest chat room. Actually, none of us were really watching Guiding Light. Most of us had stopped watching when the two of you left. Which was perfect for me at the time, because I was going off to college and didn't really have the time. The storyline was not what we had hoped it to be towards the end (referring to 1985 Retro), so most of us weren't watching the show. And then when we heard that you guys were coming back, we were all, of course, very unhappy with the storyline that time (referring to pseudo).

**LB:** Right.

**D:** We were, I would say, I found it a little offensive even as a woman, I didn't like the way they portrayed Nola.

**LB:** I know.

**D:** I thought it was very misogynistic and hateful. Yet we loved her. And you looked great, so why were they treating her like that? I didn't understand that.

**LB:** Yeah.

**D:** And then, obviously, the assassination of Quint, which everyone knew was utterly impossible for everyone who knew the story beforehand.

**LB:** [MP3 #1 starts] That's because it was all dealt with by people who didn't know, you know what I mean? (Michael agrees.) And that had no idea of the, what do I want to say, of the knowledge the people had, the audience had. And even then, wanting to please the audience and do the right thing even then...when was it when we came back?

**D:** 96. Well, I think it was 95 for you, and then 96 was when they did that whole thing with Henry's funeral and Quint showing up, and that was just a nightmare of a scene.

**LB:** Right. And the producer at the time was Michael Laibson. And he was an associate producer during the time when we were really working. So he knew but really couldn't control content. Writing. But that was part of the problem, I felt. Did you feel that way, Michael?

**MT:** Well, I thought that since our departure until the time we reappeared, we had lost people like Marland and whatnot, and people did not understand, and they tried to conform the characters to what was going on in 96 as opposed to the kind of people that they were, and the kind of story that they were doing that people had enjoyed before. And it just didn't work. We were not the run-of-the-mill, in trouble, adulterous, alcoholic, yadda, yadda, yadda and all that.

**LB:** As characters.

**MT:** As characters. Yeah. (chuckles) It wasn't what the audience was used to, and it just kind of fried them, because they wanted to see...you know, the nice thing about Quint and Nola was that there was always redeeming family values. From their romance, to Quint's family, who was supposed to be rich, to going to Nola's family and playing poker and all of that. It was something that people wanted to see, it was an accessible storyline, it wasn't a forced thing, it was more natural and fun and I thought more exciting, because it allowed like...Nola and her fantasies, that is what people do, people daydream all the time. And I thought it was kinda neat. Lisa was excellent at making those transitions into those kind of things and inspiring that kind of stuff, so it was great.

**D:** I think my take on the characters is very similar to what you're saying. Especially since most of us were 12-17 years old, the ones who still love the characters. We have a thing on our site that says "Loved like it all happened yesterday." And I know for myself, it was a very nostalgic period of time. A lot of us relate it back to family members we used to watch the show with, family members who are gone.

**LB:** Right.

**D:** I think it was, it was a very innocent romance, and I sometimes wondered if they knew and they made it that innocent or...I'm not sure if that's just the way they did it in the 80s, that everything was more innocent than it is now, or if they knew that all of us young girls were watching that and they were trying to set an example. I mean, now, as an adult, we have this one scene that we call the NSBR (laughs in embarrassment) I don't know if you know, but we have a whole lingo going on. The old stuff we call Retro, the new stuff we call Pseudo.

**LB:** Funny.

**D:** And then we have the NSBR (stands for No Sex Boat Ride) scene from Retro. That was the scene when you guys went on the cruise.

**LB:** Yeah.

**MT:** Right.

**D:** And they decided to wait. That was really sweet, but now as an adult, I'm like, 'Come on!' I mean, it was wonderful back then and we loved it, and I think it was, it was a very innocent story.

**LB:** [MP3 #2 starts] Well that...everything that was done was Doug Marland. (ed. Note: Douglas actually left GL as headriter in Fall 1982, but he did set up the entire Quola romance) The way that we were presented as characters, the story, you know. And I know that Doug had a niece and I know that a lot of what he did in terms of the younger characters he did with her knowledge, because she was young. You know what I mean? (Donna agreeing in background) I know that he talked about it with her, to see what she was doing and how she would react, that sort of thing.

**MT:** Yeah, he told me once that the younger storylines were important to him, but he said that kids were not...they know that they have mistakes to make to be able to grow up. He was more interested in allowing the adults to make those errors in judgment and seeing how that played out in the kids lives. Because kids...as much as they enjoyed watching young people and all this other stuff, they knew what the kids were going to go through, questions like, 'Well, am I going to go to college, am I not going to go to college?' and going through all that other stuff, but they always enjoyed adults making decisions and choices and their reactions to it. They wanted the kids to show them how to react to adults. And I think Doug really made a marriage of those things very, very well. He was excellent.

**D:** I think, to add to that point, the Nola character, I was kind of...even though she was chronologically older than I was, she was like a child/woman, you know, there was so much about Nola that was very childlike, the way she dressed, the way she talked, the fantasies. It was kind of like a cool babysitter or something.

**LB:** Right.

**D:** I mean, we weren't that young, but like a cool older sister, that kind of thing. And then she has this relationship which was very unusual at the time, because a lot of us, especially those of us who were into Quint and Nola at the time, did not like Kelly and Morgan. We weren't interested in that, we were interested in this more unique story. Here's this Prince Charming guy, with a touch of

mystery, who's older than her, sophisticated, intelligent, handsome, all these things, and, you know, what teenage girl doesn't think about that, some guy sweeping me off my feet and making my life wonderful. So I think a lot of girls really related to that. And women who were older as well.

**LB:** [MP3 #3 starts] Right. Everybody seemed to enjoy it. It was a story that kind of crossed all age categories.

**MT:** Oh yeah. It was interesting; the way Doug structured that character, because when she would have her fantasies, they were from old movies, movies from the thirties and forties. So the older generations related to those movies, the moms related to the now, the what's going on, and the kids liked the romance. There was always a cross section of fans. I know that Lisa, for instance, got fan letters from some of those old movie stars. They used to watch the show.

**LB:** Well, Bette Davis.

**MT:** I thought Fred Astaire wrote you.

**LB:** Bette Davis wrote to Elvera Roussell. Who was...she played Hope

**D:** I think I remember reading that.

**LB:** Yeah, she played Hope. Saying something like they were watching these people. And who else? I want to say Kim Hunter used to watch, which really blew me away.

