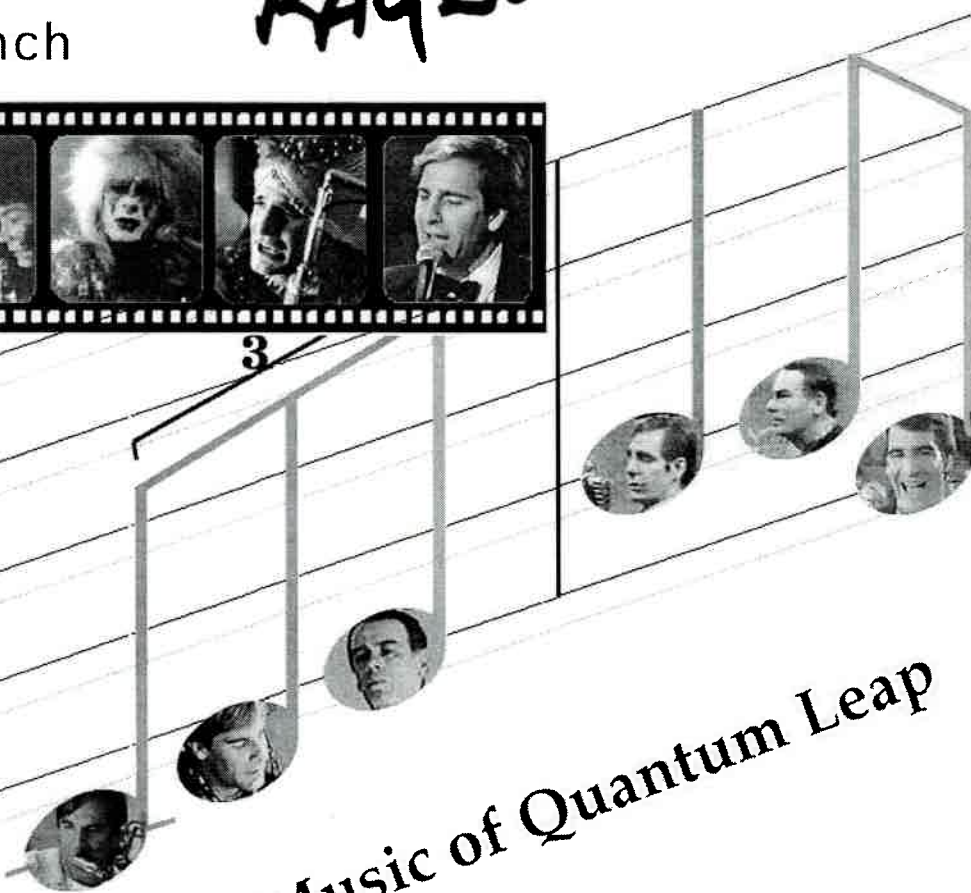
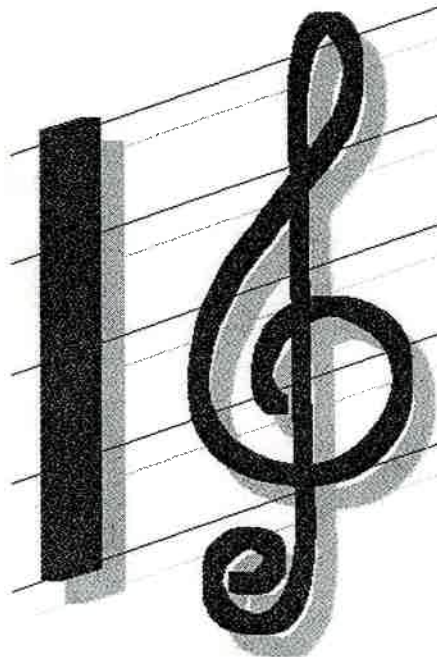


featuring an
interview with
Velton Ray Burch



The Music of Quantum Leap

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 LPOs & Leapers everywhere

Goodbye, Hello

Sadly, *Quantum Quarterly*, after 8 years and 36 issues ceased publication with a final double issue last November. *Q2* was like a beacon, sending out a constant message that *QL* fandom was still alive. Although *Q2's* primary purpose of providing news and information would seem to have made it a rival of *The Observer*, such was not the case, and we above all will sorely miss it.

From this loss however, springs the pleasure of welcoming Jim Rondeau, *Q2's* publisher and most recent editor, to our contributing writer staff, so that he can continue to offer fans his unique and popular feature, "String Theory Redux." If in the past you have provided Jim with information for this column, please continue to submit data directly to him at 1853 Fallbrook Ave., San Jose, CA 95130 or on-line at Jimmel@jps.net, and watch for the return of "String Theory Redux" in the next issue of *The Observer*.

Welcome Donna Dickinson

Join us in welcoming Donna Dickinson, co-LPO for the New York City chapter, to the PQL staff as website coordinator. In "real life" Donna works for an Internet company in NYC and has been a fan of *QL* and a PQL member since 1994. Donna is looking forward to keeping the official PQL website, The Waiting Room, up-to-date, as well as establishing more links so that newcomers can find us more readily. In addition to the PQL site, Donna is planning on creating and linking a page for PQL-NYC. She is also eager to contact other LPO's who have web pages and would like to link their page to the main PQL site. If interested, contact Donna at Mew-Lady2@aol.com. A lot of fantastic changes are going to take place, including The Waiting Room's address. If you're interested in keeping up to date on everything that will happen, please email Donna and The Waiting Room at:

projectquantumleap@yahoo.com.

Show your support for keeping the Leap alive.

KC Leap '98

The resounding success of KC Leap '98 proved once again that regional conventions still attract a sizeable number of devoted *QL* fans--both newcomers, as well as the faithful. Approximately 90 attendees came from all over the US, as well as from Canada, England and France. Gathering at the Kansas City Airport Hilton in Kansas City, MO the weekend of July 17-19, we eagerly greeted guest stars John D'Aquino, Beverly Leech and Natasha Pavlovich. Each, as always, was delightfully entertaining and very accessible, giving us the feeling that they were having as much fun as we were.

Also once again, Leapers generously opened their wallets for a wide variety of unique collectibles and memorabilia. The traditional charity auction (with almost 80 packages), a silent auction, brunch with the stars, and additional concession sales brought the final charitable donation to \$7333.80, divided between Rose Brooks Shelter and Union Rescue Mission, both serving the Kansas City area.

One special moment came for a very surprised Margaret Colchin as she was presented with a bundle of well wishes and thank you notes from many of our U.S. and international LPO's, acknowledging her five years as National Project Observer. Primarily through Margaret's steadfast efforts, PQL has remained viable and continues to grow.

Ultimately however, the biggest round of applause must go to Jancy, Bill and Tommi Graves for their selfless efforts to provide the best possible *QL* convention and give each of us a very memorable weekend. Indeed, KC Leap was a success on every count.

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SCOTT PLAYS LEAD ROLE IN *NET FORCE* MINI-SERIES

By Margaret Colchin

In June 1998, simultaneously with shooting the movie *Luminarias*, Scott began filming the four-hour ABC miniseries Tom Clancy's *Net Force*. He played Alex Michaels, deputy commander of Net Force, a new division of the F.B.I. which polices the Internet. One Internet site said the action takes place in 2025; a press release said "the near future"; in the finished mini-series, the year was 2005. In the plot, when Michaels' boss/best friend is murdered, Michaels is promoted to Commander and must try to find the killer. However, someone is trying to infiltrate the computer system at Net Force, an act which could have devastating repercussions. Also in the cast were Joanna Going, Brian Dennehy, Kris Kristofferson, and Judge Reinhold. Scott playing a computer whiz is a nice irony for someone who's said in the past that he's not very computer-oriented. The project was publicized as a "Premiere Event" by ABC-TV, as many Clancy projects are. *Net Force* wasn't a novel first, but a couple of tie-in novels aimed at teen-agers were planned in conjunction with the mini-series, as were some toys, including some action figures. Could it be that there would be a Scott doll made for this project??? As it turned out, there were, indeed, books in connection with the mini-series, but no toys or action figures materialized. The book was published in paperback form in the UK, around October 1998, under the ISBN 0747260400, and could be purchased on the web site www.bookpages.co.uk. In the US in January 1999, a paperback book was published under the title *Net Force* with the ISBN 0-425-16172-2. It was available in all kinds of stores everywhere, as well as on the web sites barnesandnoble.com and amazon.com. The US version immediately went to the top five of most best-seller lists. Neither book told the exact story of the mini-series, although there were similarities to the TV show in both books.

Net Force was based on a story and characters by Tom Clancy and Steve Pieczenik, written for television by Lionel Chetwynd, and directed by Rob Lieberman. Executive producers were Gilbert Cates, Dennis Doty, Clancy and Pieczenik. Pieczenik has a web site at www.stevepieczenik.com with information about the mini-series and the corresponding book. Clancy, of course, is well known for his previous books and the movies made from them. Chetwynd has a sterling resume: he wrote and directed the movie *Hanoi Hilton*, for which he received an Oscar nomination. He's also directed the TNT trilogy *Abraham, Jacob & Joseph* and won an award from the Religious Public Relations Council for that project. He's also won a Writer's Guild award for the TV special *Kissinger & Nixon: Peace At Hand*. This is a guy with great credentials, and one hoped the script for the

mini-series would be up to his previous quality efforts. By the end of August, Scott had finished filming the ABC-TV miniseries *Net Force*, and his publicist Jay D. Schwartz reported in October that the mini-series was scheduled for airing during February sweeps. By October, the project was well into post-production. Producers were working to put together the best show they could, to be aired on ABC during February 1999 sweeps. In November, tentative air dates of February 1 and 3, 1999 were reported, and the final air dates of February 1 and February 4 were confirmed in late December 1998. It's interesting to note that the original dates of Feb. 1 and 3 would be before February sweeps were to begin. When the finished product was delivered to ABC in mid-December, the network then moved the second part of the mini-series to the first day of sweeps, February 4.

Publicity about the mini-series started around the end of December, confined mostly to short ads and promos during credits on ABC - but after all, ABC is ranked the #3 network with not the greatest number of viewers. Scott did his part, appearing on *Tom Snyder's* program on Feb. 2 and on *Howie Mandel* on Feb. 4 to help publicize the mini-series, and doing a lengthy series of satellite interviews on Jan. 28 for ABC affiliates - all while working on the movie *American Beauty*. There were a good number of print reviews, mostly favorable to the mini-series and almost all favorable to Scott. He did a magnificent job of portraying both sides of a human/heroic Alex Michaels. The plot, while complicated, wasn't hard to follow. Although the murder of Steve Day was part of the catalyst for the plot, most of the show concerned raids on the Internet, with resulting catastrophes. Unfortunately, the mini-series didn't do all that well in the ratings. It held its own on Monday, scoring a 8.1 rating/13 share and finishing in second place in its last hour. However, on Thursday, the second part ran into the NBC Thursday juggernaut and tumbled to a 6.1/11 overall rating and share for that evening. The only bright spot on Thursday was that Part 2 earned ABC's best rating in two months in the 18-49 demographic, and since that's about all advertisers look at these days, ABC must be at least partly pleased. The mini-series cost more than \$15 million to make, but ABC must have made money on the show. There was 1 hour 38 minutes given to commercials of some kind over the 4 hours of air time - a whopping 41%! One wonders if a Sunday-Monday airing later in the month might have presented a better opportunity for the mini-series to get better ratings. Sunday nights traditionally have the most viewers of any night of the week, and a Sunday beginning might have helped a Monday conclusion. We'll never know.....

If you'd like to write and send your comments about *Net Force*, it's not too late. The address is: ABC-TV; 2040 Ave. of the Stars, Century City, CA 90067.

The Music of *Quantum Leap*: An Overview

By Karen Funk Blocher

Hey, I've figured out what's been wrong with my life this past year. I haven't been watching enough *Quantum Leap*! I discovered this a few nights ago as I was doing the screen captures for this article and the cover of this issue. Even watching 10 minutes each of "Catch a Falling Star," "Glitter Rock," "Piano Man," "Miss Deep South," "The Leap Home, Pt. 2: Vietnam" and "Blind Faith" was enough to give me that old warm glow.



"Blind Faith" featured Grieg's *Piano Concerto in A Minor*, ably performed by Scott Bakula himself, as he later confirmed on *Bloopers & Practical Jokes*. Screen capture by KFB.

More to the point, even that little cross-section of (mostly early) *QL* episodes reveals that there's a very large range of musical styles to be found in the series. When you add in the many songs, new and old, that we hear in other episodes, and include the musical scoring by Velton Ray Bunch and Mike Post, it becomes clear that the music of *Quantum Leap* encapsulates the entire musical history of the second half of the 20th century.

I'll start going over this episode by episode in the next *Observer*, but for now, here's a partial list:

Classical music: "Blind Faith," "Blood Moon."

The Blues: "Pool Hall Blues."

40s swing: "The Leap Back."

Tango music: "Sea Bride."

Country & Western: "How the Tess Was Won," "A Single Drop of Rain," "Disco Inferno."

Sacred/Gospel: "The Right Hand of God," "A Song For The Soul" etc.

Christmas music: "A Little Miracle," "Promised Land."

50s rock and roll: the pilot, "Good Morning, Peoria," "Memphis Melody" etc.

50s and 60s pop: the pilot, "Double Identity," "Good Night, Dear Heart," etc.

60s and 70s rock and roll: "Camikazi Kid," "The Leap Home, Pts 1 & 2," "Star-Crossed," "Glitter Rock" etc.

Rhythm & Blues: "Black On White On Fire," "A Song For The Soul" etc.

70s disco: "Disco Inferno."

80s rock: "Another Mother," "Temptation Eyes."

Rap: "Shock Theater."

Techno: "Killin' Time."

Musical theater: "Catch a Falling Star," "It's a Wonderful Leap."

Film Scoring, Spaghetti Western division: "The Last Gunfighter."

TV theme music: the pilot, "Dr. Ruth."

TV commercial jingles: "Future Boy."

Soap Opera music: "Moments to Live."

Latin or Italian music: "Double Identity," "Miss Deep South," "Sea Bride."

Lounge & club music: "Piano Man," "Stand Up."

And folk music played on a saw: "Miss Deep South."

What other tv show can boast that kind of musical range? None that I know of.



"Catch a Falling Star." This episode could not have been made without the efforts of Cheryl Birch, Director of Business Affairs for Universal Television, who negotiated for the rights to use material from *Man of La Mancha*. Screen capture by KFB.

A major reason why *Quantum Leap* features such an amazing variety of music is its subject matter. As a time travel series, the show often uses specific music to evoke a particular moment in our nation's cultural history. Sometimes the music is central to the plot, as in "Good Morning, Peoria" or "Catch a Falling Star," other times it's barely noticeable. Most of the time it's somewhere in between these extremes. All of this music is carefully chosen to evoke a mood and a time, whether it's original scoring by Mike Post or Ray Bunch, or a licensed song from the 1950s, 60s, 70s or 80s.

In the case of original instrumental scoring, "Bite Me" or "Shoot Out," for example, mood and era are evoked by particular musical styles. The music from "Blood Moon"

makes heavy use of organ music, including bits and pieces of Bach's *Tocatta and Fugue in D Minor*. The Gothic sound of this kind of organ music is familiar to the average viewer from countless horror movies and spoofs of horror movies, especially one or more versions of *The Phantom of the Opera*. Ray Bunch's version of this genre of music thus connects "Blood Moon" with the classic horror genre that helped to make Universal Studios famous over half a century ago. Similarly, "Shoot Out," from "The Last Gunfighter," is written in the style of Ennio Morricone's classic Man With No Name (*Dollars*) movies, forging a link between Sam Beckett (or at least Pat Knight) and Clint Eastwood's most famous character. Other episodes contain original music in a bluegrass style, or country, or rock and roll, or blues, or none of the above. In addition, a number of original songs have been written for *Quantum Leap*, not just "Somewhere in the Night" and "Fate's Wide Wheel" but also "Rock the Redhead," "Alphabet Rap," and "Out of Sight, Out of Mind, Out of Time."



"Somewhere in the Night" from "Piano Man," one of at least five original songs written for the series. This one was written by Scott Bakula and Ray Bunch. Screen capture by KFB.

Original instrumentals and even original songs can evoke a genre, a mood, a lifestyle, even a time period, but only in a general sort of way. A much easier (but more expensive) way to take the viewer back to a particular time is to play an actual song from that period. The use of these songs, whether as performed by Scott Bakula, *et al* or in the form of recordings by the original artists, is often very necessary to make an episode work, and well worth the expense. A tv episode about a Syracuse performance of *Man of La Mancha* would be less than satisfactory if the studio and/or production company that made the episode didn't negotiate for the right to use songs from that play, and one can hardly have an episode about Elvis and not have the character sing a note. "Good Morning, Peoria" is filled with actual recordings from the 1950s, an absolute must for a story about a radio station fighting a ban on rock and roll.



Can you imagine "Good Morning, Peoria" without the classic hit recordings by Chubby Checker and the rest? Screen capture by KFB.

In this respect, *Quantum Leap* was part of a trend in the use of licensed music (pre-existing music for which a royalty must be paid) that began with *The Greatest American Hero* some years before. That series was revolutionary for its time in that it included familiar rock and roll hits, most of them contemporary. However, the songs on *The Greatest American Hero* were anonymous and inevitably inferior rerecordings of those hits. Not until *Miami Vice* several years later did tv dramas begin to use the original recordings of hit songs by the original artists. *Quantum Leap* expands on this trend: whereas *Miami Vice* concentrated on music of the 1980s, *QL* includes recordings by artists as early as Bill Haley & the Comets, and as recent as Foreigner. Especially in Seasons One through Three, there is more licensed music than in most other series.

It's possible that some of this music was obtained relatively cheaply, since MCA, Universal's parent company, has a large music division (MCA Records). I suspect, however, that obtaining the rights to use a particular song on *Quantum Leap* was not all that inexpensive in any case. Once a song was procured, it often appeared in multiple episodes, maximizing the value of the license. By Season Five, when the constraints of a reduced budget per episode forced some serious cost cutting in such areas as cast size, use of locations and so on, the use of even previously licensed music dwindled to a mere trickle.

Next issue: More on Ray Bunch and Mike Post, and an episode-by-episode listing of licensed music. And what's with that picture of Scott on the lower right corner of the *Observer* #19 cover?



From the *QL* CD:
Born and raised in the small rural town of Goldsboro, North Carolina, Velton Ray Bunch displayed early musical promise. By the age of ten he was the pianist at his parents' church - a church that was filled with southern gospel music. After high school and a brief foray into professional baseball, he attended

East Carolina University where he obtained a degree in theory and composition. Then it was on to California. Once there, Ray's gospel background proved invaluable. He signed a songwriting contract with Jimmy Webb (MacArthur Park, Wichita Lineman, Phoenix) and subsequently met Mike Post who was interested in recording some of Ray's songs.

Post recognized Ray's unique talents and an enduring friendship and business relationship was formed. It was through Mike that Ray moved into the world of TV music, first as a pianist and arranger for Ray Charles and then, Mac Davis.

Success as a songwriter continued and saw many of Ray's songs being performed by such outstanding artists as Dolly Parton, The Pointer Sisters, Gladys Knight, The Commodores and The Oak Ridge Boys amongst others. Success in TV followed suit and resulted in over 25 variety specials garnering much critical acclaim.

*At the urging of Post, Ray moved into scoring dramatic television, first working with Post on *Hill Street Blues* and *Magnum P.I.* After numerous series, Ray moved into the world of *Quantum Leap*. Ranging from symphonic, rock synthesizer, rhythm and blues and, of course, gospel music. *Quantum Leap* has proved to be the perfect showcase for Ray's musical talents, culminating in an Emmy nomination for his symphonic score of "*Leaping On A String*" (Lee Harvey Oswald).*

Interview: Velton Ray Bunch

February 20, 1999

Interviewed By Sharon Major

Transcribed By Pat Orth

Question: Basically, I'm familiar with your music and the information in the CD, so at the beginning of the article I'm going to include what's in the CD. I know all our members have one but I don't want to make them run to their music cabinet to look in order to refresh their memory.

Ray: Well, my memory is probably terrible at this point. You probably know more than I do.

Question: Well, I hope you remember something about *Quantum Leap*.

Ray: (Laughing) A little bit.

Question: With the demand for a wide variety of musical material, I assume you were composing and orchestrating, as well as probably conducting during the recording sessions.

Ray: Most of that, yes.

Question: It must have kept you pretty busy during the filming season.

Ray: Yes.

Question: I know post-production was sometimes really tight, so I'd just like you to give us a synopsis of the process and the time frame for creating musical pieces once you got a particular episode. Did you start with a rough draft to get your ideas going, as for style?

Ray: Well, I'll give you the best scenario and then tell you the reality. The best scenario on *Quantum Leap*, as in most episodic television, is that I, in theory, would look at a show a full week ahead of time, one which has been completed except, of course, for the music and sound effects. Don Bellisario and I would spot the show in what we call a spotting session. In case you don't know, a spotting session is where we actually look at the show and decide where the music is going to be placed--spotting. We'd have discussions as to what type of music--the kinds of directions that you normally would receive from a producer or director. Then I would come back to my office and deliver the final product a week later, at which point it would be dubbed into the show and be on the air within a few days. That's the best scenario. The reality, especially on *Quantum Leap*, is that we almost never had an entire week to do an episode. It frequently would be as little as three days to write the music for an episode. So, as far as doing rough drafts, that almost never happened, just because there simply wasn't time for those kinds of things. So I generally went with my first inclinations, my first ideas, and would develop them from there. The one major exception to that was what I call "The Oswald Episode" -- I can't remember the official title -- that opened up the final season. That one we did with a very, very large orchestra. For that particular episode we had almost, I think, eight full days to score. This is a huge amount, but it was, of course, a two-hour episode and it was a very, very large orchestra, which is rare in television. I did do a rough draft of the main

title sequence for that to play for Don to get his feedback. So we did do a rough draft of that and did a synthesized mock-up of it. But that was almost the only time I can remember that we would do that type of thing.

Question: Eight days to score? (Jokingly.) I thought maybe you had worked the whole summer on it.

Ray: No. Because of the nature of when I see the shows, which was generally about six weeks after an episode would start filming, it would get into my hands about six weeks later, the show frequently started filming in July so it was close to September 1st before I would start. Then, of course, I would work up through May pretty much. And then summers for a composer in television are lean.

Question: It's vacation!

Ray: Well, it is vacation. It's very much like a schoolteacher's work here. After a full season of a show, you're pretty burned out. So you know I need some time to recuperate.

Question: Oh, I could imagine. It seems like for most tv series, working with the same musicians from session to session would be the ideal, yet (for *QL*) you have so many different styles and you'd need different instruments. On an average, how many musicians do you usually require? And was it difficult to maintain a regular roster of musicians?

Ray: Well, it wasn't so difficult to maintain a regular roster of musicians as it was that a regular roster was not required. Because of the nature of the show, you know, with, of course, different time settings, different locales and this type of thing which we tried to reflect in most of the scores, nothing was really consistent from week to week other than a few musical themes. For instance, I remember a prime example of the eclectic nature of the show was when we did this Oswald episode which had a 70-some-odd-piece orchestra and very symphonic and much more like a feature film kind of scoring, and then the following week the next episode was called "Play Ball" and I think I used two musicians on it, a jazz fiddle player and an acoustic guitar player.

Question: I mean, you have like a little phone book of musicians?

Ray: Oh, yes, actually a pretty big phone book of musicians. The show was really wonderful that way. It was a composer's dream in the sense that seldom ever do you get bored by it. You're constantly challenged by something new to do in the show, because episodic

television in general can get to be very repetitious. That was not the case with *Quantum Leap*. It really was a dream.

Question: Did you realize that at the beginning, the opportunity that would be there?

Ray: Well, you know, that's hard to say because you never know when you're going into a show if it's going to be on for two weeks or if it's going to be there for five years. Of course, it generally is on for two or three episodes and then canceled. And *Quantum Leap* in the beginning was a very different show and I could be wrong, but I don't really feel that anyone thought that this show was going to go for a very long time. You know, it never was a huge ratings hit but it garnered so much critical acclaim that I think that that helped keep it on the air. I never felt when I was starting that show that I was going to be there four or five years later. I just knew that it was something really different in the beginning, which I loved.

Question: The feeling I get from everyone that worked on it, whether they were the cast, the crew, the staff and everything, is that they just all felt really passionate about it and I think it comes through.

Ray: Well, I think you're right. I really did have a passion for the show which I haven't really had on another show of that nature. I really cared about it and I got the feeling that everyone did, I mean, from Don, of course, Don Bellisario, to Scott, I never felt like anyone really took it for granted, which is easy to do in episodic television.

Question: Maybe that's what kept everybody passionate.

Ray: Maybe so. I mean, we had relatively little turnover, or least voluntary turnover, I should say.

Question: Do you feel like you were given free reign to create the songs that you wanted to?

Ray: Well, yes and no. There are, of course, limitations, especially in the latter years of this show, there were budgetary limitations placed on it. We went from doing full orchestral, live band type scores for the first two or three years, to having our budget essentially slashed in half. So we had to do many of the latter scores with synthesizers and a lot of electronic instrument, you know, combined with a few live musicians and that type of thing.

Question: Was the synthesizer a kind of music that you were already familiar with?

Ray: Yes. Well, I was familiar with it certainly, yes, yes, I was, but it's just the whole nature. During the middle of *Quantum Leap*, the whole nature of the way music was done in television changed due to technology and budgets, and synthesizers really came into the fore and most of the networks realized that they could do musical television a lot cheaper than they used to be able to do it, not necessarily better, but a lot cheaper. So the same thing happened on *Quantum Leap*. You know, we had our budget cut in half, or I had my budget cut in half. I don't know about the rest of them but I had my budget cut in half.

Question: I've often wondered if producers usually care about the music or if it's just something they know they need and then they look at the bottom line. It seemed to me Don really cared about the music.

Ray: Don did care about the music and Don had a great sense of appropriate music and what was inappropriate, and he has great ideas and I really respect him for his knowledge and his instinctual use of music. I think he's very good at it. And the one thing that he really does that very few producers in television do is he doesn't overuse music and that's a real gift. The better quality shows I've worked on don't use that much music and the temptation in television is to overuse music and Don is wonderful at not doing that.

Question: In addition to everybody's favorite, "The Home Theme," one of my favorite recurring themes was what I call "Al's Theme," which showed up in "The Leap Back." I really had to smile when I heard it in "Mirror Image" playing on the jukebox. I was wondering, are there other recurring themes that we could hunt for?

Ray: Boy, you asked me a question and I'm having to go back in my memory bank. We had the "Home Theme," we had "Al's Theme." There was a theme. I don't know what you would call it. I never assigned a particular name to it, but I used it in most episodes in tender kind of moments when Sam would be reflective of his home, or not necessarily his home, reflective, poignant kind of moments, and I used this recurring little fragment of music that I'm sure most people would recognize when they heard it if they had seen the series many times, but it wasn't a theme that I necessarily played every time Sam came on the screen or, you know, those kinds of things. It was usually almost in every show, I would include it somewhere, usually toward the end of the show.

Question: It's probably so subtle.

Ray: Yes. But you'd definitely recognize it. I'm

racking my brain to try to think of an example, but I can't.

Question: In reading the short bio that was there, you have a strong gospel music background, so I was kind of wondering if the gospel song that the children were singing in the episode "Justice" was something that you wrote, or if this was something from your childhood?

Ray: I don't remember that song. Let's see, I really don't remember that song, but probably. Most of my background was all in gospel. I grew up in North Carolina and was raised in a very, very strict Baptist upbringing in church, essentially, and started playing piano in church, so I had a very strong sense of gospel music. Actually, I think that that was one of the things that attracted Don to my music. I remember a particular episode, we call it "Praying for Rain," I think.

Question: "A Single Drop of Rain."

Ray: "A Single Drop of Rain," yes, it's on the CD. I basically took some gospel kind of piano and cleaned it up a little bit and added a few orchestral moments to it and it worked very well.

Question: There was another one in "Pool Hall Blues," "He'll be There," that I recall Deborah wrote.

Ray: Yes, Deborah wrote that. I had nothing to do with that song.

Question: The melody, too?

Ray: I couldn't tell you for sure if she wrote that alone or not. I don't know.

Question: During *Quantum Leap*, were you usually involved doing the vocal arrangements for Scott and the guest stars?

Ray: Yes, almost always.

Question: Were you actually on the set when the musical sequences were being filmed?

Ray: For the most part, when we were doing musical segments, I would be on the set, or my assistant at the time, Bruce Frazier, would be on the set.

Question: Did you have input into the segments, or was it mostly left to the director?

Ray: No. I thought that I always had input.

Question: Directing the scenes? ...or just saying if it was a good take or not?

Ray: Yes, exactly that. I certainly did not direct them.

Question: (Jokingly) Not even if the director would let you?

Ray: (Laughing) No, I'm not a director.

Question: So when we watch QL, we are pretty much watching a scene that was filmed at that time, rather than something that may have been looped later on?

Ray: Well, yes and no. Sometimes we would pre-record the voices and Scott would lip-synch--occasionally. But sometimes they were live. And that totally depends on how the director wants to shoot a scene. So I can't really say there was ever a hard and fast rule that we used. It would be a mixture of both. Then of course, there were a couple of times that there would be technical problems, and we would have to come in later and repair it.

Question: One of the favorite episodes of a lot of people was "Catch a Falling Star"--"The Man of La Mancha" episode. Did you work on the filming of the music, even though it wasn't your own music?

Ray: That of course was a mixture of a lot of different music. I didn't write "Man of La Mancha"--(jokingly) I wish I had. But that was a very complex show to do, and one of the more memorable ones, because it did involve so much music. Most of those vocals were done live, as I recall.

Question: At the end there was a big panorama of everybody that was on the set. Did you happen to be there that day?

Ray: No, I wasn't.

Question: Did you ever have a cameo in a QL episode?

Ray: No, I never did.

Question: Well, there was a mention of Velton Bunch and the Veltones (on the car radio) in the pilot episode. Do you remember that?

Ray: Ohhh...Yeah, that's true (laughing).

Question: I guess that's a cameo of sorts.

Ray: I suppose so.

Question: Was that a surprise?

Ray: Yeah, yeah. I remember that really well, but I had forgotten that. I think I heard about it in the spotting session. I was just sitting there with Don, looking at the show, and heard it myself and laughed. That was funny.

Question: Was that a name you made up or (joking) was it a band you had in high school?

Ray: No. Veltone is the name of my publishing company, Veltone Music, and a lot of my friends call me Veltone, as sort of a nickname I guess.

Question: Obviously, *Quantum Leap* gave you the opportunity and the stress of frequently switching gears. I think you've kind of answered this, that this may have been kind of unique to *Quantum Leap*, but I'd like our readers to know what you're currently working on.

Ray: Interestingly enough, I'm working on a show now that's also on NBC called *The Pretender*. It's a Saturday at 9 o'clock show, and it's very similar in certain senses to *Quantum Leap*.

Question: He's a different character every week.

Ray: A different character. You don't notice the change in locales, and of course, it's not a time change or a period kind of change as *Quantum Leap* had, but the character in that plays, from week to week, other characters. That particular show over the years has sort of raided the *Quantum Leap* people and brought over some of the better people that worked on that show. I know that Tommy Thompson is there and, of course, me and I know that John Koslowski who was a film editor for years on *Quantum Leap* is over there now, and there are quite a few ex-leapers that work there. I know several of the crew. So it's been an interesting experience doing that.

Question: I know since *Quantum Leap* you've worked with Scott several times for BPI, including *Mr. and Mrs. Smith* and *The Bachelor's Baby*. Any more BPI things in the works?

Ray: I hope so.

Question: For a while there, we heard about *Promises Kept*, which was going to be like a World War II Russian concentration camp piece. Did you know anything about that?

Ray: I had high hopes for that. Scott had talked to me about that and I was very excited about that and I frankly don't know what has become of that project.

Question: We wish we knew, too.

Ray: Yes. I really don't know. And I know that Scott just recently did a mini series which was not through his company, but I haven't worked with him now since *Mr. and Mrs. Smith*, which has been a year or so ago.

Question: Actually, two.

Ray: Has it been two years?

Question: Yes, two.

Ray: So I'm hoping that they'll have more things coming down the pike here because I really enjoy him, and Tom Spiroff who produces with him.

Question: Well, is there anything else that you'd like to say? That pretty much covers my questions.

Ray: No, I can't think of anything to really say that hasn't been asked. But if you think of other questions, feel free to call me back. I keep hoping and wishing and don't understand why they don't do a *Quantum Leap* movie.

Question: Well, personally I'd like to see it as a two-hour television movie, I think. I really don't see Universal going ahead on a movie because they have to spend so much now on a movie budget to even get it out there and promote it.

Ray: Yes, realistically, I agree with you. But I can still wish. I hope somewhere down the line it'll happen, very much like they did with *The Fugitive* or some of the others that they've made into films. I just always felt like it would lend itself to a really good movie, maybe even a television movie.

Question: I've said if Deborah wrote it, I'd love it. It doesn't matter what it would be, because everything she did, I really love. I love Don's stuff, too. Whatever they come up with.

Ray: They're different kind of writers. Deborah has written some really wonderful things recently.

Question: Well, now, *The Pretender*, is that the only thing you're working on?

Ray: At the moment, that's the only thing I am working on in terms of television. I'm just working on some movie film things that are not released yet. I decided about a year ago that I was not going to do as much television as I was doing, so I've been concentrating on *The Pretender* and some other films.

Question: Is that considered a full-time job and keeping you busy?

Ray: Yes, it's a full-time job. Any television series is a full-time job.

Question: It seems like coming up with new material every week, like *Quantum Leap*, would be more demanding.

Ray: Well, that's easier than a show that is the same

every week, you know, where the music doesn't change from week to week. That gets to be a real challenge. But *Quantum Leap*, was just a dream job. I wish it would come along again.

Question: How about writing songs for recording artists?

Ray: I've been doing some of that. Not quite a bit, but I have been moderately successful. The show that I'm working on, they've done several songs of mine.

Question: Oh, that's good.

Ray: Yes.

Question: I think I've caught it a couple times.

Ray: Yes. It's a definite type of show that you have to watch on a weekly basis. And it's a much darker kind of show than *Quantum Leap*. It's just a different animal. It's an acquired taste. My mother refuses to watch it.

Question: I've seen one, I did watch *The Pretender* and then *Profiler* and *Profiler* really, really, oh, my gosh, I was freaked out by that one all week.

Ray: Well, they appeal to a slightly different kind of audience.

Question: *The Pretender* was okay. I would watch that again. Is this the second season for *The Pretender*?

Ray: Actually, it's the third.

Question: Were you on all three?

Ray: Yes. I replaced a composer who did the first one or two episodes. They weren't happy with the music for whatever reason and I came on after that. So really I've been there for almost the entire three seasons.

Question: That must have overlapped with *Mr. and Mrs. Smith* by a little bit.

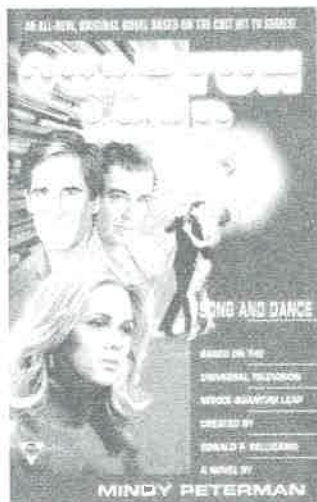
Ray: It totally overlapped. This show came about as *Mr. and Mrs. Smith* had been cancelled, so I had about a month where they were both running simultaneously.

Question: (Jokingly) That's better than being out of work.

Ray: (Laughing) Yeah.

Question: Well, thank you very much.

Ray: You're welcome, and please send me a copy of this.



[Ed. note: Mindy Peterman was kind enough to provide us with a little biographical information:]

I'd be happy to share some "intimate" details about myself, although I promise they will be anything but scintillating. I'm 42 years old and work as a buyer in a record store. I enjoy working around music and have yet to get burned out on retail

selling, even though I've been doing it for nearly fifteen years. I've been married to Al for eighteen years. We have a fifteen-year-old daughter named Courtney. Our other "child" is a twelve-year-old Lhasa Apso named Rudy.

Interesting anecdote. Hmm... The only thing I can think to relate is the fact that it seemed no one in my family took my writing very seriously before I went 'pro'. It wasn't that they were discouraging. They just weren't all that interested. Since writing was always a solitary pursuit for me, their disinterest wasn't troubling. I was being published in zines and small press magazines, which was all the outside interest I needed.

When Song & Dance was accepted for publication, I was surprised at the amount of emotion Al and Courtney exhibited. It was as if they'd been watching me all along, struggling to perfect my craft. The fact that my efforts finally got me somewhere made them proud of me. Perhaps they weren't as disinterested as I'd thought. Perhaps they didn't want to build their hopes up too high for what seemed to them an impossibility.

An Interview with Mindy Peterman

By Micheline Caputo and
Lorraine Anderson

Question: What attracted you to *Quantum Leap*? When did you begin to watch *Quantum Leap* and why?

Mindy: Time travel fiction has always intrigued me, so when I read reviews of *Quantum Leap* I knew I had to set aside time to watch it. It took me awhile (I kept forgetting when it was on), but when I finally caught it, I wasn't disappointed.

The first episode I saw was "Another Mother." My introduction to Sam Beckett was as follows: here's this

guy, so obviously a guy's guy, who's all dressed up in mommy clothes. He's handling it well, given the difficult circumstances (battling elder siblings, tearful little one). Right away you're on his side because you're in on the big secret. You know who he really is! Then Al arrives and you're completely hooked. At least I was.

Question: Who is your favorite character and why?

Mindy: Sam has always been my favorite character. He's a different kind of hero---not an infallible one, which is what makes him so appealing and helps us to empathize with his plight.

Question: Which are your favorite episodes?

Mindy: Some of my favorite *QL* episodes are the strange ones, the ones that tilt a bit left of center. I like "Shock Theater," "Dreams," "Lee Harvey Oswald," "Mirror Image." But I can't leave out "The Leap Home, Parts I and II," "Trilogy," "Star-Crossed." There are so many excellent choices!

Question: Before you wrote *QL* stories, did you write other stories related to a series? And which ones?

Mindy: No. *QL* was the only TV series I ever wrote stories about.

Question: Do you know why you had the need to write your first story about *Quantum Leap*?

Mindy: The first *QL* story I wrote was one in which Sam was near death, existing in a sort of netherworld. Al could only communicate with him through a young girl who was psychic. It was a story I felt might have made an interesting episode. Knowing the premise would never show up on TV, I decided to write it myself---for the zine "Quantum Mechanics." It was my introduction to fan fiction---a very positive experience too.

Question: "Mr. Wisherman" is one of the best *QL* stories I've read. You portrayed Al and Sam in such a correct way. I would like to learn where the story was coming from and if it was difficult to write it.

Mindy: Thanks for your kind words about "Mr. Wisherman." I think it's the best fan fiction I ever wrote. That it came out well is due in part to Kate Nuernberg's extraordinary editing talents. Her suggestions and comments helped me rewrite and strengthen the story.

I don't know where the idea came from, really. I always liked old TV shows and could easily picture Al as a kiddie show host in the late 50's or early 60's. That's the idea that started the story off and I just went with it from there.

Question: The feelings of your characters seem to be the most important along with the complexity of the Leap itself, isn't it?

Mindy: I think it's important to have Sam and Al become emotionally involved with the Leaps. If Sam doesn't in some way empathize or feel for his incarnate, there's no way he can successfully complete his mission. In a normal Leap he can understand his host's life by studying the people around him and the lifestyle into which he's been thrust. But there are times when Sam's mind actually melds with the Leapee's. The Leap is much more harrowing when Sam loses a grip on his own thoughts and "becomes" someone else. Al's job as the Observer is made that much more difficult, since he has to fight to help Sam gain control of himself again.