**MT:** And Fred Astaire did. I seem to recall you showing me a letter saying something about "You got it, kid."

**LB:** No, that was Bette Davis.

**MT:** That was Bette Davis? Oh.

**D:** Yeah, I think that was the letter to the actress who played Hope. It said "Tell Nola she has it," or something like that.

**LB:** Right, right.

**MT:** Wow. Well I remember – you probably wouldn't remember this actress, but I met her while we were doing that...June Lockhart, she was in Tiny Tim and all this, and her father, Gene Lockhart was an actor, and I met her at a restaurant in New York, and she was just infatuated with that storyline, with the romance of the thirties and forties come to life again.

**D:** I think that was really nice. Actually, when you were talking about people's reactions, one of the stories that we hear over and over at the fan site when people write in is how much they remember the St. Croix kiss. That was huge. I remember, it was summer break. I specifically remember, we'd be swimming, and it was time to get out of the pool at quarter of three. I'd go in there with my sister and my friends and we'd sit there, and we had no idea that kiss was coming. Because she'd almost drowned, and we thought it was going to be this big dramatic scene, we weren't expecting the kiss then. We were like 'Ugh, another thing to delay it.' And then it happened, and we were kids, so we were jumping around, screaming. It was a very exciting moment.

**LB:** Well, you know, my daughter Victoria, they watch 'The O.C.' or one of those programs, and they do the same thing. They watch and they call, 'Oh my God, he's going to kiss her.' And they scream when they watch it. It's the same thing.

**D:** Yeah, I think at that time of your life...how old is your daughter?

**LB:** 16

**D:** 16, yeah, that's the age. It's such a formidable time in your life. It really creates lasting impressions.

**MT:** Well I think, too, the way they laid that whole story in, the way Marland wrote that, there was such a build to that moment that in other storylines – and I hate to compare it other storylines, but once that moment is accomplished in other storylines, ok, now we're ready to move on to the breakup. But we Quint and Nola it was...we wanted to see their adventure through their entire marriage. Even when that was done, it took another six to nine months to get them even talking about marriage. It was just...it was laid in so well that we rooted for that relationship, as opposed to, 'Ok, now we've got them together, let's break them up and get them together again. You know, it wasn't like that with them.

**D:** Well, they did have a rough patch after St. Croix.

**MT:** Sure.

**D:** The rough patch when he lost his Temple of Gold, the volcano explodes and it's all melted, it's gone, the dream of his life, and then she's kidnapped for a month, and then she's in the hospital. And he's all – we call it the Gothic Quint, that whole time in the fall of 82. And it took a long time again...there was the whole Rebecca thing, and then he finally admitted his feelings to her face, as opposed to the famous scene where she's sleeping in the hospital room. Well, famous to us at least. I don't know if you remember that scene.

**MT:** I remember, but...

**D (interrupting):** There was a scene where she was in the hospital after she was kidnapped, and...

**MT:** He talked to her while she was supposedly asleep.

**D:** That's correct.

**MT:** Uh huh, I remember that.

**D:** He tells her he loves her, and she...the whole time, the camera is pulled back, and you see it from her side of the bed, so you can see her eyes are open and she's listening to the whole thing.

**MT:** Right.

**D:** And then, a couple of weeks or months later, she did actually tell him that she had heard him.

**LB:** I don't remember that.

**MT:** Oh I do, I do.

**LB:** [MP3 #4 starts] I'm on the site, and I'm looking at the St. Croix thing, and I just remember...do you remember, Michael, when we came out of the water, we had been working out in the sun, and that photographer was clicking and they were rolling. Remember, Bruce freaked out, the director, Bruce Barry, because we were rolling, and everybody was hot and sunburned, and we actually were in the water and came out of the water.

**D:** Right, and he dragged you up on the beach.

**LB:** Right. And this photographer who was covering the remote was clicking away, and we were recording (Michael is saying yeah in the background). I remember that's the only time I ever saw Bruce, Bruce Barry the director...

**MT:** Oh yeah, Bruce lost it.

**LB:** Like absolutely flip.

**MT:** Yeah.

**LB:** I remember we got stuck on that boat, too. Remember that?

**MT:** Oh yeah, I remember that.

**LB:** You and George (Kappaz, Gunther) and I, we were out on the boat, and we could see everybody walking to lunch, and they left us out there on that boat.

**MT (laughing):** Yeah. I remember that.

**LB:** We were screaming and watching them walk to the lunch table. They left us on this boat, and they thought that was funny.

**MT:** I got second-degree sunburn on that shoot, and we went up – remember – we were presenters on the Daytime Emmys.

**LB:** I do remember that, yeah.

**MT:** And I had that white suit on, and the skin was still burned, so they were putting those aloe plant things on me.

**LB:** I remember that.

**MT:** And then we did the awards and we walked off, and you said 'Your coat is wet,' and I looked and it was seeping through the suit, and I had a silk shirt on that got stuck in the wound, and when they pulled the shirt out it was just agony.

(Everyone groans.)

**MT:** But that was some kind of shoot.

**LB:** And remember the scuba diving?

**MT:** Oh yeah.

**LB:** And I freaked out, because I didn't have any classes. That was wild.

**MT:** Yeah. It was so interesting, because I guess that was the heyday of remotes and what not, and Bruce was the only director in daytime who actually shot over 90% of what they wanted done. He was the only one who just moved it along and knew what he was doing and all that stuff. The thing with remotes was, if they got 40% they were happy, but he got it all done. And we worked...

**LB (interrupting):** He worked, too. God.

**MT:** Yeah, remember that one guy, that DP guy they had there that got one...

**LB:** Al Giddings?

**MT:** No, Al Giddings was the scuba guy, but that guy who got the centipede or something on his shorts and screamed in the lobby. When he saw it, he took off all his clothes and went streaking through it.

**LB:** No, I don't remember that.

**MT:** Oh God, I do (chuckles)

**LB:** Was I there?

**MT:** I was on the floor.

**LB:** See, Michael and I...when Michael and I talked recently...we don't talk about this stuff, but I'm on the site now, and I haven't seen these pictures in 20 years. Over 20 years. (chuckles)

**D:** What are you looking at right now?

**LB:** Well, I was looking at the summer of 82. The St. Croix stuff. Yeah.

**D:** You should go to...if you want to see pictures of the Emmys presentation you were talking about, it's in our section we call "Media." If you scroll down, you'll see the screen caps from that. You look really good in those pictures, I never would have known about the sunburn thing...

**LB:** Where do I go, back to the homepage?

**D:** Yeah, go back to the main page and scroll down, it's one of the...the buttons on the left, about halfway down the page, I would say.

**LB:** I got it.

**D:** Click on that and you'll see...that whole section is scans of articles, and we have a thing of you on Merv Griffin.

**LB:** I know, gosh, when did I...I don't remember that.

**D:** It was from "42nd Street." And we have an interview with you, with both of you, when they were...something on CBS about the Name the Baby contest.

**LB:** Oh, right, I remember that. That was great. What a great idea.

**D:** That's there. Do you see the screen caps of you guys from the Emmys?

**LB:** No, where?

**D:** You have to scroll down. At the top it says Lisa Brown, and then it has all of your stuff, and then it says Michael Tylo and has all his stuff...

**LB:** And then it's both, I see now.

**D:** Yeah, so those are the pictures.

**LB:** Oh my gosh. That was when it wasn't televised.

**D:** Yeah, it was, that's why I had it.

**LB:** Really?

**MT:** It was televised in the afternoon, it wasn't a nighttime show.

**LB:** Oh, that's right. Maybe that was it.

**D:** What, do they do it now in the evening?

**MT:** Yeah, they do it in the evening, because the networks kept complaining about the fact that whoever carried it, the other ones would lose out on audience. Like if CBS carried it, then ABC and NBC were complaining, because their audiences were...

**LB:** What year was that? 82?

**D:** 82, yeah. It should be on there what year it was.

**MT:** But I remember all of that.

**D:** I remember you in that white suit.

**MT:** That white suit and that shirt stuck to my shoulders.

**D:** We all loved that suit.

**LB:** (noticing screen cap with 82 Emmy chyron on site) Allen Potter, executive producer. Holy cow.

**D:** Yeah. And you were all sitting at those round tables.

**LB:** It used to be fun in those days.

**MT:** Oh yeah.

**LB:** Oh wow.

**D:** Yeah, if you're interested, we have all articles...it's probably funny for you to go back and read some of those articles. And see all the pictures.

**LB:** Wow.

**D:** I think we have about 100 different pictures on that page that we scanned in from stuff that people...stuff that I had...

**LB:** And stuff people sent in?

**D:** Yeah, people sent in the scans. I had a lot of it, though, because I had a scrapbook, so I just went in there and pulled out the stuff I thought looked good and stuck it up there. There's some picture of you – scroll down to the bottom, are you still on that page?

**LB:** Yeah.

**D:** Scroll down to the very bottom, there's a picture there, on the right, that I had, and I have no idea where I got it.

**LB:** Which one is it?

**D:** All the way down the bottom. Do you remember that picture?

**LB:** Yeah, which one?

**D:** The one just of you that is a Glamour Shot, kind of. That was one – it's in bad condition, I don't know if you happen to have a better copy of it.

**LB:** Oh, I don't know.

**D:** I had it in one of those sticky albums, and it kind of ruined that thin paper. [MP3 #5 starts] But anyway, I guess one of the things that people wanted to know was, Michael, when you were hired to play Quint, did you guys screen test together?

**MT (laughing):** Yes.

**D:** And how was...do you have a story you remember about that?

**MT:** Yeah. There were five guys who screen tested for this role, and to be honest, when I left the show they gave me – I've got it in one-inch tape, all the screen tests. All five of them. And when I looked at it, I couldn't for the life of me figure out why they picked me, because there were three other guys who were better actors than I was who did that. I was told later on that back in those

days, it's not so much now, but back in those days, they used to take and tape the auditions and send those to Cincinnati, the headquarters of Procter & Gamble.

**LB:** Oh yeah!

**MT:** Where a conference room of accountants, lawyers, and executives would look at it, and their choice was always going to be the least offensive to the advertising audience, or the middle-American audience. That's why they always had these things – if you looked at their commercials for their Procter & Gamble products, they always called them the P&G girls. So out of all of the five, I was the least offensive, in their way of thinking, and I remember talking to Lisa about it and she was like, "Well, you were OK."

**D:** Who said you were OK?

**MT:** Lisa said I was OK. But there were guys who were doing the auditions who we both knew from the theater who were dynamite actors and doing off Broadway and Broadway at that time. They were great. And we just didn't know what was going to happen when they put us together. I think it was just laid in in such a way that the chemistry between us kind of developed, but to this day, I've never asked Lisa, and I wouldn't want to ask her, if I was her choice or not.

**LB:** I have no memory of that. Sorry.

**MT:** No, it was just...

**LB:** No, I have no memory of the screen test.

**MT:** Oh, I remember them, I remember it.

**D:** Was it an actual scene that later played out, or was it just a random scene that they did?

**MT:** It was a screen test scene that Doug Marland wrote. We were over on 26th Street, and I'm just trying to remember which studio it was in. All I can tell you is that the set was closer to the 27th Street side. That's what I remember, and if you went up the stairs, it was to your left, not the right. I can't even remember the scene, but I remember that.

**D:** And you have it on a one-inch tape?

**MT:** Yeah, it's on a one-inch tape someplace. I have a bunch of stuff in storage I have to go through that I always wanted to put together.

**LB:** Donna's fishing for that tape, Michael.

**MT:** Ok, then I'll dig it up someplace.

**LB:** Yes, right, Donna? I can hear it in your voice.

**D:** You should dig it up, because I can definitely get a dub of that. And that would be a really great thing for our site, too.

**MT:** Ok, I'll try to dig it up. I know I've got it someplace, I just have to look for it. I know I had it in storage, but I've moved so much over the years. It's got to be in one of the boxes that's in storage.

**D:** That would be great. I can get that dubbed through work.

**MT:** Alright, I'll see if I can find it, and I'll contact Connie and get it off to you, OK?

**D:** Do you guys remember, I know one of my favorite scenes was the Hollywood scene, the scene in Hollywood where the phone rang. That's actually on the site, if you want to look at it.