Question: When did you decide to write a *QL* book?

Mindy: I'd been writing fan fiction for a while, and getting some pretty good press on my stories. When Ashley McConnell's first *QL* novel was released, I decided to see what my chances were of getting published professionally. I was told at the time by Berkley that they were only considering previously published authors but that could change. Eventually it did, and after submitting a few proposals, which were rejected, I finally came up with something they liked.

Question: What can you say about this experience? Which rules were you asked to follow?

Mindy: Writing for a professional publisher was a great learning experience. It helped me gain a great deal of discipline, since I was writing on a deadline. It also showed me how valuable a good editor can be. Ginjer Buchanan was helpful, enthusiastic, and understanding of the fact that this was my first venture into the pro world.

The guidelines stated that I could not give either of the main characters any more offspring, and that I could not write a post "Mirror Image" story. The ground rules were pretty lenient beyond those stipulations. That is why the types of stories written for the novel series are so varied.

Question: I imagine being a fan writer feels different from being a pro writer. How does it feel to have a book in every bookstore in the US?

Mindy: The biggest kick I get out of knowing the book is in lots of stores is knowing Dean Koontz, Stephen King and Robert McCammon's books are in those same stores. It's kind of like being batboy (or girl) at the big game: you're on the field, hobnobbing with the big guys but not in their crowd. You've still got some growing and practicing to do.

Question: I'm sure a lot of readers aren't familiar with the process of having a book published. Can you detail your experiences briefly?

Mindy: I think the process of getting a *QL* book published is different than for most other kinds of books.

If I had written a story whose characters were not owned by a major Hollywood studio, the approval process might have been quicker. The deal between Universal and Berkley (now Penguin Putnam) was that there were to be only four books released per year. This made for a lot of competition. My first proposal was rejected, but I finished the novel (which was eventually published as a fan-fic in "Green Eggs & Ham #8"-I think). Some time later I decided to give Berkley one more try with a proposal based on a few elements Ginjer mentioned she was looking for. I sparked her interest, getting a positive response within a week. Unfortunately, my timing was off. Chris DeFilippis' proposal for *Foreknowledge* was already on her desk and there was a possibility, if Universal liked it, it would be the final novel in the series. As it turned out, it wasn't. A year later, Ginjer called and gave me the news that *Song and Dance* was to be the next in the series-IF Universal approved it. More waiting followed.

Then came Ginjer's congratulatory call, followed by Universal's offer. (The *QL* writers are on a work-for-hire deal with Universal. They are the ones we sign the contracts with. Berkley is sort of the go-between.) I only had a couple of months after that to send Berkley a finished draft. I walked around bleary eyed for a time, waking at 5 AM to do my writing before I went to work. When the draft was done, the pages were edited by Ginjer and her staff, and comments and suggestions were made. But the changes I needed to make were not that drastic. It was a great learning experience for me.

Question: You're submitting non-media SF/Fantasy stories in hopes of achieving a pro career. Will you write fan stories anymore, or is that phase of your life finished?

Mindy: I think I'm done writing fan-fic. No other fandom attracts me with the intensity *QL* did. And although I'm quite fond of the *X-Files*, I'm not all that interested in getting inside Mulder and Scully's heads. I think when you write fiction based on someone else's characters, you have to really relate to those people and want to know them. I think those two are interesting from afar.

This interview with Mindy Peterman, author of the most recent QL novel, Song and Dance, was originally printed in the French fanzine, "Les Chroniques Quantum" under the title "En Attendant Song and Dance: Un Entretien avec Mindy Peterman." The first 9 questions are from Micheline Caputo, the last three are from Lorraine Anderson. For information, contact either Micheline Caputo, 19 rue Marcel Paul, 54190 Villerupt, France, or Christine Didier, 6 rue Jeanne D'Arc, 34000 Montpellier, France. "Les Chroniques Quantum" is a publication of the non-profit association "Le Creation Club."

KC Leap '98

July 18, 1998

Q & A WITH NATASHA PAVLOVICH

Transcribed by Marcia Mahan

Excerpts from the Introductory Biography in the KC Leap Program: This is Natasha's first regional con and we look forward to getting to know her. You will be surprised to see how different she looks in person compared to her roles as LEE HARVEY OSWALD's wife on QL or as Natasha Pavlovich (!) in THE COMA EPISODE of MR. & MRS. SMITH.

Skilled in accents and dialects and fluent in English, Serbian, Macedonian, Bulgarian, and Russian, with some Spanish and Italian thrown in, Natasha is able to play a range of ethnic roles. She has studied modern and folk dance and has worked as a professional belly dancer. Did you know she was a Miss Universe Finalist? How about that!

Her television appearances include PLAYERS, HAWAII FIVE-O, SPY GAME, JAG, CYBILL, WINGS, DREAM ON, PRIDE & JOY, AND DARK JUSTICE, just to name a few. Her films include ROUNDERS [ed. note: her role was cut], A BETTER WAY TO DIE, MARTIAL LAW, SON OF THE PINK PANTHER, THE NAKED TRUTH, and EPITAPH. She has appeared on the stage in THE GIRL ON THE VIA FLAMINIA, THE GOOD DOCTOR, ANASTASIA, LOVERS AND OTHER STRANGERS, and HATFUL OF RAIN. She has also done SEGA CD Roms and commercials.

I'm not that shy, so I can start talking. It's nice to be here and really nice to see all of you fans, (and at the same time) be supporting a good cause. Thanks.

It's really nice to see that. Thanks. Should I just start talking or (will you) ask me things?

As you know I did the first *QL* episode where Sam leapt into Lee Harvey Oswald. Going to that audition was really something because I was very scared, and I really wanted it. When I went to the audition there were a lot of people there, like the exec producer, the producer, the associate producer, the writer, and the director--there were about eight people, and it was very, very scary. I went in and I had to be very emotional, because it was an emotional scene that they had chosen. I had to speak Russian in it, had to be emotional, and I was scared anyway to be meeting all these producers. Don

Bellisario, the creator, was there and he happened to ask me "Where are you from in Russia?" And I was really scared to answer, because I thought "Gosh, if he knows I'm not from Russia, he might not give me the role." Then I said, "Well, my father is from Russia." He could see that I hesitated, so I said, "We're really from Yugoslavia," and he said, "Where from? Because I'm from Yugoslavia, too."

At that time, there was all this thing going on between Yugoslavia and the Croats and Serbians, the Bosnians, the Albanians, the Muslims, and I was scared that if I said the wrong one, he might not give me the job. <laughter> I just looked up at him [demurely] and said, "Where would you like me to be from, sir?" <laughter> He took out a cross from his shirt - that was covering it - and he said, "My grandmother is Serbian", and I was like, whew, "Me too! Me too!" <laughter> And then I thought, "Boy, I got the role," and I did. And we always managed to stay friends because I feel that he owes it to me now that we are countrymen. <laughter> But that was really a scary experience. He also had me on *JAG* and on his other show, and not a lot of people know that his grandmother is Serbian.



Photo by Jo Fox

I don't know if you guys have seen the *Mr. & Mrs. Smith* episode? <applause> Oh, thank you! Is that because I was in it, or because I was in a coma? <laughter> That was the easiest job. I don't get it! I go

to work and then put my pajamas on with no make-up, and I get paid for it! And I get to lay around in bed with Scott taking my temperature. <laughter> Sure, I volunteer! <laughter> My agent sent me the audition and it said, you have an audition for the character of Natasha Pavlovich, who is a Bosnian Serb, whose father is a general. And I said, "You've gotta be kidding!" I went to the audition. I knew that somebody had written it for me. It was impossible (to be otherwise), and I knew Scott was in it, so I went to the audition, and I'm looking around, and again it's a room full of producers, and I'm being really cocky and sarcastic, and start acting like, come on! The scene that they had given me was really a serious scene. It wasn't used in the show, but that's what I auditioned with, and I said, "Come on, who wrote this? Who knows me?" I felt like I had the job already! And nobody knew me--they completely wrote the episode just by accident with the name Natasha Pavlovich, and I'm - I mean, it (finally) hit me. <laughter> I stood in the room and I said to them, "Listen guys, if I don't get this, I'm giving it all up." <laughter> Tom Spiroff, Scott's friend and partner, who's exec producer on *Mr. & Mrs. Smith*, was there, and I said "Just tell Scott it's Natasha, Natasha Pavlovich, from Marina Oswald days!" So he told them and Scott just said, "Hire her." <laughter> Then when I got to the set, they were going to use a prosthesis for me, because when they switched the beds, they were not going to really use me. They were going to put my face on Maria Bello. So they made a cast of my face and I had to sit under this thing for like 10 minutes. It's like a cast, and you can't move. I had this being done to me in the make-up trailer and I couldn't talk. "Hmmm, hmmm, hmmm." You know, "Are you okay?" "Um-hum." You can't be claustrophobic if you want to do this! So Scott walked into the trailer behind me and he's like "Hi Natasha! How are you?" <laughter> And if I smiled it would crack it, and I'd have to start all over again. So anyway, that was really funny and he was making a big joke out of that. He was trying to make me laugh and crack this thing on my face. <laughter> Maybe it's time for a question?

Question: Did you crack the mask?

Natasha: No, I didn't. And they never ended up using it. They were going to give it to me, but I never took it. It's an actual mask of your face. I should've taken it, huh? I could've brought it here! <laughter>

Question: Did they give you straws to breathe through when they did that?

Natasha: No, there was just a tiny, little hole they leave open for your nostrils and your mouth.

Question: Some of them did that when they did the gorilla masks for *Planet of the Apes*.

Natasha: No. I've never been on *Babylon-5* or any of those *Star Trek* shows where you'd have to sometimes use those masks.

Isn't it wild that they wrote the show and had no clue? Scott didn't write it for me. The writer never met me. I never worked with them before.

Question: Where did the writer get the name?

Natasha: He just knew a Natasha and he came up with "Oh, Pavlovich sounds good", you know? And you know what? Actors pay publicists in L.A. an enormous amount of money for publicity. I watched the show and I was laughing because I had my name--Natasha or Miss Pavlovich, Patient Pavlovich--Pavlovich was mentioned 18 times. <laughter> That was a good freebie, huh? <laughter>



Photo by Jo Fox

Question: Hi Natasha!

Natasha: Hi.

Question: When Scott slapped you in "Lee Harvey Oswald," did he really whack you or was that staged?

Natasha: Yeah. I wanted him to slap me because it was the role. In the rehearsals, he really didn't do it, but I really wanted him to (so that) I reacted correctly, so he did whack me. And I actually had his finger marks. We had to wait to do a re-take for his finger marks to go away. It's nothing, though. It was completely in

character, and I let him. He was very kind about it. He didn't want to hurt me. I've worked with a lot of leading men, and Scott honestly is my favorite. As soon as I arrived on the set of *Quantum Leap*, our first scene was a very emotional scene, and he had to speak Russian in it and he wanted my help, and he knew I wanted to run the scene. He said, "Natasha, if you want to run lines, just knock on my trailer." And that's really great. He's nice to everybody around the set, from make-up to the catering to whoever. He's not just nice to the producers or the guest stars. He is genuinely nice, and people like him. Reputation goes far in Hollywood! I never saw him naked, <laughter> just in case you were wondering. But I keep in touch with Scott, and I want you to know that I have my camera and I'm going to take all of your pictures and show it to him next week. <applause> Actually, I talked to his office, and I told them that I was coming out here and I'm going to meet a lot of fans, and he knew all about you guys. He was really appreciative of all your support. So I'm going to let him know how my experiences were.

Audience: I hope they're good!

Natasha: They are! <laughter>

Question: Harriet Margulies from the *Quantum Leap* office talked about when Scott did that scene with you, that he really became Oswald just walking down the hall to the *Quantum Leap* offices. Was he a little scary in that episode for you acting opposite him?

Natasha: No, because I'd never met Scott before. <laughter> I knew the show and everything, but no, he was very much in character through the whole scene, but then we'd go for lunch and he'd go off and be himself. When we were filming, though, he really was into it, especially that scene where he just comes back from shooting the general. That was a really hard scene to shoot because it was indoors, it was hot, and he had to speak Russian. I had to speak Russian. I had two babies in my hands, and they were twins because you know they can keep babies on the set for only a certain amount of time. I was trying so much for the babies to like me, and they were so nice to me. The moment the camera rolled, "Waaaaaaa" [loud wail] <laughter> They were crying, but it was good for my scene because it was really getting me down and vulnerable. I was really just ready to cry, so they helped me, but it was hard. Then Dean pops in and it's like "Where'd he come from?" <laughter> Now I have another guy to worry about! <laughter> Scott was very much in character during that scene, but after the scene was done he was back to Scott. Yes?

Question: There's something I've always wondered about: Are there actors who can just turn their emotions on and off like that and some that can't? Can you turn it on and off when the scene stops? Can you go back to being Natasha?

Natasha: Absolutely. Absolutely. I've worked with most actors like that. I don't really like being touched up. I know it's their job, but I never talk about it. I just go into myself and they can see that I'm not all there. I'm just physically there for the make-up and the hair and all that, but I like the time to think about where my scene is going, and I find a lot of actors are like that. Except one. <laughter>

Audience: Why is she looking at me? <laughter>



Photo by Jo Fox

Question: Have you found having your beautiful accent has helped you or hindered you in work?

Natasha: Thank you! It's done both. I had a really heavier accent, and it's been fine because I've gotten a lot of roles. My first role was playing Yakof Smirnoff's girlfriend in *What A Country* which was years ago, and I played the girl off the boat, and to get that role I was up with people with SAG cards and agents. Here I was the new kid on the block, but I really felt like I knew this character. She was off the boat and I was from Yugoslavia, and I felt her passion to learn about America and stuff, so I went to this audition and I wore my folk dancing costume. <laughter> I figure that's what she'd wear. It's a long skirt with bows here, and my hair was up in braids. I went to that audition, and they had the United Nations there! I was competing against a Russian--authentic Russians, not like me--and a Czechoslovakian, and a Bulgarian. It was scary--against girls who had more credits. So I went into the audition and they asked me--it was a comedy, thank God--and they asked me, "Are you ready?", and I said,

"Just a moment" and I increased my accent. I do that a lot! <laughter> And then I prayed in my native tongue, and I just said [several lines of Yugoslavian], which means, "Lord, please be with me! I need your help! I want this role!" And then I looked at them and said, "Now I'm ready!" and they laughed and that broke the ice, and they liked me!<laughter> Then they wrote another role for me on an old show, *The Munsters Today*,--they wrote that for me--and I got in a lot of auditions! For every eastern European, I (nailed it). And I know all the girls who are up against me. "She's working, too bad!" <laughter> It has worked in that way for those parts, definitely.

I think being from Europe, I had a different way of growing up--speaking my native tongue with my mom and my family, and the way I was brought up. I have a different kind of feeling than growing up in America, and I can understand the characters somewhat more. Being an immigrant, I identify with them. And it's hurt me, because some of the roles they want American, and I just don't fit, but I'm getting there. I've been working on my accent to get rid of it entirely. I actually grew up in Chicago, so my accent is somewhat from Chicago. <laughter> Yeah, I went to that dialect coach who just trained Helen Hunt and Robin Williams for *Good Will Hunting* and for *As Good As It Gets*, and he's my coach. He says I have just a little bit more to go. If I'm thinking about it, I can really reduce my accent. If I want to be really American, I can really think about it and try to change my accent. But it's not me! <laughter> If I get all excited, then it all pours out.



Photo by Jo Fox

Question: My question for you is when you're talking American, but you get frustrated or angry or anything, do you find yourself slipping back into your native tongue?

Natasha: Yes, all the time, and hopefully it's not when I'm trying to do a character on camera! Then that wouldn't really be good--inconsistent. But I've played characters where she's like a nice girl and then we find out later she's a spy, and that's good, because my accent works out. Just the hint of it. A lot of people don't actually know where I'm from. If you don't hear my name, Natasha Pavlovich, and you hear my accent, they're like, "Where are you from, Kansas?" <laughter> This is fun! I think I'm going to go into stand-up comedy! <laughter>

Question: I was wondering, have you ever gone to an audition that you knew it was meant for you, didn't get it, or it turned out to be a really terrible movie or TV series or whatever?

Natasha: Yes. Several of them! <laughter> Yeah, there was one. I'm really (determined when) going after (a role). I'm really driven because I've always wanted to act. It's been a dream, and that's all I've ever thought about. I've gone from Yugoslavia to Chicago, from Chicago to L.A. only to pursue my dream. Oftentimes I got an audition and it said "Bosnian Girls". Two years ago I went for one, and they told me I'd have a call back, which means the producer would (see you again) - -that you got down closer to the chosen group. And then he said, "Oh, we're canceling your call back", and I was like, "No!", and I felt really, really strongly that I should play the role. My agent couldn't even get me back in. So I decided, "Okay, I'm going to go there and sit and wait." So I did--which is taking a big chance since you've got to watch the line, not to be too pushy. I went and sat at the office of the exec. producer, and I just said that I really believe I deserved a shot. My five minutes that was given to me earlier was taken away, and I waited for the producer for five hours, and he knew that. I mean he was a big producer, Raffaella de Laurentiis, who has done a lot of movies. He did *Conan (the Barbarian)*, *Conan the Destroyer*, and God knows how many more, and he said, "That's fine. You'll get your chance." I went in and, after five hours, I was ready. I mean I knew the lines--I knew the script! I walked in and the other producer said to me after I finished my reading, "Kid, I admire your passion", you know, just staying around, (but) he didn't hire me. They ended up hiring a very tall--a much taller--girl because the guy was 6'5". That's what he said anyway. <laughter> Who knows why they didn't hire me, but I made a good impression on him, and he called me back for other projects. The other role that I auditioned for was "007", you know the two Russian girls? Well, I went in and I didn't read--so it wasn't my reading. I just talked to the creator. What was the movie called?

Goldeneye. They said I wasn't supermodel enough. <collective sighs> Anyway, that's okay. Yes?



Question: How old were you when you came to the States, and did you do any acting back home in Yugoslavia?

Natasha: No, I was four years old when we came to the States. I used to go back and visit every summer, and I grew up speaking Serbian. My mom speaks Russian and Bulgarian and Macedonian, so I grew up confused. <laughter>

Question: What was your hometown in Yugoslavia?

Natasha: In Yugoslavia? I grew up in the northern part--Bosnia-Herzegovina -- which is known as Bosnia, all the way up north in a little town called Popovi. It's not even a town, it's a village. I've made my family and my country pretty proud because in '91 I went back and I won the Miss Yugoslavia Pageant. <applause>

Not supermodel enough?

©People Weekly 2/8/99

When I did that, I went to Miss Universe, and I go, "Wow!" I was very proud to represent my entire country, and I was sad at the same time because of the problems starting to arise. I tried to use my platform as Miss Yugoslavia's activities to talk about how the multi-ethnicity is a positive thing for the country and not a negative one. I was fifth in Miss Universe, and that's the first time Yugoslavia placed in the finals, and it was the last time we were a country, so I'm still Miss Yugoslavia! <laughter and applause>

Question: Did you find it a positive thing or a negative thing to go to Hollywood Professional High School? I talked to people who'd say it was fiercely competitive and all the kids were out to kill each other, and I wondered if that was true.

Natasha: That is not true. It was a positive thing. I was looking for a school in L.A. that had a lot of acting, people who were acting in class. It was Hollywood Professional School--where Natalie Wood attended,

Mickey Rooney, Ryan O'Neal, Tatum O'Neal, Peggy Fleming, people from sports, Mackenzie Phillips, Leif Garrett--and I was very excited to be there. I had one class with Tatum O'Neal because she came back to get her diploma. She didn't graduate. In my yearbook, she wrote, "To my favorite friend at HPS", so that was cool. I was a big fan of *Little Darlings*, remember? Kristy McNichol and Tatum O'Neal. We had drama classes, but it wasn't competitive. Most of the people were working. It was a four-hour-a-day school. We didn't have sports and basket weaving, or home ec and stuff like that. We just had math, science, English, history, you know, the stuff that you need to pass to get your diploma. It was four hours a day, which was really good because the people who worked would go to the studio after the four hours, and me, who didn't work at the time, just had more time to study and hang out. I was so motivated to finish and get out of there, that I went to two summer schools at Hollywood Professional, and I graduated when I was 16. One year I was promoted, and another year I made up by going to summer school, so I had all the credits (to graduate). I went to Santa Monica State College, and then from there I went to UCLA and got an English Literature degree there, but at the same time I went to private acting classes. It was a very positive experience.