**LB:** That was...I think Joan Bennett was in that, the actress.

**D:** It was romantic scene, actually.

**LB:** Oh.

**D:** They were...it was just the two of them, and it was just kind of a neat scene because, it was a scene where they were at the hotel room together. They had just gone out shopping and he was exhausted and went for a nap. And Nola had kind of previously been portrayed, especially pre-Quint, as a little bit of a slut. Well, not exactly, but that was kind of the implication.

**LB:** Right.

**D:** And this scene was a really great scene because it turned that around. It was like they were really turning her into this romantic heroine character.

**LB:** Yes.

**D:** And now we're going to see, you know what, Nola's not really all that experienced and doesn't really know what's going on and hasn't had as many experiences as you might think she has. Because Quint comes out, and he's always been Mr. Ascot, polite and gentlemanly, and then he comes out and kind of turns the scene. Where you think Nola's going to play the seductress, she has this black nightgown on, and then he comes out and blows her away. And she's just...she can barely speak.

**LB:** When was this?'

**D:** 83. January 83. It was a good scene, because it also showed, in a way, how the two of you have different acting styles.

**LB:** Right.

**D:** Where Michael seemed as he had been trained and was very Shakespearean and that sort of thing. And Lisa, I thought, you were just so excellent at reacting to him, because she's unsure of how she should be reacting, and he's really coming on strong. And it was a really good scene, because I think that's when people were like, "Okay, now we know who these characters are." Nola was the romantic heroine, officially. Because she was almost scared of his intensity, in this scene. Actually, I think the clip we have on the site, though, it doesn't really show your reaction.

**LB:** Maybe it was the beginning of the clip.

**D:** Probably. Because you were...Nola, in the scene, was almost quivering, and he was just so intense. I really thought that was an important scene in their relationship, where you finally saw him as this sexual being and her as more innocent than you thought she was. Which was really important back at that time, for her to be a romantic heroine, to be kind of innocent.

**LB:** Right.

**D:** So are you looking at it?

**LB:** [MP3 #6 starts] Yeah, I'm watching it. The lighting is pretty good for the Eighties. Have you watched all this stuff, Michael?

**MT:** I'm not watching it now, but I've been on this site quite a bit. They sent it to me, and when I have some free time I'll sit down and explore this, and I've been taking trips down memory lane because of it. It's just amazing to me.

**LB:** What we did. Isn't it? It really is. It was like repertory soap opera. That's how I always explained it.

**D:** I'm sorry, what did you call it?

**LB:** Repertory soap opera.

**MT:** That's right.

**LB:** You know, it was like doing a new show each week.

**MT:** Right. And, you know, the characters...because Donna's been talking about the different acting styles and such, the interesting thing is that they were ever-changing. Like you said, Nola was changing into a romantic woman, Quint was loosening up and trying to be more, you know, and that was what people enjoyed. It wasn't like, you've got Quint, you've got Nola, and you've got them together and they accept each other's foibles. They actually change for each other right before your eyes, without somebody forcing it. And it grew. That's what made it just so exciting. That's what the viewers in the audience liked. Lisa and I talked to each other on occasion throughout the years, and we're always amazed at the number of people who recognize us. And it doesn't matter where you're at.

**LB:** Yeah.

**D:** Before I forget, there is another thing we'd like to have on the site, if you have them, to go along with this interview, do you have current professional head shots? (There's a long moment of total silence.)

**LB:** Oh gosh. I'll have to...

**MT:** I'll have to look around. I have head shots from when I worked on 'The Young and the Restless,' but I haven't been doing...Like I said, I've been teaching. But I can tell you, I'm just an older version. I'm the same weight I was when working on the show. Over the years I've gained

weight and lost it. But I can dig something up or have somebody at the department take another picture and send it to you.

**D:** Well, there is that picture that's on the Reetta site. I think you have a beard, though.

**MT:** That beard came off after I finished up Henry the Fourth this summer at the Pennsylvania Shakespeare. And I cut my hair, so my hair is shorter than it was, I have no beard anymore, so it's just a different look.

**LB:** I don't have anything. I mean, I have stuff I've used for my directing work, but I think it's the back of my head. (All laugh.)

**MT:** I can find something and send it to you. Like I said, I haven't had head shots done since I left 'Young and Restless.'

**D:** Even if they're just regular – they don't necessarily have to be head shots if they're something of good quality that we could maybe put along with that.

**LB:** Sure.

**MT:** Right.

**D:** I've seen pictures of you, Michael, on the Internet, and I think I've seen some of you, too, Lisa. I think one of them was on Jerry verDorn's website. He has a website.

**LB:** Oh, he does.

**D:** Yeah. You were at some event or something. And you had your hair two-toned, it looked like.

**LB:** Probably. That sounds like me.

**D:** (laughing) [MP3 #7 starts] Yeah. Ok, you mentioned before about the chemistry. Do you think you can verbalize what that was? Everybody felt it, saw it, obviously there was something there unique, and it definitely showed up again even in the pseudo period. So I'm kind of curious. I know it's the kind of thing that's hard to put into words, but do you think you can talk about that?

**MT:** Hmm

**LB:** I...no, I have no thoughts about it, for the reasons you just explained. I always talked about that Maeve Kinkead and I had a chemistry working together that was unexplained. You know what I mean? You couldn't...when we would do a scene, even when I came back and she was still on, it was the same thing. There's just this connection where you can act with someone and it's more than just doing a scene. You know, it was more than just acting. Some people have this chemistry between them. And it's really hard to verbalize what that is. It's not something you can explain.

**MT:** No, you can't explain it. I've known people who are married and play across from each other and don't have chemistry.

**LB:** Right.

**MT:** And it's not that they don't love each other, they just don't have that connection onscreen. And it's something that you can't verbalize, it's just something that either happens or doesn't happen, and when it does...

**LB:** You can't make it...

**MT:** No, you can't make chemistry

**LB:** You can't force it. And it doesn't...it could be...you know, I had that with...there's just a synergy, a connection that people feel when they work together, and, like I said, I felt I had that with Maeve.

**MT:** Uh huh.

(Donna has to stop to change tape.)

**D:** One of my thoughts about the chemistry issue was, and we talked a little bit about this before, the differing acting styles you two have. When I said that, you seemed to agree that was true.