Question: I have an English degree, too, and I wondered why you chose English instead of film studies or drama?

Natasha: Because I've always written little stories, and I wanted something else as a back-up maybe. Or if I decided to go into another field, it was always something that I could use--the English language--and I really enjoyed it. I enjoyed all the stories and English Literature. I hope that maybe one day I will write something like "Canterbury Tales" in completely modern times, or something like that. I enjoy it.

Any more questions? Has anybody ever seen me in any other show? I have questions for you. <laughter> You know what? I'm sure that if you guys watch TV you've seen me in other stuff, but you don't recognize me because I look so different. I mean, I don't look like I did in my Marina Oswald days. Then I looked quite different! I was in a *JAG* episode where I played an Iraqi Lieutenant. Okay, I bet you guys know this one: Have you ever watched *Wings*?

Audience: Yes.

Natasha: Okay, have you ever seen an episode where Roy has a mail-order bride from Russia?

Audience: Oh yeah.

Natasha: [in accent] "Meet my fiancée, Roy Biggins!" <laughter> See! I've been on a lot of shows, but I don't think it registers because I've played different looks, or whatever it is, but that's great. I love that!



Photo by Jo Fox

Question: Well, part of the problem, too, is they've gotten to the point now--with credits--that if it's a movie, they shrink it to the side and run it at superspeed, and you can't read the names of who's in there. And especially with you, who changes looks so often, it's hard for us sometimes to even catch the names at the end to see who was in the episode.

Natasha: That's true. That's why now I'm trying to get the guest star role--so my name's at the beginning <laughter>--it goes a little slower at the beginning.

Audience: I love reading the credits, but....

Audience: Yeah, we all do.

Audience: It's frustrating to us.

Question: On behalf of my friend here, she wants to know if you've ever gotten caught up in practical jokes that have been played on sets?

Natasha: Um, is this in general, or with Scott? <laughter>

Audience: Take a guess!

Natasha: No, I don't remember....not particularly. I think my episode as Marina Oswald was too serious for

Scott to try to crack me up in the middle of the shot or destroy my concentration. In *Mr. & Mrs. Smith* we had a lot of laughs because they were wheeling me around and I had to be so still in the bed. It was funny because your eyes are closed and you just feel like you're being wheeled around, <laughter> and besides the mask, no. No fun things there.

Question: Can you tell us about your experience bungee jumping? Was it fun to go bungee jumping?

Natasha: Oh yeah, that was the quantum leap I took! <laughter> I'm about to take another one! I've been just so invigorated (by it) or whatever it is. I don't know what's gotten over me, but I have this energy to try new things! Last year, I surfed in Hawaii. I was filming *Hawaii Five-O*. They were doing a new series, and I was in the pilot--they never showed it--but I had a lot a time off. I took surfing lessons, and I actually got up on the board and I was surfing. Then what else did I do? I've been flying in a friend's private plane, and I'm studying to get my private pilot's license. I'm getting hours now in the air--of course in the air! <laughter> I went to Vegas at the MGM Grand. They have a theme park where they have a 250-foot jump. Now, it's not a bungee cord actually. It's like a hard cord, but it's a free fall. I went with two friends. One of my friends is a business manager for Samuel Jackson, Jim Carrey, Jennifer Lopez, and (the other is) my best friend--a Bulgarian girl--and we challenged him. He said, "Okay. I'll go, I'll go!" So he went and there were three of us who did it together. I said to my friend, "No matter what, don't tell him we're scared." <laughter> This guy was shaking! I mean, when we saw the video, that's the funniest video I have! It's comic, because he was, "What have I done?" It pulls you up backwards. I call it "casket position," because you're already like this [arms crossed in front of chest]<laughter> and they put the harness on you and you're kind of like this [very straight and stiff] and they yank you back. They actually yank you back! And then you go up so fast and Vegas just becomes so small at 250 feet. You're like, "Oh man, what did we do?" My friend had to pull the cord, so they said, "Three, two, one, fly!", and I'm going, "Now! Do it now!" So she pulled the cord and we just free-fall, and that first fall was just like, "Oh yeah!". I don't know what it does. It's an amazing feeling. Then you just swing through the air at 80 mph. That was the easy part! <laughter> We're going to go soon and do sky diving. I thought I'd try it! <laughter> You should try it if you get a chance. It's really great!

Question: Hi. I noticed in your bio that you're in *Rounders*, the Matt Damon film that's coming out.

Natasha: Who's speaking? I can't see you.

Question: In the very back.

Natasha: Oh okay, hi!

Question: I was just wondering how exciting that must be--given his Hollywood status right now. He's a pretty hot commodity, so I would imagine that movie would be probably (a hit). Do you have a large role in that?

Natasha: No, I have a very small role in *Rounders*. It's Matt Damon's next film after *Saving Private Ryan*. You know, also in that is Famke Janssen, the girl that got *Goldeneye*. That was hard being on the set going "Ohhhhhh" [wimpering cries]. <laughter>



Photo by Sharon Major

Question: I guess my question is in two parts: 1) how exciting is that for you that you're going to be in there with somebody who (has) such a high profile right now, so you'll definitely get some audience viewing of your picture, and 2) is that a consideration when you're choosing your project, or do you just choose basically anything that would give you food on the table?

Natasha: No, no. I turn down a lot of roles, too. I've turned down a series. I've turned down some movies that I had the lead, because I just didn't feel good about them. There was some nudity. There were some (with) subject matter that I don't care to do, so I've turned down quite a bit of stuff, too. I don't look at it--I just look at the material. Are you kidding? In a Miramax film that's won 12 Academy Awards? I've worked with Matt Damon! John Dahl directed it. He's a really great director. He did *Red Rock West*, *The Last Seduction*, and John Malkovich--Serbian boy! <laughter>, and Lolita Davidovich. There's a few of us around! <laughter> Karl Malden - you know Karl Malden? His name is Malden Sekulovich! Tim Rostovich, Vlade Divac who I translated for. When he came to be an

L.A. Laker, I translated for Vlade because he didn't speak any English. I forgot your question! <laughter> Oh okay, *Rounders*! John Turturro and Ed Norton were in it--and Matt Damon! Matt Damon is really, really a nice guy and he deserves all the credit that is coming his way--the money and everything. He's hung around there--like I'm hanging around--for quite a while, and he was always second to (someone) like Chris O'Donnell, so I'm really happy for him. He's just as nice as can be. I have two lines. I hope you see the film. I've done another film that has a pretty high profile. It didn't do too well in America, but it's called *Son of the Pink Panther*--the Blake Edwards one. Did you see that? Well, I played the belly dancer in it. You wouldn't recognize me in that, either, because my hair is down to here and I'm totally different. Blake Edwards hired me and I went to London--my first time in England! I went to Ivor inside Pinewood Studios, and I walked the hallways where they did *Cleopatra*, and that was real exciting. When Blake Edwards yelled, "Action", I told him, "Mr. Edwards, thank God I'm lying down in my first scene because I'd faint!" <laughter> I was so excited, you know, being in a Blake Edwards movie, being flown to London. It was pretty overwhelming, and it still is to this day. I keep in touch with all these people, with Blake Edwards. When he was doing *Victor/Victoria* in New York, I was a guest and I went backstage. Here he is telling me about his next musical and how I'd sing. And I can't! It was really hard because (I wanted to know) "Is there a character that can't sing?" because of all the opportunity that's here. I'm going to send him Beverly (Leech) next time. <laughter> She can sing and dance! Roberto Benigni is also in that film (*Son of Pink Panther*). He's very famous in Italy, and he's an awesome actor, too. So, in my *Rounders* movie, I play a cocktail waitress at the Taj Mahal. It's a poker movie--about a compulsive poker player. I had to be from Jersey, and I had two lines. Okay, I can do this without a (foreign) accent, so I just go up and take an order from the main table there and say [using a New Jersey accent], "Coffee, soda, juice, anybody else?" and then I walk away. <laughter> But the company really likes me, so they're trying to find roles for me, and I've been auditioning for a lot of Miramax stuff. I'm sure you'll be seeing a lot of me. I also worked with Leonardo DiCaprio on *Growing Pains*. I went to the Golden Globe Awards, and I saw Leonardo DiCaprio, and I saw Matt Damon there, and I told him I was coming to do the movie. I saw Leonardo, and he remembered me. That's cool! I mean, these guys are all working hard and they deserve it.

Question: Getting back to trying new things, what was it like swimming with dolphins?

Natasha: Oh, it was really nice. I didn't train them, (but) I did some of their tricks. When I go like this real fast [making a high arc in the air with her arm], they take off and they do jumps for you, but you can't do that out of the water 'cause then you scrub their conditioning. I called it "Pavlovich's Dolphin", you know "Pavlov's dogs"? <laughter> They feel kind of like a tire, or linoleum is what I thought it was like. Not soft like a lamb or something. It was pretty awesome. I swam with a dolphin in Hawaii in June, and his name was Maka. There are three dolphins that swim around the Kohala Mandarin Hotel, and I just did that. That was pretty awesome too. I'm adventurous. I had a videotape done of my jump and I said on the videotape, "Now if you wonder if I can do stunts..." <laughter> Oh, upcoming, besides *Rounders* in September--if you go see it for my one line, that would be great! <laughter> Pam Anderson has a new series called *VIP*, and John is in it, too--not in my episode; in another one --but it's funny that we were all in it. Daniel Roebuck was in it, too. That will be out in September, and I have the lead in that, and I look pretty much like this. I've been in a lot of other shows, like *Cybill*--I played an adoring fan from Siberia. I did a series called *Pride and Joy*.

Audience: I remember that!



Photo by Sharon Major

Natasha: They see you on one show and I end up on a lot of shows. I did *Players* early in March, with Ice-T and Costas Mandylor. I played a Donnatello Versace type, a very mean designer. I had a lot of fun. It's my dream, so I'm living it. What else do I have coming? I've done some pilots, too. The *Hawaii Five-O* that didn't get picked up, and I did a lot of stuff for NBC. In October, I had four shows on the air, and I feel like I have a show every week by being on four times a month. <laughter>

Question: You said that you wanted to be an actress from childhood. Was there an actor or actress that particularly inspired you, or was it more something you were already sort of doing as a child?

Natasha: No, when I was born, actually, my mom says when they put me on her chest, she said, "This is my little movie star who is going to wear miniskirts." She was right about both of those! <laughter> That was just something she said, just like to a newborn baby, but nobody in my family is in show business, and they hardly keep up. You guys know so much more about all the TV and everything, than my own family does. I'm an only child, and I grew up living with my grandma, my grandpa, my mom, and my uncle in a small apartment in Chicago in the Logan Square area--not a very good area. I was a latchkey child when I came home, so I amused myself by turning on the TV, and I'd watch *Gilligan's Island*; I know every episode! And I got to meet Sherwood Schwartz! To me, that was like, "Wow, the creator of *Gilligan's Island*! Why didn't they ever make a boat?" <laughter> I was always amazed (they didn't think of that), but I let that go! Sherwood Schwartz's son, Lloyd Schwartz, wrote an episode of *The Munsters Today* for me, with his sister, who was once on *The Brady Bunch*! I used to watch *The Brady Bunch* too. She was Greg's date when the frogs started to leap in the pizza. It's cool that she wrote the episode for me, 'cause I grew up watching *The Brady Bunch*, *Gilligan's Island*, *I Dream of Jeannie*, *Bewitched*, and *The Flintstones*. And to amuse myself I did that, and I liked it, and I always wanted to do it--to be on TV--because they looked like they were having fun, or maybe it just gave me a lot of satisfaction. I'd also play with my Barbie dolls, and I would imitate. Since I was the only one, it would get boring having the same voice, so I would create little scenarios, instead of just combing her hair like the rest of the girls, <laughter> and changing her clothes. I'd like, "Hi", and act it all out, and it would be terribly amusing for me.

My mom saw that I wanted to act, and I started acting lessons from age 8 to 12 in Chicago. I did improv, which is just trying to be loose in front of an audience. Do you think I made it? <laughter> We did little skits and that opened me up. It was the Chicago Comedy Showcase--the kids' department. Then when I was 13, I wanted to go to Steppenwolf Theater, which is a very famous drama class school in Chicago, and they said, "Oh, well we can't accept you until you're 15", and I was like, "No, no, no, I have four years experience.", "No. You have to be 15." And I go, "Okay, I'm going to L.A.!", so I did. It was on the recommendation, too, of Steve Tesich-- another Serbian guy--who wrote for

Friends, and *Breaking Away*, and *The World According to Garp*, and he did a lot of movies. So he said I should go to L.A. or New York, and I did. I got an agent, too.



Photo by Jo Fox

Question: I think you just answered my question, but I was going to ask what was the first acting, not job, but what was the first acting you did, other than with the Barbies? <laughter> And then, what was the first job you got paid for acting, and if that's not in L.A., what was the first thing you did in L.A.?

Natasha: Okay, the first job I got paid for was one dollar and I have the check to prove it. <laughter> I never cashed it--for a dollar! It was in Chicago. My mom's friend produced a Yugoslav show. They did news, jokes and folk dancing. It was like a half-hour show, and they did commercials. There was a commercial for Yugoslav Airlines, and I remember the commercial. I was 12. I had to prove to everybody, 'cause I wanted to act, that I was not intimidated and I was not shy, so I just went out there, and I'm talking and talking. It was something like, "Hi! I visit my grandmother in Yugoslavia every year, and I take Yugoslav Airlines." I have pictures of the TV. I don't have the actual tape, but that was the dollar I got paid for. The guy, he still remembers me, he takes all the credit for starting my career. <laughter> The first job I had in L.A. professionally was a movie. It was called, *Epitaph*, and it's a horror film, but it's nothing that horrible or bad. I had the lead in it, my first movie. I couldn't believe it! My first movie, to have the lead role. I thought it was a good beginning. "Where am I going to go from here?" <laughter> It's called *Epitaph*, and it's from MGM Entertainment, and in some stores you can find it on video. I wouldn't recommend it! <laughter> My first sitcom, TV job, was with Yakov Smirnoff. Yes?

Question: I'm next. I think you might have something interesting to say about the fact that your neighbor played golf with, oh what's that guy's name?

Natasha: I live in Santa Monica, CA, and there's quite a few celebrities that I know in my building because I live in a 530 unit building--two buildings actually--and John Travolta had an apartment, before he got married, in my building. Mel Gibson's brother still lives there. When Mel Gibson comes to L.A., he lives in my building. Dylan McDermott and Bob Dylan. Bob Dylan used to live in my building when his mom lived in my building, and then she passed away. She went under the name Zelinsky. President Ford's son lives in my building. I mean, it's pretty interesting, you know? And Seymour Cassel, who has been in *In the Soup* and *Indecent Proposal*, and he plays golf, and my mom's a golfer. They've played golf together many times. Dean Stockwell stopped by my building, coincidentally, like a week ago to pick Seymour up to play golf. I was like, "Seymour, you've gotta tell him I'm here! I need to take some stuff to the convention!" <laughter and applause> I did do that, but Seymour didn't play with him, but I'm going to get him one day! I'll have my mom play him for autographs, 'cause my mom's really good. <laughter>

Question: Hi! Going back a little bit--you said that you did get a dollar? Was that an American dollar?

Natasha: Yes. It was a U.S. Dollar. That made it a professional job, though--getting paid for it! Thank you all very much. I'm really moved by the fact that one little role--I thought it was a little role--has made such an impact, and you make me really proud. Thanks!

<Applause.>

Ed. Note: We would like to thank Jo Fox for providing the rough video footage, which enabled us to be as precise as possible in our efforts to transcribe the questions, answers, and visual gestures.

If you are interested in owning the official KC Leap '98 video tape by Jo Fox, covering the events for the entire weekend, the Q&A's with Natasha, Beverly Leech and John D'Aquino, as well as a Q&A with all three of them together, you can write to Janey Graves, P.O. Box 134, Osawatomie, KS, 66064. The prices are \$10.00 U.S., \$11.00 Canadian, or \$12.00 European.

You can write to Jo Fox at 1364 Campbell St., Orlando, FL, 32806, for sets of photos of the stars available (no orders after 12/15/99); check her web site for Natasha, <http://home.earthlink.net/~amical>, or write about specific costs (include a SASE).

A Letter from Natasha



Receiving an invitation to attend a *Quantum Leap* convention in middle America sounded interesting. I wondered, "Does anyone remember the show?", "Does anyone remember my role?", and "What are the fans like....?"

Corresponding with Janey Graves was very reassuring. She was the most pleasant person, and when her husband, Bill, picked me up at the airport, I knew I'd have a great time. Good people. I headed to the convention hall and was wondering who everyone was and how I would fit into it all. First, I was introduced to a couple of French ladies who wanted to interview me. They were very nervous and shy. That was the first thing that threw me off. After chatting for a while, I realized that these ladies were huge fans of *QL* who knew every episode and my every line. Wow! I was the one who was shocked.

Next, I met a few lovely English ladies. They were equally nervous. Honestly, I was bewildered by them. I couldn't believe how well prepared they were; they were asking me questions about certain scenes, actions, Scott's ass....(just kidding). Anyway, I tried to make them comfortable (isn't it supposed to be the other way around?)

When I met Beverly Leech and John D'Aquino, we instantly hit it off. More nice people! The next day at the Q & A, I got a feeling of who the fans were. They were nice people who had their own lives and who loved watching *QL*. I was very impressed by the attendees. Fans traveled from all over the globe to share in their common interest. That's great.

I learned a lot about Beverly and John, but I still wanted to learn more about the fans. At the brunch, I had my chance. I asked all the ladies what they did for a living and about their families and other interests. One lady has a walnut farm, another is a secretary, another a student. Although their lives and locations are different, they have two things in common: not only fans of *QL*, they are nice, down-to-earth people. These fans had paid to charity to sit at my table, when really, I was the winner here.

Since the KC Leap, I have kept in touch with Janey Graves and Jo Fox. Jo made my web page! Please check it out:

<http://home.earthlink.net/~amica/>

Jo has done a great job with the web site, the photos and the KC Leap video. Also, I have kept in touch with John D'Aquino and Beverly Leech.

As far as my promise to show Scott Bakula my personal photos from the KC Leap, I've kept it. I gave his best friend, and partner, the photos and I will actually be seeing Scott in late January 1999 and will take more photos and talk about my KC Leap days.

Don Bellisario hired me again for another season premiere of *JAG*. I was able to work with all the *QL* folks again. It was a nice reunion for me. I spoke highly about the fans of *QL*; Don and everyone are appreciative. Since the convention, I'm collecting more scripts, taking more set pictures, and being much more aware of the effects of my on-screen work.

I thank all of you for your loyalty, support, and friendship. May you have "Quantum Leaps" in the New Year.

Natasha Pavlovich

P.S. Please visit my web page and e-mail me. Thanks for a great time!

Season Five Quiz (Part Five)

by Betsy Brodie Roberts

Episode #87: Dr. Ruth

1. Who and where was Sam?
2. What was his occupation?
3. Who did he influence in regard to sexual harassment?
4. Who said: "Why would someone as famous as you care about someone like me?"

Episode #88: Blood Moon

5. Who and where was Sam?
6. What was the name of the dog?
7. Who said: "Will the Master be needing anything else?"

8. In what current hit sitcom can Shae D'Lyn be seen?

Episode #89: Evil Leaper Part 2: Return

9. Who and where was Sam?
10. By what hero's name did he want to be called?
11. What course were he and Dawn going to study together?
12. Who said: "You have the light of truth in your eyes?"

Answers after the QL episode guide.

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

THE EPISODES:

EPISODE #87: Dr. Ruth

SCRIPT TITLE: Doctor Ruth

PRODUCTION NUMBER: 68114

SAGA CELL: Version 7

FIRST SHOWN: 1/19/93 RESHOWN: No

HAPPENED: 4/25/85, New York, NY

WRITER: Robin Jill Bernheim

DIRECTOR: Stuart Margolin

GUEST STARS: Peter Spears (Douglas Bridges), Anita Barone (Debbie Schaefer), James McDonnell (Jonathan), Robyn Lively (Annie Wilkins), and **Dr. Ruth Westheimer** (Herself)

GUEST CAST: Co-Starring: Ellen Albertini Dow (as Grandma), Paul Roache (as Cabbie); with: Mary Scheer (Other Woman), Doreene E Hamilton (Anita's friend), Bridget Morrow (Anita), Robert MacKenzie (**Vampire, a.k.a. Lord Nigel Corrington**)

PLOT: Sam leaps into Dr. Ruth Westheimer toward the end of a broadcast of her New York-based 1985 radio show, *Frank Talk About Sex*. Sam's intense embarrassment turns to concern as a caller named Annie talks about being sexually harassed and stalked by her boss. The show ends and Annie hangs up because someone's coming and she doesn't want to get fired. Sam is left with no last name, and since (as Al points out) "there are 6,280 Annies who lived in

Manhattan" at that time, he has no way to contact her.

An argument ensues between Dr. Ruth's producer, Debbie Schaefer, and her engineer, Doug Bridges, about whether he cut off Annie's call. It's the latest in a long series of squabbles between this on-again, off-again couple. Al says that Sam is there to play matchmaker *à la* Dr. Ruth and get the two of them back together. But Sam is convinced he's there to help Annie.



Dr. Ruth leap in, Screen capture by KFB

Dr. Ruth is scheduled for a book signing that afternoon, and Annie catches up with Sam there. He gets her last name, Wilkins, and reassures her that she's

done nothing wrong. Then the sight of her boss, Jonathan, sends Annie running out the door onto the nearest bus. Sam runs after her, misses the bus and can't get a taxi. Al says Sam should be concentrating on Debbie and Doug anyway. They've just gotten into a fight about whose fault it was the last time they broke up. Dr. Ruth has told Al that they never fight about anything serious and that they belong together. So why isn't Dr. Ruth putting them together herself? Al says that there must be something Sam can do to help that she can't.

Sam invites Doug and Debbie to dinner without telling each of them that the other is coming. Debbie jumps right in talking about sex, embarrassing the heck out of Sam. As soon as Doug arrives, the couple starts fighting.

Back at the Project, Dr. Ruth is counseling Al. "It sounds like you sabotage all your relationships with women," she says. Al denies this, claiming that he merely likes variety. Dr. Ruth points out that it's not necessary to change partners to get variety. Then she hits him with a very shrewd analysis of Al's basic problem with women: his fear of abandonment. Al admits that he grew up in an orphanage.



*Al and Dr. Ruth talk about love
Screen capture by KFB*

At the restaurant, a similar scene is played out. Sam manages to stop the fighting momentarily when, under the influence of the real Dr. Ruth, he suggests that the couple are afraid to commit due to a fear of abandonment. They tentatively agree with this assessment, but immediately resume fighting. Debbie walks out, and Doug confesses that he's met someone else, named Brenda. Al reports that he runs off with Brenda, who thinks Doug can help her broadcasting career. She divorces him after six months. On her own, Debbie blows her big chances and ends up writing for a newspaper for seniors.

Doug and Sam have to get back to the studio to do Dr. Ruth's promos. Sam finds the promos so

embarrassing that he can't even say them properly. While he's there, Annie calls. She thinks Jonathan is outside her apartment, and she's afraid he'll do "something terrible." Jonathan has already threatened her since the bookstore incident. Sam is trying to get her to hang up and dial 911 when suddenly the phone is dropped at Annie's end. Sam rushes out, with Doug calling after him.

Sam and a landlady burst into Annie's apartment, where Annie is passed out on the floor from an unlit gas burner. There's no sign of Jonathan. Even the match she remembers having used to light the stove is gone from the trash. Sam does his best to convince Annie to quit her job and file a complaint against Jonathan. Sam even offers to help to clean out her desk in the morning.

In the Waiting Room, Dr. Ruth wants to "open up" Al so he can verbalize his feelings. Al protests that he's a very open person with verbal feelings. Dr. Ruth asks him to tell her about Tina, and Al is unexpectedly tongue-tied, especially when Dr. Ruth won't accept "casabas"—or any of 18 other silly euphemisms—in place of the word "breasts."

Annie's arms are full of her belongings in a banker's box and Sam is at her side when Jonathan asks what's going on. Annie says that she has resigned, and Jonathan complains about the short notice. Sam sends Annie down in the elevator and tells Jonathan off. Jonathan claims that he took Annie out once or twice to be nice, and that she got the wrong idea and started harassing him on the phone in the middle of the night. He even gives Sam his card, in case he can be of any help.

Back in the studio, Sam takes a call from a woman who is thinking about getting silicone breast implants. Enthused by the chance to give important medical advice, Sam warns her about possible adverse reactions from leakage, and points out that it's her body, not her boyfriend's. Doctor Ruth's accent and mannerisms cut in briefly, and then they break for news and commercials, and Sam is back to being fully himself. He excitedly tells Al that this is a great opportunity to warn listeners about teenage pregnancy, AIDS and other medical dangers.

His animated conversation with Al looks pretty strange to Doug and Debbie, who confront him about his recent strange behavior (running out the bookstore for example). Sam starts to make excuses and then says that he's been very upset lately, because of their behavior toward each other. Dr. Ruth's persona cuts in again as Sam/Dr. Ruth demands that they apologize to each other. Just as they start to patch things up, a call comes in from Brenda, sending their relationship back into a tailspin.

Al reports that Sam now has bigger problems. In the new history Annie is to die sometime in the next two hours. Sam's due back on the air in less than 30

seconds. How can he possibly leave the studio in the middle of Dr. Ruth's show to save her life once more?

Sam has a plan, with a little help from Dr. Ruth's persona. As soon as he's back on the air, he suggests that the listeners might be interested in hearing from Douglas and Debbie about their relationship. Sam/Dr. Ruth briefly explains the situation to the listeners, who are indeed interested. As soon as Sam gets Debbie and Doug interacting on the air, Sam intends to sneak out and run for a cab.

Meanwhile, Al checks on Annie. She seems cheerful, but then there's a knock as the door. Despite Al's shouted, unheard advice (not to mention common sense), Annie answers the door. Jonathan forces his way in and grabs her.

Back in the studio, Sam finally gets Debbie and Doug to express their feelings toward each other. They kiss, and Sam is out of there.



Annie meets "Dr. Ruth" a/k/a Sam
Screen capture by KFB

In Annie's apartment, Jonathan is advancing on his former secretary, calling her a tease who did everything she could to get him to notice her. He is obviously insane. Annie grabs a large kitchen knife to hold him off, and nicks him in the throat when he tries to take it away from her. He pretends to back off and leave, but then rushes her and grabs her again. Frantic, Al checks to see what's taking Sam so long to get there.

Traffic is deadlocked, and the driver of Sam's cab is more interested in talking about sex than in getting to Sam's destination. Sam gets out and takes it on foot, running across the rooftops of the cars.

Annie's managed to avoid rape so far, but she's in imminent danger of it by the time Sam arrives. Jonathan expresses relief at Sam's arrival, claiming that Annie called and threatened to kill herself if he didn't come over. Al knows better, and so does Sam. Sam tells Annie to call the police, whereupon Jonathan

attempts a hasty exit. Sam grabs him and a fist fight breaks out between the two of them. In the mirror it looks like it ought to be an uneven battle, but Sam is quickly victorious and Jonathan is out cold. Al reports that Annie goes on to become a lawyer, a pioneer in the field of sexual harassment. Doug and Debbie are broadcasting their wedding ceremony "even as we speak."

Sam can't leap until Al finishes up with Dr. Ruth. She is trying to get Al to admit to his love for Tina, but love is a word Al reserves for Beth alone. Dr. Ruth makes Al see that he does indeed love Tina also, albeit differently from his love for Beth. When Al leaves the Waiting Room to go tell Tina he loves her, Dr. Ruth leaps out—and is replaced by a vampire, fangs and all.

KISS WITH HISTORY: When Sam as Dr. Ruth stands up to Jonathan, a passerby named Anita pauses to listen. This Anita is meant to be Anita Hill, whose accusation of sexual harassment by Clarence Thomas almost derailed the latter's Supreme Court nomination in 1991.

WHY HAVEN'T I LEAPED? Confessing that he has no idea why Sam hasn't leaped, Al consults Ziggy. "Hey, this has never happened before. Ziggy says that the reason you haven't leaped is...me." Al is meant to finish up his sessions with Dr. Ruth. In fact, Ziggy claims that Sam's leap happened for the purpose of Al meeting Dr. Ruth.

This actually isn't the first time Sam's leap-out has been delayed by Al's unfinished business. Who can forget that heartbreaking dance with Beth that precipitated Sam's unseen leap-out of the "M.I.A." episode?

INSIDE JOKE: The last person in line at the bookstore is Robin Jill Bernheim who wrote the episode.

MUSIC NOTES: A snippet of the *Miami Vice* theme by Jan Hammer plays as Al calls Doug and Debbie a match made in heaven. There's also a recurring instrumental over the show and the promos that may be Dr. Ruth's actual theme music from that era.

BIO/SAM: As usual, Sam is extremely embarrassed by sexual discussion.

AL'S WOMEN: Al's been with Tina for four years, "give or take a couple of months." Tina must have come into the picture very shortly before Sam's first leap, because early episodes indicate that Sam met her before his 1995 leap, and this episode takes place in 1999, Al's time.

Al can't say he loves Tina because "I said it once long ago," (to Beth), "and once was enough." Dr. Ruth convinces him that each love is different. Al's love for Tina is no less real for not being the same caliber as his love for Beth.

Al calls Dr. Ruth "Dr. Ruthie." Ruthie is of course the name of Al's third wife.



"I said it once...." - Screen capture by KFB

BODY AND SOUL: Al provides Dr. Ruth with a lab coat that fits her real body in the Waiting Room, and also with glasses in her prescription. To someone who doesn't see the real person under the aura, as Al does (he sees Sam and the leapees both ways), the lab coat would no doubt be too short and probably too tight, but for Dr. Ruth it fits perfectly. Meanwhile Sam is wearing Dr. Ruth's glasses, which are probably not an appropriate prescription for him. But then, he has worn glasses as other people as well. Perhaps he's used to putting up with the annoyance of incorrect prescriptions, or his link with the leapee helps his eyes to cope, or his own eyesight has changed over the years and he will be needing glasses of his own by the time he gets home.

THE PROJECT: As he eventually did with his younger self, Al has told Dr. Ruth that she's in the future. It seems clear that he tells the leapees as much as he thinks they can handle. Dr. Ruth, a "sharp cookie" according to Al, can apparently handle the reality of her situation quite easily.

SAM BREAKS COVER: Sam starts to mention his own shoe size in relation to the "love muscle" question.

LEAP OUT/LEAP IN: Although the leap-out from "Liberation" and the leap-in to "Dr. Ruth" are both about 34 seconds long and have the same music, they are not quite identical. In the leap-out version, the caller interrupts Sam's shocked pause with, "Dr. Ruth, are you there?" In the leap-in, the subject matter and the sight of Dr. Ruth in the mirror are more than sufficient to tell Sam into whom he's leaped.

THE NAME GAME: Annie Wilkins is Annie Powell in the script. Doug Bridges had a scripted last name of Reiser (imagine that: a neurotic New York media guy named Reiser!), and Debbie Schaefer had a scripted first name of Marcie. It's obvious why they couldn't let the name Reiser stand, but it's too bad about the name Marcie—although the combo of Doug and Debbie is

pleasantly alliterative. Jonathan's last name sounds like "Dornby" (it's looped in and not very clear), but it was scripted as "Greer."

Oh, and "Tony from Lindenhurst" was scripted to be "Tony from the Bronx." In his accent, he's still Tony from the Bronx!

AUNT TILLY: One bit of dialogue that jumps out at me from the script for this episode is a script-only reference to Al's Aunt Tilly:

OBSERVER

I was talking to Dr. Ruth. She's a sharp cookie, but between you and me, I have a hard time believing that someone who looks like my Aunt Tilly is an expert on sex.

Later in the script, Aunt Tilly's name pops up again:

SAM

I thought you said that anyone who looked like your Aunt Tilly couldn't know anything about sex.

OBSERVER

Aunt Tilly had six kids. She had to know something.

Funny as this gag is (okay, it's not the world's greatest gag), there are two things wrong with it. First, it seems likely that an aunt with six kids, if Al had one, would rescue Al from the orphanage. After all, what's one more? Come to think of it, however, she could be married to his Uncle Jack who might be the one who said no to taking Al and/or Trudy into their home. Or vice versa. Still, any such speculation has another major hurdle to overcome: it was already established in "A Leap for Lisa" that Sam has an Aunt Tilly—a Great Aunt Tilly, actually. It seems extremely unlikely that Sam and Al each have an aunt with this unusual name. Maybe that's one reason why the gag was cut from the episode.

I just came across a March, 1997 file named Tillie on my Mac, compiled from old episode guide installments in response to someone's question about whether Sam and Al each had an Aunt Tillie. Here is most of it:

When Sam/Oswald says he's not a child in "Lee Harvey Oswald", the slap itself is not in the script, nor is the voice-over line wondering who he's leaped into. Instead, a bit of Sam's personal history appears in the script for the voice over: "This Leap reminds me of a trip to California in seventy-one. Eight years from now. We'd arrived at Aunt Tillie's in the morning and were sitting down to breakfast when I had an overwhelming premonition of danger. Thirty seconds later the San Fernando earthquake hit."

In the script "A Leap For Lisa" St. John says to himself, "Aunt Tillie, indeed! I've called him Samuel

for six years!" This gives us a semi-canonical time frame for St. John's alternate history with Sam, and begs the question, is Sam's Great Aunt Tillie any relation to his late Grandma Nettie?

End quote. I just checked, and the "Lee Harvey Oswald" and "A Leap for Lisa" scripts do spell the name Tillie, and the "Dr. Ruth" script spells it Tilly.

So much for the great Aunt Tilly/Tillie quest.

SCRIPT TO SCREEN: Other than the Aunt Tilly dialogue, the script I have for this episode (11/17/92 FR version) is relatively close to the aired version compared to many of the other *QL* scripts I've seen. One of the changes is a mathematical one: the 6,280 Annies in Manhattan on screen was scripted as 364,000 Annies in Manhattan. Gee, that does seem a little high, doesn't it? Maybe Al was exaggerating in the script version.

The first, relatively unembarrassing comment at the bookstore—about the book helping the woman explain sex to her daughter—is additional to the script, as is the camera following Jonathan into the bookstore at the beginning the sequence.

Debbie's fate if she doesn't marry Doug—working for a retirement newspaper—is apparently better than death: in the script, she dies in a plane crash en route to producing her first assignment for a Washington DC TV station.

Jonathan's dialogue when he first makes his way into Annie's apartment is longer in the script than on screen, but there's nothing vital there. And I hope you don't want to know the specifics about the more explicit comments from the cab driver in the script, because I'm not recounting them here. Let's just say it's anatomical, and leave it at that.

ALUMNI WATCH: Peter Spears (Douglas Bridges) also played Mark in *Café Americain*. Anita Barone (Debbie Schaefer) was a regular on *Carol and Company*, and also played Karen Foxworthy on *The Jeff Foxworthy Show* in the original ABC version. James McDonnell (Jonathan) is best known as Nick Gordon in *One Life to Live* (1979-1980). Robyn Lively (Annie Wilkins) has an extensive list of credits both before and after *QL*. She played Casey Wagonman in *George & Leo* (1997), Lane McKenzie Collins in *Savannah* (1996), the recurring character Nurse Maggie Atkisson in *Chicago Hope* (1994-present?), and Jill Clemons in *Against the Grain* (1993). Before *QL* she played Nurse Michele Faber (1991-1993) in *Doogie Howser, M.D.*, Lana Budding in *Twin Peaks* (1990), Molly Flynn in *Freshman Dorm* (1992), Amanda in *Boone* (1983) and Becky Carson in *Not Quite Human I & II* (1987, 1989). Dr. Ruth Westheimer (Herself) has had various tv and radio talk shows over the years, and has written quite a few books. She even made a *Sex for Dummies: A Reference for the Rest of Us* audio tape! Mary Scheer (Other Woman) is a former cast member

of *MAD TV*. And Stuart Margolin, who directed this episode, is best known as Angel on *The Rockford Files*. NOTES: This was not a popular episode when it first aired, partly because it was too sexually explicit for some viewers (particularly in its time slot), and partly I think because of its high embarrassment quotient. Also, Leapers generally did not care for the fifth season episodes about famous people, which seemed to be a violation of the original premise.

But I like this one a lot. Scott's portrayal of Dr. Ruth when her persona overshadows Sam's is nothing short of wonderful, and a lot of fun to watch. Equally wonderful are Al's hilarious and touching sessions with the real Dr. Ruth in the Waiting Room, with Al lying on the table as if it were a psychiatrist's couch. (I could have lived without the litany of breast synonyms, though.)



Al tells Sam to play matchmaker
Screen capture by KFB

I was fortunate enough to attend a lecture by Dr. Ruth Westheimer on 2/27/93, shortly after the episode aired. The lecture was essentially about Holocaust survivors. I can't find whatever notes I took at the time, but I did speak to Dr. Ruth briefly at the autograph session afterward. She seemed to have had fun making the episode, and although she did not have direct input on her dialogue (or on Sam's dialogue when behaving like Dr. Ruth), she was satisfied with its accurate portrayal of her and her message. It turned out (I don't remember if Robin Jill Bernheim told me this, or Dr. Ruth, or both) that Robin saw Dr. Ruth on a late night talk show just before or during the writing of the episode, which provided Robin with some quotes to work from. I seem to recall that although sex was not the focus of the lecture I attended, Dr. Ruth did say something about a drawer full of toys when the subject of sex came up during the Q&A afterward.

Here are some of my comments on Prodigy when the episode first aired:

TIME: 01/22 9:43 AM

I loved the way Al fell into calling Dr. Ruth "Dr. Ruthie." It seemed like a nicely subtle reference to his ex-wife. Something Freudian there, perhaps? Karen

DATE: 01/24/1993

Oh, absolutely. Sam tapped in to Dr. Ruth at moments when her advice was needed, and was himself when his own instincts were needed (as with Annie). Too bad he didn't start tapping in soon enough to avoid all that embarrassment, but even that was a learning experience--as Al pointed out! Karen

(The following was in response to speculation that Al and Tina would now get married:)

TIME: 01/24 5:37 PM

A few hours with Dr. Ruth isn't going to magically change Al into a mature, stable, monogamous individual. Great as he is in some ways, he's unlikely to make a great husband, and after five marriages he must at least subconsciously have some clue of this. On a conscious level he must be a bit gun shy by now. If he wasn't a good enough husband to Beth (and he wasn't) then it seems unlikely he would have a successful marriage with Tina. And Tina, for her part, is evidently no more ready to build a stable, monogamous relationship with Al than Al is with her, since assuming Ziggy is correct she's been having an affair with Gooshie.