**LB:** Yeah.

**MT:** Yes.

**D:**[MP3 #8 starts] If you wanted to describe how your acting styles are different, because I'm not an actor...

**MT:** It doesn't, the acting style, you're talking about a different technique or a different approach to acting. I think that key to it is that you can have different styles. The interesting thing with Lisa that I always noticed is that she listens. And she doesn't react until she listens. She doesn't wait for cues. She actually listens to what you're saying like it's just happening, and then she reacts naturally. And it made it so much easier. And the more I worked with her, the better I got at doing the same thing. At listening. And it was funny, because her style kind of tended not to be scattered or anything like that, but just to be a little bit different. Line readings were a little bit different. So you had to listen. And I think that as an actor I grew a great deal working with Lisa because I learned to listen. It was exciting to me. I really, really...it was one of the best things in my career, I would say.

**D:** I think that definitely came across to the viewer, too. Like I was saying before, I didn't say it the way you did, but as I mentioned, she was reacting, and that's what I always felt with the Nola character...

**LB:** It was real is what you're saying.

**MT:** Right. It was real because she listened. It was always so funny, because if you get two actors and you just leave them alone, they'll stand there and look at each other and recite lines and maybe listen to each other. But the interesting thing about Lisa was the human behavior, the doing, the little things, whether she was chopping an onion in the kitchen or she was doing something that was distracting, that might be distracting to other people, that's just human behavior. We do that all the time. We walk across the street together and we talk, but we're not looking at each other all the time. But we're listening and reacting to what people are saying naturally. So her naturalness was just delightful. And when I first started working with her, I was a little jealous of it.

**LB:** That was the way I was trained.

**MT:** Yeah, that's the way she was trained. I was trained a different way. But it was OK. You got comfortable with it and you did it and it was just great.

**D:** Well, it definitely showed. And certainly the end result was something that we all really bought into and cared about for a very long time. Now, the next thing I wanted to ask was, people are very curious...Michael, you mentioned that you were teaching, and Lisa you're directing. Do you want to talk a little bit about what you're doing? (silence) Lisa, do you maybe want to talk about the directing, since Michael talked about the teaching.

**LB:** Well, I've been doing for my son, Buddy Nielsen, who was the original baby, Quint and Nola's baby. But I couldn't deal with working and having my child there, so I think they did a recast or something. But he has a band that has been very successful, and I've shot the videos for that, done DVDs for that. And right now I'm working on something for Martha Byrne, who is on 'As the World Turns'. She just came out with a CD, and I'm putting together a video piece for her website. So I've been doing that. And then Michael O'Leary and I are writing a play. For about eight years now, we've been writing partners together. That's what I've been doing.

**D:** Yeah, we had on the site what Buddy was doing.

**LB:** Oh, okay.

**D:** I don't know if you want to talk at all about your children. I mean, you said about Buddy and that you have a daughter.

**LB:** Yeah, Victoria. She's 16, and she's a junior in high school. Straight A student.

**D:** Time goes very fast.

**LB:** [MP3 #9 starts] She was the 'As the World Turns' baby. Buddy was 'Guiding Light' and Vic was 'World Turns'.

**D:** There's actually a picture on our site, on the main page, are you still on the site?

**LB:** Wait a minute, the dogs are barking at something. (She whistles for them.) Where is it, on the main page?

**D:** Yes, on the main page, there's a picture up the top of you and Michael with a baby.

**LB:** Kelly Louise?

**D:** No, it's baby AJ. And I didn't know if that was Buddy.

**LB:** Yeah, it is.

**D:** That is him?

**LB:** Yeah. We used him for a little bit, but I found it very difficult to have my child, my real child, at work. Some people have no problem with it, but I never could do it very well.

**D:** Well it's not exactly the best...I know myself, working in television, I don't have children, but I can't imagine putting them in that kind of business.

**LB:** Yeah, gosh, it's horrible. It was too hard, taking them out of their schedule and routine. And I found it very difficult to concentrate and work.

**D:** It's interesting you said that, because I thought it was Buddy all the way through. I thought it was him up to the end. Because we have...go look in the section we call Retro Quola, that's our transcriptions, if you click on that and then click on 1985...

**LB:** Is it on the main page? Wait, Quola, Quola

**D:** It's on the main page, on top of Video Quola.

**LB:** Oh, Retro Quola, I got it.

**D:** Click on that and then click on 1985, and I think there is a screen cap there.

**LB:** I see it. Yeah, that's Buddy.

**D:** So you had him all the way through?

**LB:** I guess I did. Maybe it was only six months, then. I remember I couldn't do it for very long. But yeah, that's him. He's looking at the microphone. There was one great thing that I remember – remember that character Jonathan?

**D:** Yes.

**MT:** Uh huh.

**LB:** When I came to the door, I think maybe it was his first day or something, and I had Buddy in my arms and he burped. We were taping and he let out this burp, and they wouldn't leave it on, but it was so funny. I got a copy of it, I thought it was funny.

**D:** I'm pretty sure we have that, when Jonathan showed up. That was like summer of 84 or something. Pretty much after Nola and Quint had AJ, then they had that storyline, which was OK, and then they had the whole Nolarobics storyline, which we didn't really like either.

**LB:** I think I've blocked that one out.

**MT:** Yeah, that's one I've blocked out, too.

**D:** The story kind of jumped the shark after they had the baby, with the Jonathan thing. .

**LB:** Yeah. What year was that Jonathan thing? .

**MT:** 84.

**D:** 84, right after they had AJ. .

**LB:** See, I think Doug left soon after that. .

**MT:** Yeah. And Allen (Potter). .

**D:** Doug was already gone. .(ed. Note: Both Allen Potter and Douglas Marland were gone by Fall of 82)

**LB:** Then that was – wasn't it Pam Long that did that? .

**MT:** I think it was. .

**LB:** Yeah, I think it was Pam Long that did that.

**D:** I think it was Pam Long, also, who was the executive producer when you guys got married. .

**MT:** [MP3 #10 starts] No, Gail Kobe was the executive producer. Pam Long was the head writer. (ed. Note: the usually infallible Dibba actually makes a Quola error, head hanging low.) I remember that, because she came up to us in the rehearsal hall and asked us what religion we thought Quint was. And Nola. I'm going God, what... .