A final consideration is that Al is in many ways Don Bellisario's alter ego in *Quantum Leap*. I wouldn't presume to make any judgments about Don's relationships with women, but he has been married three times. If Don thinks Al shouldn't get married then that's it, because in many ways Don is and should be the ultimate authority on Al. --Karen

TIME: 01/23 7:57 AM

That night shot of the bridge looked like *Night Court* to me. Of course, you can't copyright the George Washington Bridge (if that's what it is!). I'm not sure it was NBC, but *Miami Vice* was definitely a Universal property, so they wouldn't have to pay to use the music, probably a real consideration at this point. Karen

TIME: 01/23 8:28 AM

I'll probably hit P* cutoff time in the middle of this note, but briefly, this is easily my favorite ep since "Trilogy." Some of the plot elements were less than original, and I was a little annoyed with how badly Sam handled his embarrassment at first, but overall I thought that Scott, Dean, and Dr. Ruth herself took a competent script and made something wonderful. I loved Scott as Dr. Ruth! --Karen

EPISODE #88: Blood Moon

SCRIPT TITLE: Blood Moon

PRODUCTION NUMBER: 68117

SAGA CELL: Version 7

FIRST SHOWN: 2/9/93

RESHOWN: 8/8/93

HAPPENED: 3/10/75 , outside London, England

WRITER: Tommy Thompson

DIRECTOR: Alan J Levi

GUEST STARS: Ian Buchanan (Victor Drake), Deborah Maria Moore (Claudia Drake), Shae D'Lyn (Alexandra Hill Corrington), Rod Loomis (Horst)

GUEST CAST: Co-Starring: Garth Wilton (as Detective)

PLOT: Sam wakes up in a coffin, opens it in a panic, and finds himself in a large candlelit room in a castle outside London, with a beautiful woman in white asking him if he slept well. She's excited about the upcoming ceremony, and very anxious to please. Sam has no idea what the ceremony is supposed to be, but when Horst the butler (whose speech sounds like a cross between Boris Karloff and Lurch) asks if Sam would like to inspect the livestock, Sam learns that it apparently involves sheep.



Portrait of a vampire? -- Screen capture by KFB

Al tells Sam he's Nigel Corrington, an eccentric artist and, Al suspects, a vampire. Sam laughs at the idea, but Al says that the guy in the Waiting Room has "all the markings of the undead." The castle has been in the family for over 300 years. Corrington just shocked the art world by marrying Alexandra Hill, a homeless woman. Al hasn't run any scenarios yet because he's been too freaked out about Corrington being "a first class flesh-eater." Sam makes Al say—or rather, mumble without conviction—that there are no such things as vampires. Then Sam sends Al away to get more info.

Alexandra is wearing an antique white dress she's found and admiring a painting of a very vampirelike "ancestor" of Corrington's. Sam tries to frame a question to her about why he was sleeping in a coffin.

He's interrupted by Horst, who announces the arrival of their guests for the evening, Victor Drake and his companion, Claudia. Drake (who knows Corrington only by reputation) expresses surprise at having been honored with Corrington's permission to join him on this "most sacred of nights." Corrington's name is "legendary among the followers," Drake says. There are sexual undercurrents between Drake and Alexandra, and even between Claudia and Alexandra as they go in to dinner.

Sam excuses himself to talk to Al, claiming he's going to check on the dinner that Horst (the castle's only servant) is preparing. Al is wearing garlic and a cross. Sam scoffs at the garlic, but Al has new evidence to justify his fears. Sam is here to solve or prevent the murder of Alexandra. Her body is to be found in the woods in a couple of days, completely drained of blood. After a wrangle about the existence of vampires, Sam asks Al to check on what the "Blood Moon" is, and also to run a check on Victor Drake.

By the time dinner ends, even Sam is nervous as Victor offers a macabre demonic toast to the Blood Moon. Alexandra, who is lost in Victor's eyes, admits that she knows little about the upcoming ceremony. "I know that the ritual involves some kind of sacrifice."

"An offering," Claudia says. "to the Beast." As she circles the table, rubbing Sam's shoulders, embracing Victor and then touching Alexandra's cheek, throat and hair, Claudia explains that she is talking about the Beast within each person, a power which should be unleashed and embraced rather than chained up or denied. Alexandra is panting at Claudia's touch. Sam breaks up the erotic hold his guests have on Alexandra by insisting that Alexandra help him clear the table. Victor and Claudia exchange sinister and predatory smiles.

Alexandra is afraid that Nigel is having second thoughts about the ceremony. Sam would like to cancel it altogether. Alexandra's fear is that Nigel has decided that she's unworthy of participation. Alexandra, an orphan who lived on the streets until Nigel took her in, loves him and fears losing the home and the companionship that he has given her. Sam suggests that they call off the ceremony, but Alexandra doesn't understand this apparent change in attitude at all.

They are interrupted by Victor, who wishes to present a gift to Nigel. It is a ceremonial silver dagger that belonged to Count Bathory himself. Overcome by Victor and Claudia's necking with each other during the conversation about the dagger, Alexandra excuses herself. Victor congratulates Sam/Nigel for having "chosen her," noting Alexandra's vulnerability. Victor implies that Nigel chose Alexandra for a more sinister purpose than matrimony. Victor then asks for more secluded quarters "to prepare," (read: have sex) and mentions in passing that he took the liberty of giving

Horst the night off. Claudia invites Sam to join them, because she wants to bathe in his power. Sam declines the invitation.



Sam and Alexandra -- Screen capture by KFB

Al is now convinced that Victor and Claudia are vampires, too, citing the book *How to Spot a Vampire* by Dr. Lazlo Fang (which mentions that vampires are obsessed with sex) as the basis for his conclusion. Al has also found out about the Blood Moon. "It's this very sacred night that happens once every ten years, when the walking dead honor the name of Count Bathory." Count Bathory is reputed to have been one of the first vampires, and to have been "personally responsible for the ritualistic deaths of 650 virgins." Townspeople walled Bathory up in his own bedroom, where he survived for three years drinking his own blood. That night (the night he died, according to the script) the moon turned blood red. Ever since then, vampires have been required to offer a sacrifice in his name. Al suspects that this is what's about to happen to Alexandra. According to Scotland Yard, her carotid artery is severed by a silver dagger—presumably the one that Victor just presented to Sam. Sam believes it must be Drake that murders Alexandra.

As Sam and Al continue to wrangle about the existence of vampires, Al mentions that the guy in the Waiting Room is the guy in the portrait—the Corrington "ancestor" of 300 years ago. To prove Al wrong, and thinking that Alexandra is safe until the time of the ceremony, Sam reluctantly agrees to go with Al to the family crypt and open the appropriate coffin. Just as Sam is about to raise the lid, however, Sam hears Alexandra's scream. Vlad the Doberman is dead, its throat torn open.

Victor appears, ostensibly upon having heard the scream. He admits nothing, but there's blood on his shirt, which he calmly hides by buttoning up his tuxedo jacket. Victor proposes to go calm Alexandra, but Sam, finally asserting himself, says that he'll handle it.



Victor -- Screen capture by KFB

Sam again proposes to Alexandra that they call off the ceremony, on the grounds that even the long-awaited Blood Moon isn't as important as she is. Alexandra confesses that she doesn't understand him, that she's drawn to him even as she wants to run away. Sam goes to tell the others that the ceremony is off, and Alexandra insists on coming with him.

Sam makes the announcement, and Victor proposes a toast before departing. Sam foolishly agrees. Sam and Alexandra drink the drugged wine. Alexandra goes down first, and then Sam. "Well, the Count will be pleased," Victor says with satisfaction. "Instead of one offering we shall give him two."

When Sam regains consciousness, he's tied down on a table, with Victor berating his weakness in betraying his commitment to Count Bathory in favor of a pretty face. Alexandra is tied up elsewhere. Victor wants his soul, and his blood, but denies that it's murder. "The soul can never die," Victor declares. "It can only be reinvented."

Claudia arrives, dressed all in black. After a little more neck-nuzzling between Claudia and Victor, Victor leaves the room to prepare the sacrifice of Alexandra. Sam tries to get Claudia to let him go so he can prevent Alexandra's murder. Claudia doesn't see it that way. "You hurt him," she accuses Sam. "He said you were the chosen one."

"This is not a Gothic novel!" Sam protests. "This is real life!" But Claudia bares her fangs(!) in triumph, and goes for Sam's throat.

There's a thud, and Claudia falls, hit from behind by Horst. "Forgot my cap, sir," Horst explains. Sam sends him into town for help, while Al goes to find Alexandra. Sam looks down at the unconscious Claudia. "You're not real," Sam says, as though to convince himself. "And I'll prove it." He reaches in and removes her prosthetic fangs.

Alexandra is staked out on the roof. Victor prepares to plunge the knife into her, ranting about

bridging the gap between the living and the dead and soaring with fallen angels. Sam arrives and tries to convince Victor that none of this vampire stuff is real. Sam also threatens to kill Victor if he has to. "Why do you reject your own destiny?" Victor asks. He raises the knife—and before Sam can intervene, lightning strikes the blade. Victor falls off the parapet to his death.

Later, a Scotland Yard detective tells Sam that his wife has confirmed his version of the story, and that he need not be brought in at this time. Sam asks to speak to his wife. After a quick consultation with Al, Sam sends Alexandra away. "You don't belong here," he says. He gives her the dagger, telling her to sell it, and to use the money to "go as far away as you can from here." She leaves with the police, never to return, but vowing to love him for all eternity. Al says that she becomes a missionary, helping street people.

Now that Alexandra is going to be okay, Sam chuckles at Al, smug in the knowledge that he was right about vampires and Al was wrong. Al admits he "got a little carried away." Then Sam spots a shiny metal plate on a table, and uses it to finally look at his reflection. There isn't one. Sam leaps.

INSIDE JOKE: Okay, it's not really an inside joke, but I'm gonna put it in here anyway. The leap date, March 10, 1975, was my 18th birthday.

MUSIC NOTES: Ray Bunch's Gothic style organ music for this episode (some of which appeared on the album *Music from the Television Series Quantum Leap* under the title "Bite Me") includes a vamp on Bach's *Tocatta & Fugue in D Minor*.

BIO/SAM: Sam's panic at finding himself in a coffin seems to be more due to his claustrophobia (as seen in "The Great Spontini" and "The Wrong Stuff") than a dread of vampires, the existence of which he denies throughout the episode. However, it can also be argued that in that first moment of finding a coffin lid above him, Sam might have the quite reasonable fear (under the circumstances) that he's been buried alive, a thought that would also exacerbate the claustrophobia.

BIO/AL: In the script (11/3/92 FR), Al explains why he's so spooked by the thought of vampires—well, sort of: "Sam, do you remember when you were a kid and there was that one thing that scared the daylights out of you? So mine was vampires!"

See the NOTES section for more reflections on Sam's and Al's attitudes toward the supernatural.

AL'S WOMEN: Al hopes that Tina remembered to pick up his turtleneck from the cleaners. How domestic of her.

In the script, Al flashes Sam a Scout salute, saying "Scout's honor." When Sam points out that Al used the Girl Scout salute, Al says, "You joined your clubs and I joined mine."

BODY AND SOUL: Vlad the Doberman growls at Sam because he knows Sam's not his master, just as

Tim Fox's dog did way back in the pilot episode.

THE PROJECT: Ziggy has trouble interfacing with British computer systems, which operate on a different frequency.

When Al puts the book down, it disappears. This is consistent with the music stand in "Blind Faith" and Dr. Verbeena Beeks in "Shock Theater."

Looking over my old Prodigy notes, I see an interesting one about the very short transit time between Dr. Ruth's leap-out and Corrington's leap-in at the end of "Dr. Ruth." I suppose I should put this note in the "Dr. Ruth" listing above, but I feel that leap-outs are basically part of the following episode rather than the preceding one, so here goes:

DATE: 01/27/1993

Hi. Two possible explanations, possibly operating in tandem:

1. First of all, Sam was only "in transit" (my term) for six days in the pilot, which is hardly "weeks." If he's ever been en route longer than that, we haven't heard about it. But it could easily be highly variable, with some leaps being almost instantaneous, especially if the times are relatively close together. The average transit time may even have dwindled over the years as Sam's body and mind got acclimated to time travel.

2. Just because Sam takes a while to arrive doesn't necessarily mean that the arrival at the other end couldn't be instantaneous once in a while. If Sam felt that only a few minutes passed during those six days of champagne popping at the Project, then perhaps time cannot be counted on to pass at the same rate for Sam, Al and the leapee. Thus, a leapee could possibly get all the way to the Project in a few seconds, Project time, no matter how long it actually took at Sam's or the leapee's end of things. It could take a much shorter length of time from Al's point of view than from Sam's or the leapee's point of view, just as it did when Sam was on his way to become a Waco Bomber.

3. And oh, yeah, the Dr. Ruth/Blood Moon cross leap could also be the equivalent of time lapse photography. As viewers, we see a lot of things that no one else sees quite the same way, and this could well be one of them!

Karen Funk Blocher

LEAP OUT/LEAP IN: The leap-out from "Dr. Ruth" (15 seconds) and the leap-in to "Blood Moon" (24 seconds) are completely different (except for a bit of music), for the simple reason that the former is from the leapee's point of view, and the leap-in is from Sam's point of view. The actor who played Corrington in the leap-out does not appear in "Blood Moon" itself, since one of the plot points is the lack of a mirror image.

THE NAME GAME: For once, everyone has the same name in the script as on screen—well, every human, anyway. Nigel Corrington himself started out as a Covington. Could it have been a sly reference to the Ruppenthal/Bridges series *Covington Cross*, perhaps? Vlad the Doberman (as in Vlad the Impaler) was Melo in the script. I don't know what the name Melo might be referencing.

SCRIPT TO SCREEN: The leap date in the 11/3/92 FR script is 3/12/75, and I think I carried that wrong leap date into at least one of my episode lists over the years. On screen it's definitely 3/10/75.

The howling outside followed by Sam's comment, "I hope the sheep are okay," is toned down from a scripted bloodcurdling howl, "like an animal being ripped apart alive." Originally Al emerged from a bizarre painting, not a bronze goat's head; the latter was very effective visually, I thought. Al's scripted comment: "Whatever happened to sad clowns and velvet Elvis?"

Alexandra was originally scripted as "a young street prostitute," not the formerly homeless orphan waif we saw on screen. Her mention of having found the old dress in a trunk was additional to the script and a nice touch. It reinforces the age of the place, explains why she's wearing period clothing and helps to establish her timid, desperate-to-please character.



*Victor prepares to sacrifice Alexandra
Screen capture by KFB*

The script has a bit between Sam's second contact with Al and the dinner sequence in which Sam tries in vain to pump Horst for information. Horst's family has served the Corringtons for over 300 years, and Sam's questions about weird goings-on in the castle receive no real reply. It's also revealed that Corrington prefers his meat virtually raw.

In the script, Sam doublechecks with Al in the crypt scene to make sure Alexandra's safe until midnight. On screen, that's missing, leaving the viewer to wonder how Sam can leave Alexandra unprotected while he plays grave robber with Al. Also missing from the aired version is Al's embarrassed comment, "I just think that if I can see some proof that the old man's still here, then maybe I can get this thing (about vampires) out of my head."



Sam has no reflection -- Screen capture by KFB

The script also has a struggle between Sam and Claudia, Horst's blow not having knocked her out for long. She also has blood dripping from her mouth as Sam reaches for the fangs. The aired version has been sanitized for your protection.

In the script, the "young" detective mentions that Alexandra "has decided to go with us for the time being." Sam watches as she gets into a car, without even a word of goodbye. On screen, Sam has to talk her into leaving.

A remnant of the scripted version of Alexandra's departure survives in the aired dialogue in which Sam asks the detective to wait while he talks to his wife. On screen it doesn't make much sense unless Sam has already suggested to the detective (during the commercial break) that Alexandra should go with them. If the detective isn't expecting Alexandra to leave the castle, he should be surprised that Sam/Corrington wants them to wait while he talks to his wife. They've already taken the Corringtons' statements, and presumably the couple would have plenty of time to talk after the Scotland Yarders leave.

Still, given Alexandra's emotional dependence on Nigel, it makes much more sense dramatically that Sam should talk her into going than for her to decide this on her own. Alexandra's relationship with Nigel is the "heart story" of this episode, and Sam's final scene with her resolves it very well.

In the script, Al reports that Ziggy can't find anything on what happens to Corrington after

Alexandra leaves. "The best we can figure is he locked himself up in the castle and just faded away." Oh, and the final sequence as scripted takes place outside, giving Sam the opportunity to look in the side mirror of a police car rather than trying to see his reflection in a silver plate. Failing to see himself in the mirror, Sam starts to tell Al, and then decides not to do so. Well, the aired version sure is less expensive to film: only one policeman instead of several, no exteriors and no 1975 vintage cars equipped for left-side driving.

ALUMNI WATCH: Ian Buchanan (Victor Drake) played Peter Lawford in the 1993 tv movie *Marilyn & Bobby: Her Final Affair*, which is kind of odd considering that someone else played Lawford in the Marilyn episode of *QL* the same year. Buchanan also played Dr. James Warwick in *The Bold and the Beautiful*, Duke Lavery in *General Hospital* (1986-1989), Lester Guy in the 1992 tv series *On the Air*, and Richard Tremayne in *Twin Peaks* (1990). Rod Loomis (Horst) is another alumnus of both *The Bold and the Beautiful* (Adam Banks, 1991-1992) and *General Hospital* (General Konrad Kaluga, 1981).

Deborah Maria Moore (Claudia Drake) played Nimuë in the 1998 miniseries *Merlin*, and Hannah Bernstein in two 1995 tv movies based on Jack Higgins' novels. She also played Danielle Stevens (1991-1992) in *Days of Our Lives*. Shae D'Lyn (Alexandra Hill Corrington) plays Jane in *Dharma & Greg*. She also played Cousin Vickie in *National Lampoon's Vegas Vacation*.

NOTES: The show plays rather fast and loose with time in this episode. (So what else is new?) Al says that the castle has been in the Corrington family for five generations. Alexandra says that the man in the painting is Nigel's "great great grandfather," who built the castle. Yep, that's five generations. He also stood there "over three hundred years ago." Five generations equals 300 years? That's 60 years to the generation, with each male Corrington siring a son at about that age. Short of vampiric immortality, which explains Al's implication that Corrington is the same person as the man in the portrait, that's not nearly enough generations to cover such a time span. Maybe that's the point we're supposed to pick up on.

Sam believes that if it was Corrington who originally murdered Alexandra, history would have changed when Sam leaped in, since he wouldn't do any such thing. For this to work out logically, Sam would have to hang around for hours after Al's announcement that history has changed and Alexandra survives, because if he leaped out, Corrington would be around to kill her anyway. So what did happen originally? Did Drake kill her while Corrington watched, or at least declined to interfere? Can a vampire be drugged?

"Blood Moon" is full of vampire and horror film clichés: the castle with its mysterious master and

faithful servant, a dark and stormy night, garlic, a cross, references to Bela Lugosi and (indirectly) Boris Karloff, mind control, bloody violence and an implication of kinky sex. I suppose that makes this kind of a campy episode. Before it aired, Harriet from the *QL* office and an online fan who had read the script both said that "Blood Moon" was going to be very funny.

Personally, however, I don't see it that way at all. Yes, Al's overreaction is fun to watch, and the name Lazlo Fang is pleasantly ridiculous. I did laugh a few times when reading the script. But is it funny? Overall, I'd have to say no. It's kind of spooky, kind of sexy, and perhaps even kind of annoying, but it's only vaguely and intermittently funny, and 90% of that is the interaction of Scott and Dean, which is always far more entertaining than the material they're working from.

Is it supposed to be funny? I'm not quite sure. Certainly writer Tommy Thompson has successfully combined humor with more serious subject matter in past episodes. But unless I'm missing out on a lot of enjoyment that only fans of the vampire genre can truly appreciate, I'd say that this is one of Tommy's lesser efforts, right down there with "Leaping In Without a Net." Tommy Thompson has said that the shortcomings in that one were not his fault; "Leaping in Without a Net" was Tommy's first episode for *QL*, and "Blood Moon" was his last.

Here are the other two Prodigy notes of mine that I saved about this episode:

TIME: 01/19 9:30 AM

"Blood Moon" has already been filmed, and no, it wasn't shot in England although it takes place there. There is a very strict "mileage" cap on how far they go on location—some parts of the L.A. area are actually too far because of *per diems* and other budgetary nightmares. And yes, the animated ep has apparently been shelved due to cost. Karen

01/27/93 2:22 AM

Oh, THAT's what we were talking about! You were objecting to a vampire being "real" on *QL* (IF it is!), and I was saying that there's plenty of other supernatural and paranormal stuff on *QL* that's "real," so a vampire wouldn't be that big a departure from established "reality." --Karen

More on this last: once again, as in "A Portrait for Troian," "The Boogieman," and "The Curse of Ptah-Hotep," conflict arises between Sam and Al over the existence of malevolent supernatural forces. Sam, with his scientist's viewpoint, scoffs at the idea of vampires, while Al is openly afraid of them. At the end of "Blood Moon," as in all three of the aforementioned episodes, there's a "booga-booga!" at the end in which the

supernatural phenomenon is shown to be real. The "booga-boogas" from "Troian" and "Boogieman" can be interpreted ambiguously, but there isn't even a pretense of ambiguity in "Ptah-Hotep" or "Blood Moon." So once again, Sam is shown to be wrong about such phenomena, and Al is proved right.



*Claudia has fangs - or does she?
Screen capture by KFB*

If Sam's reality genuinely contains ghosts, Satan incarnate, walking mummies and reflection-free vampires, one has to wonder why Sam's empirical training doesn't force him to take note of the evidence and admit that the supernatural is real. In "Blood Moon," Sam says, "I cannot believe that there are guys out there running around in bad tuxedos, biting people on the neck. Now, there's got to be a more logical explanation." That sounds like a very rational way of thinking, and indeed in our reality it would be. But in this case, empirical evidence is mounting up in favor of Al's irrational explanation. Sam merely refuses to consider the obvious theory, instead theorizing that Corrington's odd behavior is a marketing ploy.

Annoyed at Sam's refusal to take Al's interpretation of the facts seriously, the Observer asks, "Why is it difficult for you to admit that I could be right?" Al might be onto something there, because Sam seems much more nervous when he's actually dealing with these people and this situation than when he is standing around making fun of Al. He's clumsy and stammering around Victor and sometimes even Alexandra, not at all the suave, in control person Nigel should be influencing him to be. It could be that Sam is more spooked than he cares to admit even to himself, let alone to Al. It may even be that he's using his supposedly scientific attitude as a shield to block out any influence Corrington might otherwise have on him.

"Because it's insane, that's why," Sam replies to Al's question about admitting that Al could be right. "I'm a scientist. I deal in facts, not fiction." Al claims, quite rightly, that the facts support his point of view.

How scientific is Sam really being, if he discounts a theory or even evidence simply because it doesn't fit with his model of how reality works?

Conversely, Al ought to be able to cope with the reality of UFOs in "Star Light, Star Bright." They're not supernatural, but they're certainly no stranger than the other stuff these guys have seen over the years. But in this respect, Al is just as stubborn as Sam is on the vampire question.

Incidentally, I find it significant that Horst becomes refreshingly normal at the moment he saves Sam from Claudia. In his cap and out of his formal butler attire, having returned for the most ordinary possible reason, he even seems to have lost his Karlovian accent. This is the turning point at which things start to go Sam's way: even the butler is just an everyday person after all, and Claudia's not a real vampire. Then, booga-booga! Al was right!

EPISODE #89: Evil Leaper II: Return

ALTERNATE TITLE: Return of the Evil Leaper

SCRIPT TITLES: "The Avenger," a.k.a. "Midnight Avenger," a.k.a. "The Evil That Men Do," possibly a.k.a. "And Forgive Us Our Sins" according to one web site listing.

PRODUCTION NUMBER: 68124

SAGA CELL: Version 7

FIRST SHOWN: 3/2/93 RESHOWN: no

HAPPENED: 10/8/56, an unknown college campus

WRITER: Richard C Okie

DIRECTOR: Harvey Laidman

GUEST STARS: Renée Coleman (Alia), Carolyn Seymour (Zoey), Tristan Tait (Arnold Watkins), Paul Scherrer (Jack Svenson), Bojesse Christopher (Frank Pabst), Michael Manasseri (Jerry Davies); with Neil Patrick Harris (Mike Hammond)

GUEST CAST: Co-starring: Philip O'Brien (as Officer Miller), Raquel Krelle (as Dawn Taylor)

PLOT: Sam leaps in to find himself clinging to the hood of a car in the middle of a chicken race. He's wearing a cape and a mask. Sam's struggles force the driver to stop, angering Mike Hammond, the Chi Kappa frat brother at the wheel of the other car. The chicken race is the fraternity's way of hazing pledges.

Sam is Arnold Watkins, a college student with a hero complex, otherwise known as The Midnight Marauder. Everyone knows that the Marauder is Arnold, and nobody is impressed except Jerry, who drove the car Sam was on top of. Jerry sees the Midnight Marauder's stunt as a brave deed, and withdraws his application to Chi Kappa. A scuffle breaks out, with Sam and Jerry on one side and the frat brothers on the other. A policeman arrives to break up the group at Road's End, and takes names to report them to their Dean of Discipline.

Sam goes to Arnold's dorm room, where Al fills him in on the Midnight Marauder's past exploits, and on the fact that Arnold and Jerry both died in the chicken race in the original history. It is quickly apparent that Sam is being affected by Arnold's personality as he says something about "saving a fetching coed from certain death!" Sam is also in trouble with Arnold's roommate, Jack, who is also a Chi Kappa pledge. His application to the fraternity has been jeopardized by the Midnight Marauder's interference in the chicken race.



A precarious leap-in -- Screen capture by KFB

The next day, Jerry thanks Sam for saving his life, but any pleasure Sam might have had from that moment is destroyed by the arrival of Mike and his friends. Mike holds the college newspaper, and Jerry's enthusiastic story about the Midnight Marauder is on page one. Chi Kappa is on probation, and Mike is looking for revenge. Mike's girlfriend, Dawn, is intrigued with Arnold. Suddenly Alia leaps in to replace Dawn, although Sam doesn't know this. Nor does Alia know the Sam is Arnold, but she knows her job, and Arnold is the obvious victim she's been sent to deal with. Alia proposes a plan to Mike: she'll come on to Arnold, get him feeling good about being in favor with the Homecoming Queen, and then humiliate him in front of the whole school.

Sam, meanwhile, thinks that the best way of getting through to Mike about the dangers of what the Chi Kappas are doing is to get through to Dawn. When Alia turns up in the college library, she and Sam talk. Alia says that Mike wouldn't listen to her about the chicken racing, but she says it's good that Arnold helps people. Then she lays her trap, asking Sam to help her prepare for her Biology midterm, in return for her talking to Mike and the Chi Kappas about discontinuing their dangerous form of hazing.

As Sam prepares for his study date, he learns that Jack is about to go off to his Chi Kappa initiation.

Then Al pops in. They talk about the high odds of Arnold getting killed if he keeps on with his Midnight Marauder activities, and agree that Dr. Beeks should profile Arnold to see why he's doing this. But Sam and Al disagree sharply about what Sam does next as he puts on the cape and mask and goes out the window to stop the chicken races.

In Dawn's dorm room, Zoey is wondering why Arnold hasn't turned up. "He'll be here," Alia says. but Zoey checks with Lothos. "Your dream date is back at Road's End, messing things up again." Alia goes out the door.

At Road's End, Sam says that Jack doesn't even have to race Frank, the champion, claiming, à la Arnold, that "Risking one's life for a foolish reason is a crime against Mother Nature!" Al tells Sam that he's completely out of control. Sam falters. Al tells him that Jack survives this race, and Sam realizes that he's made a mistake. Alia and Zoey arrive, catch Sam talking to Al by name, and know immediately who Sam really is. Meanwhile, the frat brothers are advancing on Sam, angry at this lunatic trying to spoil their fun. Sam runs for the bushes as Zoey exults over her discovery of Arnold being Dr. Samuel Beckett.

Back on campus, Sam is out of the cape but still a fugitive, unable to go back to his dorm room in case the Chi Kappas are waiting for him. Al tells Sam that Arnold says he has a Bio midterm in the morning. Only then does Sam remember Dawn. He can't go to her dorm room, he says, because "The women's dorm is closed to men at all times." Sam then wonders how he knew that, and Al points out that his mind is partially merged with Arnold's.

In light of Sam's unexpected presence, Zoey tells Alia that Lothos is unhappy with Alia's previous failure to kill Sam. Alia is ready to try again, but she's obviously not happy about it. Zoey also warns Alia not to touch him and thus betray her presence.

Back in the Waiting Room, Al tries to get through to Arnold. Dr. Beeks has researched Arnold's past, and pinpointed the source of Arnold's Midnight Marauder behavior. This is what Al now brings up to Arnold: his past. "The Midnight Marauder has no past," Arnold claims. But Al presses on, bringing up the death of Arnold's parents when he was seven, an event Arnold claims not to remember, doesn't want to remember. Al asks him to remember Latrobe, PA, and Rinker's diner, and a man named Leon Kanowski.

In the school library, Alia behaves coldly toward Mike. She claims it was hilarious watching the Chi Kappas plow through the bushes looking for Arnold, while Arnold was safely curled up in her back seat. She then publicly breaks up with Mike, implying that Arnold is good in bed. Mike goes ballistic at this lie, just as Alia intended—especially since Sam happens to walk in at that moment. As Alia lovingly calls Sam

"Arnie," Mike challenges Sam to a race in one hour, and stalks out. Sam grabs Alia to ask her what's going on—and Alia is revealed to Sam's eyes. "I don't have a choice, Sam," Alia says. Then she runs away. Sam pursues her. "You don't understand," Alia says. "They tortured me." She begs Sam to let her go.

"Not until you tell me why you're here," Sam replies. Alia says she can't tell him, implying that she'll be tortured again if she does. But Sam has a plan. He'll go along with the chicken race, for now, and arrange to be holding Alia's hand when he leaps out. Sam's theory is that "because we're the same," they will leap together, and Alia will be free of Zoey and Lothos. Alia is terrified that Zoey and Lothos will find out what she and Sam are up to, but it's clear that she wants this escape from what her life has become. As Sam and Alia leave the room together, we see—and they don't—that Zoey is there, watching.

Al catches up with Sam back in Arnold's dorm room as Sam puts on a leather jacket. No cape this time, as Sam points out. Al knows Sam is hiding something, but Sam says he's just nervous about the chicken race he has to go to now while he waits for Al to get Arnold straightened out in the Waiting Room.



Sam's appearance at the race belies Arnold's nerd image -- Screen capture by KFB

Sam and Alia arrive at Road's End together in Dawn's car, which Sam will drive instead of Arnold's Studebaker. Sam admits to Mike, truthfully, that he's been in "more than one" race. (He was in at least two races as Cam.) Alia worries that Sam's plan won't work, and then Zoey arrives. As Mike and Frank plot how to take care of Arnold, Alia and Zoey carry on as if there were no secret between them. Zoey reports that Mike is kicked out of school for cheating on a final exam, and even his own father won't employ him. "Now for the real target: Dr. Beckett," Zoey says.

Back in the Waiting Room, Al continues his discussion of Arnold's parents, saying he's doing it to stop Arnold from taking crazy chances when he goes

home, trying to get himself killed. Arnold's parents were shot to death by a cop who had been fired from his job and couldn't take the stress. Arnold had gone out to the car for his jacket, and returned just in time to see Kanowski use the last bullet on himself. "I should have died too," Arnold says. Al strongly disagrees.

Back at Road's End, Sam, Alia and Mike inspect the 60 foot drop into a watery quarry that lies just beyond the black and yellow barriers. Mike sarcastically goes over the rules to this simple and insanely dangerous game. Sam asks, "How did a jerk like you get to be president of anything?"

Sam looks for Al, but he's not there. Zoey, realizing this, comments, "Your beloved Admiral isn't here, Beckett. This time you face your Maker alone." Sam, stalling, sets up stakes for the race, and baits Mike into agreeing to them. If Sam wins, the Chi Kappas give up chicken racing.



Zoey and Alia -- Screen capture by KFB

Meanwhile, Al is making his final point to Arnold. "You're not supposed to die. You weren't then, and you're not now." Sooner or later, if Arnold keeps on with what he's doing, he'll succeed in his death wish. Al says that Arnold doesn't have to put himself in danger to protect the innocent. In fact, Arnold is the most innocent one of all. There is no way he could have prevented the deaths of this parents. And one more thing: Arnold's parents would not have wanted their only son to die too.

Al goes to tell Sam that he thinks he's gotten through to Arnold. Sam is in Dawn's car, about to start the race. Al is stunned and alarmed as he sees Alia get into the car too. "I'm taking Alia with me, Al," Sam says.

"Are you out of your mind?" Al replies.

The race is on. Al argues with Sam as he drives, and Alia wants to know what he's saying. Al reports that someone has cut the brakes on Dawn's car. As the odds on Arnold's survival climb toward 100%, Sam and Alia bail out of the car just before it goes over the cliff. Mike stops his car. Sam has won. He scrambles

to clutch Alia to himself as Zoey, recognizing Alia's disloyalty and vowing to kill Alia herself, calls for Lothos to leap Alia out. Alia's pink leap effect begins, but Sam hangs on as Arnold's chance of survival hits 100% and the blue of his own leap begins as well, merging with Alia's pink. They leap out together—and find themselves in adjoining unlit cells at a women's prison. Part III: Revenge begins immediately as part of this two hour movie.

WHY HAVEN'T I LEAPED? "If that's the whole problem [Arnold and Jerry's death in the original history], then why didn't I leap as soon as the race ended?" The answer becomes clear as Sam has further confrontations with Mike Hammond and his frat brothers.

INSIDE JOKE: Latrobe, PA, site of the death of Arnold's parents, is Don Bellisario's home town (or, at least, a town he's lived in or near), according to an early Q&A session.

Also, Rick Okie has scripted reaction shots from various people watching or participating in the race at the end: "The frat rats, the girls, Zoey, Al, Alia, Sam, Mike, Harker Wade shaking his head. Did we forget anyone?" Wade, a producer, would presumably be shaking his head at the cost of all those reaction shots, the actors in them, and the cars and stunt people needed for the race.

MUSIC NOTES: Ray Bunch music only.

BIO/AL: Asked by Sam whether Al trusts him, Al replies, "Almost." Al can tell when Sam is lying or hiding something, and is not entirely comfortable with Sam planning things he won't acknowledge to Al beforehand. They tend to be risky schemes that Al would never approve of if he did know!

AL'S WOMEN: Al says that his ex-wives wouldn't agree with Arnold's observation that Al has "the light of truth" in his eyes.

BODY AND SOUL: Here's another one where Sam psycho-synergizes with the leapee. He may be saying it tongue-in-cheek, but very early in the episode Sam is already spouting romantic superhero rhetoric. Arnold's influence pops up again briefly in the first library scene with Alia, and more prominently when Sam rushes off in the cape to stop Jack's chicken race.

ALIA'S PROJECT: With this episode, all the previous fan speculations about Alia being a demonness are pretty well disproved. Alia is very human, and very humanly attracted to Sam. She claims to have been tortured for failing to kill Sam, and from her later actions and Zoey's reference to "all you've been through" it appears she is telling the truth. The implication is that her actions are not entirely voluntary.

The main difference between Alia's Project (for want of a better term) and Sam's, aside from opposite goals, is that her computer, Lothos, is supposed to be in complete control of her leaps. Lothos is even

“supposed to know everything,” according to Alia, who has her doubts, but Zoey implies that Lothos’ alleged omniscience is subject to the laws of physics: Lothos cannot predict Sam’s arrival because “Dr. Beckett’s appearances follow the Random Event Theory.”

Zoey says, “It makes you wonder what really happened [in the original history].” What, doesn’t she know? Does Lothos give Zoey and Alia orders without even divulging this basic information?

THE PROJECT: This late in the series, scenes in the Waiting Room are almost commonplace, in marked contrast to earlier seasons. After all, we didn’t even see the Waiting Room until “A Leap for Lisa.” Now we see that Al holds less information back from the leapee than we might previously have thought. Arnold knows that he’s in the future, and that he’ll be returned home unharmed. He even knows that the handlink is a computer terminal (although he doesn’t seem to quite grasp the meaning of the word terminal), and is amazed. In his time, computers take up “rooms and rooms.”

ALIA BREAKS COVER: Alia uses the anachronistic term “macho” to Sam, and then claims to have learned the word on a trip to Spain.

SAM BREAKS COVER: Sam’s no better at covering himself: in the same conversation as Alia’s “macho” gaffe, Sam says, “Yeah, right; it’s the 50s,” and then says he has a feeling that men will be more receptive to the ideas of women in decades to come.

LEAP OUT/LEAP IN: The leap-in to “Evil Leaper II” is only a second or so longer than the leap-out from “Blood Moon.” There are two major differences: 1) There’s a shot of the driver of the other car in the leap-in version, and 2) the leap-in version doesn’t go from “full white” (the moment when Sam’s leap fills the screen completely with white SFX light, which I use to time these things), but from a fade-in, with Sam arriving into a scene we’re already seeing. This is because there’s a recap (called “Reprise”) of scenes from “Deliver Us From Evil” between the saga cell and the beginning of “EL II.”

THE NAME GAME: Jack Svenson (Arnold’s roommate) was scripted as Jack Swett.

SCRIPT TO SCREEN: This is one of the three episodes for which I have two scripts per episode, each one so different from the other that only a germ of the premise remains in the later draft and filmed story. [For the record, the other two are “Hidden Identity,” which became “Nowhere to Hide” and then “Her Charm;” and “Rainbow’s End,” which eventually became “Rebel Without a Clue.” (Actually I don’t see the Kerouac-based version of that story on my shelf—as opposed to the early L. Frank Baum-based one—but that doesn’t mean it isn’t in that cupboard somewhere.)]

Three things strike me as particularly remarkable about “The Avenger,” the first draft of the script that

eventually evolved into “Return.” The first thing one notices about it is that the script is called “The Avenger” on the title page but “Midnight Avenger” inside. Second, it’s written by Danielle Alexandra, from a story by Danielle Alexandra and Deborah Pratt. What’s so strange about that? Nothing—until you pick up the other script, titled “The Evil That Men Do,” and look at the title page. That one is credited to Richard C Okie, all by himself. The reason for this major change in credits becomes clear upon actually reading the older script. It starts out in Central Park, where the Midnight Avenger (Sam, a.k.a. Dr. Phillip Cooper) saves a reporter named Lilly Cormac from a mugger. Huh? Didn’t Sam already save a woman’s life in Central Park? (Yes, in “Blind Faith.”) What about Arnold Watkins, and hazing, and all that stuff?

The answer is that they’re not there. “The Avenger” has Sam as a costumed hero, and Alia turning up eventually, but that’s about all the resemblance there is between this first draft and the final episode. That being the case, I’ll hold off further discussion of “The Avenger” until I cover the unproduced scripts, after the write-up of “Mirror Image.”



Sam and Alia -- Screen capture by KFB

The first major change between the 1/8/93 FR script titles “The Evil That Men Do” and the aired episode is Alia’s leap-in right after Sam meets Dawn. In the script, she’s already Dawn, and they play with different shots and point of view camera angles to show the audience who she really is. As is so often the case, the aired version is better, including Alia’s moment of fudging her way through as she gets her bearings. We’ve seen Sam do this so often that it’s nice to see how Alia handles the same situation. The sad part is that she’s better at it than Sam is!

In the script, it’s Sam who suggests that Alia talk to Mike in return for help with studying. That actually makes more sense than what aired, because in the script Alia maneuvers Sam into offering to help her study, which is part of her plan; and gives the appearance of

having been convinced to talk to Mike despite her lack of clout with him. On screen, Alia contradicts what she said two minutes before about being only Mike's girl and him not listening to her, claiming that she has some "pull" with Mike and the Chi Kappas.

On screen, Zoey checks her handlink to see why Arnold hasn't turned up. In the script, a clumsier and more expensive device is used: a girl named Nancy pokes her head in Dawn's door and tells Alia about it. First of all, how did Nancy get back from there so fast? Second, why not show that Zoey is just as capable of accessing information as Al is? Third, why spend money on an actress just to deliver this expository line? Again, it's much better as aired.

In the script, the women's dorm is closed to men after midnight (sounds like Syracuse University in the 1970s to me!) but Sam says on screen (apparently accessing Arnold's memory) that it's closed to men at all times. Then how was Sam supposed to meet her there to study?