**LB:** Didn't she say Episcopalian? .

**MT:** Yeah, Episcopalian. .

**D:** I think Nola was supposed to be Catholic, but yeah, I would have guessed Episcopalian for Quint. .

**MT:** Yeah, Episcopalian. That whole wedding thing, I just thought it was a hoot, with the fire engine and all that jazz. That was a hoot. .

**LB:** They were doing something, again with the Jonathan thing, they were trying to do something...what, what can I say, something that they thought might work. You know what I mean? But it wasn't really grounded. That's why it didn't ring true. .

**MT:** And it wasn't...when you get new writers and things like that, they're always trying to adapt the existing characters to their perception. .

**LB:** What they want it to be, too. .

**MT:** Right, and what they want it to be, and it doesn't always work that way. .

(ed. note: see Douglas Marland's article on 'How Not to Ruin a Soap' 4. Be objective. When I came to ATWT, the first thing I said was, what is pleasing the audience? You have to put your own personal likes and dislikes aside and develop the characters that the audience wants to see. <http://www.geocities.com/pacmanonsteroids/days/ruin.html>)

**LB:** Right. .

**D:** I thought that happened...around the time that they got married – you said Pam Long was the writer at the time? .

**MT:** Yeah, she came with Gail Kobe because Allen left. .

**D:** I thought what was going on with the show was that they thought they were going to start doing 'Dallas' daytime. They had all the Lewises and the Shaynes. .

**MT:** Yeah, that was the big thing, and a lot of shows got into that. .

**D:** Which was a shame, because all of us who really loved you guys, we were all pissed off. We were like, 'Why did they take them out of Thornway Road?' One by one by one they stripped away everything that made these characters wonderful.

**LB:** Yes, and that's...they didn't want Quint to be Quint anymore. They wanted Quint to be more of a realistic character. I remember that. (Michael gives kind of a grunt of agreement.)

**D:** [MP3 #11 starts] We still loved them together, of course, and were glad that they were still together, but there wasn't much of...the whole Gothic element, that was gone.

**LB:** Absolutely.

**MT:** Yeah, and you just can't...instead of laying it in there like Marland and saying, 'OK, they're going to go through a transition and a change,' it was like they went to bed one night, and I woke up the next day and he became a...he became some kind of a mogul, some kind of a normal guy. And an insurance salesman or something, and they tried to make him a professor. Which he could have done, if they had left him alone or allowed him to be the kind of eccentric that he was, it would have been much more palatable. But they wanted to change him and make him into Joe Regular. And he wasn't a Joe Regular.

**D:** And the other thing that happened was...I felt Nola got destroyed, too, because they had spent all this time developing her character into this romantic heroine character. And it was like, maybe she didn't go to college or whatever, but Nola was not stupid.

**MT:** No!

**D:** And she wasn't a buffoon. I HATED Nola as a buffoon, which is also what they did in Pseudo Quola, (ed note: 90s Quola) and I hated it. They had her poisoning dinner guests and...That whole thing that they did back in the 90s, too, I was like, why did they do this?

**LB:** And that's...I don't know, I don't know. It was bad. But I thought...you know, it was a job at that time, you know what I mean?

**D:** Yeah, I understand.

**LB:** Personally, there wasn't anything I could do about it.

**D:** Right.

**LB:** But, you know, even after Doug left, there was just...

**MT:** There seems to be a movement in daytime that's hurting it to just go for a younger audience. Doug wrote stories that appealed to different generations, so that a grandmother, a mother and a granddaughter or grandson could sit and watch the same show and enjoy it. But now they're going for this young, buffed stud muffin and model look that isn't grounded in reality.

**D:** It's horrible. A couple of months ago...I hadn't really watched soap operas probably since I stopped watching after the whole Pseudo thing. I didn't even watch when they did that whole...I hate to even talk about it, that whole stalker story.

**LB:** Oh yeah, that was weird.

**D:** I'm so glad I didn't watch that, because that would have really, really bothered me. So I didn't watch soaps for years, and then a couple of months ago I started watching 'As the World Turns.' I, personally, cannot watch 'Guiding Light.' I don't recognize the show, I just don't recognize it. I put on 'As the World Turns' and I felt that was a show that I recognized that I used to watch.

**LB:** [MP3 #12 starts] Right. And 'Y&R' is the same. 'Y&R' you can recognize.

**MT:** Yeah.

**LB:** Like I turned it on last week and there was Jeanne Cooper. You know what I mean? So yeah, I think the Bells really understand from their father what it needs to be.

**MT:** Well, the guy that's the head writer there, Jack Smith, he came in and lectured for me at UNLV.

**LB:** Oh, he did?

**MT:** Yeah, and he started off working for Bill 25 years ago. So he just, he learned from Bill, and Bill learned from Irna Phillips, which is where Doug learned. And Agnes Nixon. They all learned from the woman who invented the genre, and they know the formula and they don't stray that far away from it.

**LB:** No.

**MT:** You can't, because it's supposed to be entertaining, yes, but it's not supposed to be so much a slice of life. It's fantasy. It's for people to relax during the day, whether they're coming home from work and they've videotaped it, or they're doing their chores around the house, they're something they can relax to as opposed to being tensed with the stalker storyline or the serial killer storyline or something that mirrors everyday life. They don't enjoy that. If they want to do that, they'll watch a cable movie.

**LB:** Right.

**D:** I don't feel that they...the reason I started watching again is that I was interested in writing and I wanted to see where the genre was and what was going on. I, personally, I don't feel that they do romance anymore. I don't see romance on soap operas.

(Dogs start going nuts in the background)

**LB:** Hang on a minute. (She goes off after the dogs)

**MT:** Hey, Donna. I have to leave here in about a half hour, because I'm judging a film contest at UNLV.

**D:** We should be able to wrap it up by then.

**LB:** I'm back, sorry about that.

**MT:** Just lay those questions out, and I'll try to be brief.

**LB:** What's that?

**MT:** I have to go soon.

**LB:** That's right, you have to get going.

**MT:** I have to get down to school and judge the 48 Hour Film festival.

**LB:** Right.

**D:** Well, anyway, that's just my feeling, that there's not romance in soap anymore. There are a few couples on the show, and maybe I'm just too jaded now, but I can't really get invested in these characters.

**MT:** [MP3 #13 starts] And they burn writers out. When Jack was talking to us...they have 31 writers who work on the 'The Young and the Restless', doing all kinds of research, whether it be for specific storylines or whatnot, but they have so few churning out the dialogue and the bible of the show and all this other stuff. It's very, very...they paint in broad strokes as opposed to actually sitting there and developing these folk. And it shows.

**MT:** Personally, I think if a writer came in with a storyline like Quint and Nola today, it wouldn't be accepted.

**LB:** Yep.

**MT:** Because it's an instant gratification thing. Doug took his time laying all that in. It's just like primetime television. It used to be that you'd get 13 episodes, but now they get 2 and their dropped or even one and they're dropped. It's a hurry-up-and-cancel kind of attitude.

**D:** I also have difficulty with the actors that they're casting now, like you were saying earlier, Michael, they have these model types. I just can't relate to that, you know?

**LB:** Right.

**MT:** Well, if you have real people, real-looking people from everyday life, with real stories like Marland wrote, then it's interesting. But if you've got a bunch of buff-bodied men and models up there, that's not reality.

**D:** [MP3 #14 starts] Another thing we wanted to talk about was any future potential for Quint and Nola on the show, how that would work, are you guys interested?

**MT:** Well I am, yeah. I'm always interested in working with Lisa. That would be a real treat to me. And if Lisa is available and wants to do it, I am 100% for it. Because when you work with good people, you want to work with them again. And I've been lucky in my career, and I know Lisa has, too – she worked with Jerry Orbach and people like that, and when you work with good people you don't ever want that to end. So I'm for it. What about you, Lisa?

**LB::** Well, you know, I think the only way it could happen is for the characters to be appreciated. You know what I mean. There needs to be an appreciation that they're looking for...you know, Michael and I continue to be recognized on a daily basis, and if they're looking for numbers, which all of them are...If you think, when we were on, 'Guiding Light' had a 30 share. Now that doesn't exist anymore in daytime television. But if you got back any of those people, that would be something, that would be some kind of movement, you know what I'm saying. But it would have to be done in a way that the characters are appreciated, NOT as we were brought back before, with no understanding or appreciation of the audience and their memory of these characters. Because that's what you want to capture.

**D:** I think we all feel that we would love to see you guys again, but we definitely do not want a repeat performance...

**LB::** Right, I feel the same way.

**D:** We'd like it if they just forget that whole story (i.e. Pseudo/90s) happened. They do that all the time, the continuity is off.

**LB::** Right.

**D:** Let's ignore this one period of time and have them come back. I'd love to see them come back with their kids. The kids are now grown up, they could have big storylines. But I would definitely want the characters to be treated in a respectable way.

**LB::** Yes, absolutely. That's the only way it could work, really, if someone could write story with appreciation, with some sort of appreciation of their history and who they were.

**MT:** Yeah, when I looked at 'Guiding Light' my question was, "Where are the Bauers?"

**D:** They're all gone...

**MT:** There's too few Spauldings...

**LB::** They're all gone.

**D:** There are no Reardons, no Chamberlains.

**LB::** Right.

**MT:** The interesting thing about it was that even when we were on the show and even after we left the show, we were so integrally tied in to all the families. Not just by blood, but at one time Quint and Nola owned a controlling share of Spaulding Enterprises that they proxy-ed over to Maeve's character at one time. So there are natural tie-ins to that area. And they could do it if they just kind of laid it in there and just kind of had an appreciation, as Lisa said, of the characters and a respect for them.

**LB::** But it's not only that, it's also respect for the audience.

**MT:** Oh yeah. Let's just say for the sake of argument that if they did, Lisa and I would do everything we possibly could to assure that for the audience. And if it wasn't working, they would know about it, because we've both been around the block and remember...I think I've had something like 18 years on soaps, and Lisa's had as many, if not more, so we know. It's not like we're stupid people. And we also have a great appreciation for our audience.

**LB::** You know, Donna, what would be fun is to have your website people write how...what kind of story could bring them back. (Michael agrees)

**D:** You actually should check out...when you have more time, because it's quite long...I've mentioned before that...(your cell interrupts) on the website, we actually wrote a Quint and Nola novel. It's a 350 page document, actually, about current Quint and Nola. It picks up...it's in the current time, but it doesn't acknowledge anything from the 90s, it only acknowledges up through 1985.

**LB::** Well, that's probably...it might be fun for you guys to come up with something, submit ideas, and what we'll do is coordinate and send them to the show.

**D:** Yeah, I would love to do that, because I'm always looking for other opportunities. The kind of work I do in television is mostly the budgeting, the logistics, the setting up of productions, hiring, that sort of thing. So I've always been more on the business side. I definitely have creative interests, it's just that I'm not particularly interested in programming for "major cable channel." But, oh my God, I would love that. Even if they were interested in bringing you guys back and they needed to hire a consultant, I'm right here in the city. I have a resume, I've been in this business for a long time, I could definitely propose something.

**MT:** Oh yeah, because if you brought those characters back, and they brought with them just one third of the audience that left with them...

**LB::** Exactly. That's what I mean...

**MT:** The numbers would go through the roof. And one of the selling points of it is if they took their...if they did it right, even if it was on a trial basis through one sweeps period, they would know. I would venture to say that the numbers would increase in such a nature that they would want to keep them.

**LB::** Anything that could get numbers up.

**MT:** Yeah, because you know that money talks and everything else walks.

**LB:** So your background is actually something that would be really important here to gather the number.

**MT:** Yeah, it would be huge.

**LB:** In other words, come back...I threw this idea out for a commercial, "come back home to daytime." I think they actually are doing it for somebody.

**D:** It's an idea you pitched to CBS? SoapNet?

**LB:** [MP3 #15 starts] I don't know who I talked to, but they're doing it. I think for 'As the World Turns.' You know, where I had a generational type of...a kid comes in with an iPod, she's really punked out, walks by, and we see a grandmother and mother sitting with a box of Kleenex on the sofa, and the TV's in the foreground, right. And then she walks through and they're crying and weeping, and she sticks her head back through. And then you go to comm....you know, Guiding Light and blah, blah, blah, blah and then you go back and she's in the middle of the two of them holding the box of Kleenex. In other words, come back home again to daytime. It's safe again to come back. It's home. You know, to revitalize the medium.

**MT:** Yep.

**D:** I think that's a great idea. And obviously your characters play right into this.

**MT:** Coming home to Springfield, it would create a buzz even among the characters that are there. Especially if it reverted to...well that used to be the Chamberlains' old home on the hill, that kind of gothic place (ed note: Thornway Road), and these people are there.

**LB:** And you could skew it towards that type of romance or whatever. But come up with ideas.

**D:** Oh yeah. We actually have people...we have Quint and Nola extremely romantic in the current story, so...(laughs)

**MT:** And there's nothing wrong with that.

**D:** Oh, they're having a fun time in those stories.

**MT:** And those things happen, but even with their kids. There's an idea sometimes that parents and whatnot sometimes live vicariously, and the kids become like the parents. I think the one interesting thing about when we came back was that AJ was more like Nola and the daughter was more like her father (i.e. Quint).

**D:** Absolutely, that's totally how we have it in the story.

**MT:** And that makes it exciting. Because you do that, and you do it from a different gender, and it just makes it work. And it also reverts back to them as Quint and Nola.

**LB:** And conceivably, that child could be 21, just like Buddy. You know what I mean?

**D:** Right. We have the kids in our story as actual ages, so AJ is 21 and Stacey is 23. And they also had a late in life child, so they have a new baby right now, too. We added that storyline.

**LB:** All these ideas would be great.

**D:** Definitely. We get responses at the website, I go on message boards, and Quint and Nola do come up. Oh, I loved them. People have not forgotten the characters.

**MT:** I get that when I go to...(Lisa cuts him off)

**LB:** Everybody else hasn't. It's the people around at Procter & Gamble who don't know anymore. They don't know. Those people that knew are gone, they're retired.

**MT:** Right.

**LB:** So the people who are in charge...you know, P&G switches these daytime people...now there's no executive in charge of daytime since Mickey Dwyer-Dobbin was...you know...left. But even the people at Procter & Gamble daytime in Cincinnati don't know.

**MT:** No.

**LB:** Who I am, who Michael is. So to bring back...

**D:** But the fans do.

**LB:** But the fans do.

**MT:** The fans do, and if the fans...

**LB:** Numbers talk.

**MT:** That's right. It used to be that you were on, and you didn't have the internet and all that, you had fan mail. And each letter represented I forget how many people, but they figured for each letter you wrote there were X number of people who felt the same way or wanted to do it but didn't do it. There was some sort of a demographic that they worked out. And the same thing goes...the numbers may be different now because of the internet, but when people start emailing and all that stuff, that's not just representing that one letter. That's representing 10, 15, 20 other people. And when they start getting those things and adding those numbers up, then it translates. So when people say they quit watching the soaps, but if you bring them back then I'll watch, you're talking about advertising dollars. And that's what they want.

**D:** Well just about everybody who works on the site and those we hear from, 90% of them don't watch 'Guiding Light' anymore, including myself. I would be very nervous...I mean, now I feel better talking to you guys knowing that you wouldn't do it if it wasn't the right thing, but we're all a little nervous that the same thing is going to happen and they're not going to treat you guys right. That would be our fear.

**MT:** Then again, you were in a transitional period in the 90s, but now you've got a head of steam, you've got people and whatnot, there's like a watchdog group now. You know what I mean. And they'll make sure when it's done it's done right. They'll have to listen. Before, in the 90s, it was a little disjointed. Now it's kind of like, wow, if we could get this going, now they know that there's

an answerable audience out there that Quint and Nola are bringing back to the show, so they've got to make sure it's right.

**LB:** Sorry, guys, I've got to get going here, and I know you do, too, Michael.

**MT:** Yeah.

**D:** Well, we'll work on this and we'll get this up on the site. And Michael, we want to get that one-inch tape that you have.

**MT:** I will look for it.

**LB:** And pictures.

**MT:** And pictures.

**LB:** Now do you have Donna's email?

**MT:** No, I don't.

**D:** Let me give you my work email.

**LB:** Let me get back to my desk here. Ok, what is it?

**D:** "Blah, blah, blah.com." And Lisa, you wanted me to get back to you on the possible date on that gazebo scene.

**LB:** Yeah, if you can pinpoint it.

**D:** I think we probably can.

**LB:** Then I can call up Susan Savage at P&G, because she's still there. And they're right there on Eight Ave, you know, in the DMB&B building.

**D:** I can also give you my work phone number, if you want that.

**MT:** Alright.

**D:** 000-000-0000. And that's usually the best place to reach me.

**MT:** Do you have a secretary that answers that?

**D:** No, I'll answer my own line.

**MT:** OK.

**D:** I know you have to leave, but the other thing I was hoping we could talk about, maybe at some future time, is I have a really good contact over at SoapNet, somebody I started at "major cable channel" with, and I talked to him about some ideas that I had. And I could...if you guys had some

thoughts...if you wanted to look into that a bit more, he's a really good contact. He's a creative director over there.

**LB:** Oh my gosh, yeah.

**D:** So I was thinking of some...I don't know, the thing they did recently about soap hunks, they did this hour-long special, so they do pick up programming like that. I have lots of production contacts and I could get a lot of favors pulled, but I don't really know the actors. But I was thinking something like soap opera actors who were big stars in the 80s.

**LB:** And, you know, I could shoot it, too, Donna?

**D:** (not seeming to hear her) I have some other ideas, too. I have a fan fiction idea.

**LB:** Yo Donna, Yo Donna, I can shoot it, too. (ed.note Donna needs to learn from Lisa how to be a better listener.)

**D:** Oh really? What do you shoot on?

**LB:** I have a 70HD FX

**D:** Excellent.

**LB:** And I have all the production stuff. I work with Chris Marcantel, who used to...he replaced Kevin Bacon, remember? He played Tim.

**D:** So you have a camera package?

**LB:** Yeah, I do this stuff all the time. I just shot Martha at the St. Jude's benefit, I have a DP that I work with, I'm all connected.

**D:** So you don't actually shoot it yourself or you have a DP who does it?

**LB:** No, sometimes I run camera.

**D:** You should...do you have a reel?

**LB:** Yeah.

That is about it. The remainder was just business regarding following up, etc. I hope you all enjoyed it. D