In the script, Al is present in the dining hall scene (aired as a library scene; why waste money on an extra set?) in which Alia rejects Mike for Sam. On screen, Sam is on his own. Al is busy with Arnold at the time in the Waiting Room, in the conversation about Arnold's parents that was written as one scene, but aired in three parts as two separate sessions.



Sam and Alia -- Screen capture by KFB

In the script, when Sam reaches for Alia to ask what's going on, she eludes his touch, avoiding discovery until he grabs her to stop her chicken racing in Act Four. On screen, he discovers the truth a good hour sooner, his time. Sam's discussion in the library with the unmasked Alia is thus additional to the script. It's a very important scene in that it establishes that Sam is right about Alia. She really doesn't want to do what she does, she really does like him, and she really does want out.

Act Four is completely different. The scene in which Sam prepares to race, and Al asks Sam why he's dressing up "like Marlon Brando" is additional to the

script. In the script, Alia is threatening to do the racing, driving a T-bird, a car model which tended to have bad brakes. Of course, Sam ends up racing anyway, with both of them in the car. This is the way Lothos wants it—in the script, Alia would have preferred to run Sam over with her car. As on screen, they exit the car together just before the car goes over the cliff and hold on to each other as they leap, but the motives are very different. In the script, each of them wants to drag the other along as he or she leaps, and it's a battle of wills as the pink leap effect fights the blue leap effect. Sam isn't trying to save Alia, but to stop her, and Alia is presumably just looking for another chance to kill Sam. The aired version makes Alia a far more sympathetic character, willing—and deserving—to be saved by Sam. She is ready to be redeemed.

ALUMNI WATCH: Carolyn Seymour (Zoey) has an impressive list of credits, many of them science fiction-related. She was in the movies *The Ruling Class* (1972), *Mortal Kombat 2* (1997), *Mr. Mom* (1983), and *Zorro, The Gay Blade* (1981); the tv movie *Return of the Man from U.N.C.L.E.* (1983), and the 1975 tv series *Survivors*. She's guest starred on *Babylon 5*, *Star Trek: Voyager* (at least three times, as Mrs. Templeton), *Star Trek: The Next Generation* (three different roles in three different seasons), *The Flash*, the 1985 version of *The Twilight Zone*, *The Greatest American Hero*, and even *Space: 1999*. She's also been on *L.A. Law*, three *Matlock* episodes as different characters, a *Murder She Wrote*, a *Family Ties* and a *Hart to Hart*. And how many of you noticed that she was on *QL* several years before the Evil Leaper episodes aired? That's right; she played Miss Stoltz in "A Portrait for Troian," which aired in Season 2. I interviewed her briefly, during one of the early *QL* cons, but we lost the tape almost immediately.

Renée Coleman (Alia) is otherwise best known for her role in *A League of Their Own* (1992). She was also in *Who's Harry Crumb?* (1989).

Tristan Tait (Arnold Watkins) played Gabriel in the 1995 tv series *The Monroes*, and Deputy Plunkert in the *Streets of Laredo* miniseries (1995). He also played Barry Parker in a couple of 1991 episodes of *Roseanne*.

Paul Scherrer (Jack Svenson) has been in a bunch of tv movies and several obscure tv series about a decade ago: *Sons and Daughters* (1991), *Free Spirit* (1989) and *The Van Dyke Show* (1988). His best known movie to date (such as it is) is probably *Children of the Corn II: The Final Sacrifice* (1993).

Bojessa Christopher (Frank Pabst) has been in such films as *Davis Is Dead* (1998), *Pink as the Day She Was Born* (1997), *Sometimes They Come Back... Again* (1996) and *Meatballs 4* (1992). I've never heard of any of those movies, but some of the titles are pretty intriguing. He was also in *Tank Girl* (1995), *Stephen King's Sleepwalkers* (1992), and the tv series *Picket*

Fences (1992, as Billy O'Connell). And oh yeah, he played a drug dealer in a couple of episodes of *Beverly Hills, 90210*.

Michael Manasseri (Jerry Davies) starred as Wyatt Donnelly in the USA tv series *Weird Science* (1994). He also costarred in three previous tv series: *Charlie Hoover* (1991, as Paul Hoover), *Peaceable Kingdom* (1989, as Dean), and *Raising Miranda* (1988, as Jack Miller).

Neil Patrick Harris (Mike Hammond) is of course most famous as the title character in the tv series *Doogie Howser, M.D.* (1989). His Doogie Howser character once made a crossover appearance on an episode of *Roseanne*. He's another one who's been in a bunch of tv movies, and did you know that he was in *Starship Troopers* (1997)? I didn't. He also provided the voice of Max for the 1992 primetime animated series *Capitol Critters*, he's done an episode of *Homicide: Life on the Street*, an *Outer Limits*, and an episode of *The Simpsons* (as himself, playing Bart in a tv movie). At the time of his *QL* episode leaper Joan Dodson had this to say on Prodigy about Neil Patrick Harris:

TIME: 01/15 7:52 AM

FROM: JOAN DODSON (JXCX08A)

As for Neil P. Harris, have you seen the VQT tape where he says that Scott is "THE coolest man on the face of the earth!" The precious expression on his face convinced me that he's a major Bakula fan! J.

Philip O'Brien (as Officer Miller), played Rhett Butler, believe it or not, in the 1997 miniseries *Melissa*. He also appeared in a miniseries about Hitler, played a Maitre d' in *Batman* (1989), and was in *Chariots of Fire* (1981).

NOTES: My first impression of the opening race in this episode was that it was the same locale and the same two cars as in the climax of "Camikazi Kid." But I was completely wrong. Neither car is the same as in the older episode, and there's no sign of the overpass pylons in "EL II".

Oddly enough, I have no interesting Prodigy quotes about this episode or "Evil Leaper III: Revenge" except for the one about Neil Patrick Harris quoted above. It may be, however, that I cannibalized them all years ago for my Common Questions Answers about Alia. Here are the salient points from my Alia CQ Answer:

QUESTION #38: HOW DID SAM AND ALIA SEE EACH OTHER? WHY COULDN'T AL SEE ZOEY? HOW DID ALIA'S LEAPEE GET TO THE WAITING ROOM? by Karen Funk Blocher

My current theory is that the two auras--Sam's as Jimmy or whoever and Alia's as Connie or whoever--"short each other out" with respect to the two time travelers underneath, creating a sort of shared aura

instead which continues to disguise them to people native to the time. The "illusion of the physical aura" is apparently vulnerable to contact with another such aura. Once this happens, Al can see Alia and Zoey can see Sam, but since this doesn't actually tune their brainwaves to each other's Observers, neither the leapers nor the Observers can see each other's holograms from the future.

As for Alia's leap with Sam and its consequences, it appears that the same physical contact which allows Sam and Alia to see each other can also be made to cause the two time travelers to leap together. Since it was Sam's leap which carried Alia to the prison, Alia's aura would also be pulled to the same location as Sam's aura, resulting in Alia's leapee Angel being dragged into the Project Waiting Room instead of Lothos' holding area.

At least one leaper has proposed an explanation for these situations which incorporated terms based on "real" quantum physics—something about unstable subatomic particles. Sounds good to me, but frankly, I don't have the scientific background to fully understand the explanation, and so I've stuck with mine, based on what seems to fit the facts but using terms even I can understand!

NEXT ISSUE: SEASON FIVE, PART SIX ☼

Season Five Quiz (Part Five) Answers

Episode #87: Dr. Ruth

1. Dr. Ruth Westheimer, New York City
2. Radio Talk Show Hostess
3. Anita Hill
4. Annie Wilkins

Episode #88: Blood Moon

5. Nigel Corrington - London
6. Vlad
7. Horst, the Butler
8. *Dharma and Greg*

Episode #89: Evil Leaper Part 2: Return

9. Arnold Watkins - an unknown college campus
10. "The Midnight Marauder"
11. Biology
12. Arnold to Al

For more trivia:

<http://www.bcinet.net/paradigm/dev/guests/chatter/trivia/>

An Index to The Observer 1-18

by **Karen Funk Blocher**
and **Pat Orth**

[PQL members, particularly new members, frequently ask that I recommend particular back issues of The Observer for them to order. As editor, I can't honestly tell them which to buy first, partly because they are all special to me, and partly because different fans have different priorities. A leaper who is interested in all aspects of the show may particularly enjoy the interviews with writers and other behind the scenes people, while others may be primarily interested in Scott Bakula or in Dean Stockwell. I have therefore compiled the following guide and index to The Observer, so that readers can choose issues according to their own particular interests. To save space, four of the most frequently credited writers/interviewers are abbreviated as follows: KFB = Karen Funk Blocher, TAM = Tracy Ann Murray, TM = Teresa Murray and BF = Bing Futch. I have also omitted most news and editorial columns.-KFB]

The Observer #1 - January 1991

Cover: Goldenrod cover with black diagonal bar, copied from paperwork at Senate committee hearing in "Honeymoon Express." Only text on it: Project Quantum Leap.

Highlights:

Quantum Leap Sets Destroyed a report on the Universal fire [BF]
Stockwell Recycling Campaign Begins [TAM]
Keep Those Letters Coming In! [Mary A Schmidt]
Scott Bakula in Sibling Rivalry [KFB & TM]
A Short History of Project Quantum Leap [KFB]
Leaping In Behind the Lens encounters with real people, on and off the set [various]
Overheard at UCLA questions asked after the mikes were turned off [Joan Dodson]
UCLA Q&A: 11/26/90 the actors and executive producers speak! [transcribed by KFB]
Dean Stockwell on *The New Twilight Zone* [TM]
Dean Stockwell Films, Part 1: 1945-1951 [TM]
QL Episode Guide: Season One in depth [KFB]

The Observer #2 - Spring 1991

Cover: six primitive screen captures (best I could do in 1991) of the Mr. Little promo. "Recently I have received a few letters from fans of Quantum Leap, demanding I move it back to its original Wednesday night time slot. Listen, I run this network. Do you know what I have to say to the fans of Quantum Leap? [buried in avalanche of letters] You win!"

Highlights:

Bowling for Leapers report from the wrap party [BF]
Stockwell's Soapbox: Saving the Ozone [TAM]
Leaping into Fashion the infamous Committee for a Scott Bakula Suit satire [The Fashion Observer]
Interview: Paul Brown & Tommy Thompson [KFB & TM]
Who Are You and Why? a survey [TAM]
Captain Galaxy Plays Tennis with Stars Richard Herd interview [TM]
Hitchcock Theater Q&A, 2/25/91: the actors and exec producers speak! [various]
Dean Stockwell Films, Part 2: Young Hollywood Rebel, 1957-1968 [TM]

The Observer #3 - Summer 1991

Cover: tan or beige, with photo of Richard Herd and Scott Bakula as Captain Galaxy and Future Boy. "In this Issue: The Adventures of Captain Galaxy! Plus: A Special Spotlight on Dean Stockwell! Welcome to the Future!"

Highlights:

Survey Results (Part One): Who We Are and Why! [TAM]
Leaping Out of Fashion - the Fashion Observer replies to critics
Interview: Richard Herd [KFB and TM]
Scott Bakula in Texas / Scott Bakula in Chicago [Julie Barrett and KFB]
Dean Stockwell at I-Con [Candyce Nathanson-Goldstein]
Dean Stockwell Speaks I-Con Q&A [transcribed by Nancy Rapaglia]
Stockwell's Soapbox [TAM] plus Dean's U.S. Senate testimony
Dean Stockwell Films, Part 3: 1970-1983 [TM]
The Dean Stockwell Star: An Update [TM]
QL Episode Guide: Season Two, Part One [KFB]

The Observer #4 - Winter 1991

Cover: fake Time Magazine cover, with Scott photo by Nancy Rapaglia. THE NEXT EINSTEIN - A scientist and an ex-astronaut team up to ask: is Time, not Space, the final frontier?" First printing had red border on cover.

Highlights:

Survey Results (Part 2): Our Favorite Things [TAM]
Interview: Tommy Thompson [Joan Dodson & Kris Arnold]
VQT: The View From Table 5 [KFB]
The View From L.A.: An L.P.O.'s Story [BF]
Interview: Beverly Bridges [KFB & TM]

Dean Stockwell Films, Part 4: 1983-1988 [TM]
 QL Episode Guide: Season Two, Part Two [KFB]

The Observer #5 - Spring 1992

Cover: Dean photo from Leap Day 1992 inside Star artwork. Dean Stockwell: a Star on Earth and in the Heavens, February 28, 1992.

Highlights:

Leap Weekend: On the Front Line [BF]
Leap Weekend: Another Angle [Julie Barrett, Dr. Joyce D. Hatcher etc.]
Leap Weekend: A Side View [TAM]
Book Review: Time Tripping [Ann Raymont]
Video Review: Necessary Roughness [TM]
Film Review: The Player [TM]
Interview: Chris Ruppenthal [BF; transcribed by Ann Raymont]
Survey Results, Part 4 [TAM]
Interview: Dennis Wolfberg [TM and KFB]
Stockwell's Soapbox: the Earth Summit [TAM]
Dean Stockwell Films, Part V: Not Just Al [TM]
QL Episode Guide: Season Three, Part One [KFB]

The Observer #6 - Summer 1992

Cover: photo of Scott in glasses with leap effect painted in. How do we know he's not Sam Beckett?

Highlights:

Interview: QL FX wizard Roger Dorney [BF]
Sam Beckett and Thomas Magnum [Brigitte Scherer]
Interview: QL Guest Star Phil Fondacaro [TM, KFB & Rosie Geonnotti]
Report: Prodigy and the P* Leapers [Patricia L. Stone]
Editorial: When Fans Go Too Far [KFB]
Necessary Roughness Redux: an alternative review [Regenia Marracino]
The Big Three Q&A: Scott, Dean & Don 3/1/92 [transcribed by Miriam Cooper & Dr. Joyce Hatcher]
QL Episode Guide: Season Three, Part Two [KFB]

The Observer #7/8 - Winter 1993

Cover: photo of Scott Bakula in his trailer, Sept 1992. Double issue counts as two issues for ordering purposes.

Highlights:

Sammy Award Winners
Project Calla Lily: a report [KFB], press releases [Julie Barrett & KFB], a reply [Warren Littlefield] and a newspaper article [Walt Belcher]
The Death of Leap One and Other Stories: the story

behind the interviews [KFB]
Interview: Scott Bakula [TM & KFB]
Interview: Diamond Farnsworth [TM & KFB]
Interview: Lydia Cornell [TM & KFB]
Interview: Joe Napolitano [TM, KFB et al]
Survey Results, Part 5: essays by Leapers [compiled by TAM]
Scott Bakula - The Story So Far (Part One): a preliminary biography [Ann Raymont]
An Introduction to Scott Bakula on TV [KFB]
QL Episode Guide: Season Three, Part Three [KFB]
Answers to Common Questions about Quantum Leap [KFB, Nancy Henderson & Gillian Eldridge]

The Observer #9 - Summer 1993

Cover: Sgt Leaper, our most ambitious cover to date. Photo montage on glossy stock, replacing all those people and objects from the Beatles' Sgt. Pepper album cover with QL actors, producers, writers, directors, fans, etc. On the drum: Dr. Beckett's Lonely Hearts Club Band.

Highlights:

Canceled! - truth and speculation [KFB]
About the Cover: An explanation and contest [KFB]
Scott Bakula - The Story So Far (Part Two) a preliminary biography [Ann Raymont]
Stockwell's Soapbox: At Joy's Request [Nancy Henderson]
Don Bellisario Explains "Mirror Image" [Adina Ringler]
Report: Second Annual Quantum Leap Convention [KFB]
Interview: Chas. Floyd Johnson [TM, KFB & Marjorie Dufek]
Interview: Robin Jill Bernheim [KFB; transcribed by Shari Ramseur]
QL Episode Guide: Season Four, Part One [KFB]

The Observer #10 - Summer 1994

Cover: file folders of Sam and Al, stamped MISSING, "From the files of Project Quantum Leap"

Highlights:

Key to the "Sergeant Leaper" Cover [KFB, TM & Jon Balenzano]
A Quantum Leap Writer--Almost [Marla J Hayes]
Stockwell's Soapbox: Ozone and Orange Juice [Nancy Henderson]
An Evening With Scott Bakula: 1993 VQT banquet report [Martha Peplinski]
Letter From A Leaper [actress Nicole Dubuc]
Interview: James ("Bingo") Walters [KFB & TM]
Interview: Deborah Pratt [TM, KFB et al]

Interview: Guest Stars of "Killin' Time" [TM; transcribed by Ruth Calkins]

QL Episode Guide: Season Four, Part Two [KFB]

The Observer #11 - Winter 1995

Cover: photo montage from the pilot. "It's 1995. Do you know where your quantum physicist is?"

Highlights:

Dennis Wolfberg: a tribute [KFB]

The Writing & Sale of *Quantum Leap: A-Z*: [Julie Barrett]

Stockwell's Soapbox [Laurie Farber]

Sammy Awards Results [TAM]

Interview: Deborah Pratt, Part 2 [TM, KFB et al]

Interview: John Cullum [TM; transcribed by Ann Raymont]

Interview: John D'Aquino [MC]

Interview: Guest Stars of "Lee Harvey Oswald" [TM; transcribed by KFB]

QL Episode Guide: Season Four, Part Three [KFB]

The Observer #12 - Summer 1995

Cover: photo montage, Leaping through the career of Scott Bakula

Highlights:

Anyone Can Whistle [Heidi Sanchez]

Close Encounters In Ventura County [Cathy Madden & Cathleen Miller]

Stockwell's Soapbox [Nancy Henderson]

Close Encounter at LeapCon '95 [KFB]

Interview: Mark Bannon of Crescendo Records [David T. Okamura, KFB et al]

Q&A: Harriet Margulies - IndyLeap '94 [transcribed by Marcia Mahan]

Q&A: Rich Whiteside IndyLeap '94 [transcribed by Margaret Colchin]

Interview: Willie Garson of "Lee Harvey Oswald" [TM; transcribed by TAM]

QL Episode Guide: Season Four, Part Four [KFB]

The Observer #13 - Winter 1996

Cover: photo montage on blue stock, Still Leaping After All These Years

Highlights:

Stockwell's Soapbox: Speak Up and Count [Laurie Farber]

Close Encounter with Dean Stockwell [Davina J Pereira]

Close Encounter With Scott Bakula Pts 1 & 2 & 3 [KFB & Sharon Major & Carol Zara]

Close Encounters with Oscar Wilde Pts 1 & 2 [Myrna Davis and Sue Greening]

Interview: Mary Gordon Murray [TAM; transcribed by Marcia Mahan]

Interview: Michelle Joyner [TAM; transcribed by Marcia Mahan]

Interview: Gregory Millar [TM]

QL Episode Guide: Season Four, Part Five [KFB]

The Observer #14 - Summer 1996

Cover: photo montage, Saluting half a century of Dean Stockwell on film

Highlights:

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

Diary from Accelerate '96 [Davina J Pereira]

Report from Accelerate '96 [Penny Jeffrey]

Q&A: Beverly Leech [transcribed by Margaret Colchin]

A Guide to Scott, Dean & Don on Video [KFB et al]

QL Episode Guide: Season Four, Concluded [KFB]

Guidelines for Contributors to The Observer [KFB]

The Observer #15- Spring 1997

Cover: beige, first page of bogus newsletter of the League of Electrically Altered Persons (LEAP), with two "paintings" by Herbert "Magic" Williams and beginnings of articles by two other Waiting Room visitors.

Highlights:

Stockwell's Soapbox: What Comes From That Nozzle! [Laurie Farber]

Interview: John D'Aquino [Margaret Colchin & Marcia Mahan]

Quantum Leap Around the World (Wide Web) [Mary Anne Espenshade]

A Guide to Scott's Theater Credits [Dawn McLevy]

A Guide to Scott, Dean & Don on LaserDisc [KFB]

The (Pen)Ultimate QL Episode Guide: Season Five, Part One [KFB]

The Observer #16 - Summer 1997

Cover: blue, photo montage of Stallions Gate, New Mexico, Welcome to Stallions Gate, Home of Project Quantum Leap!

Highlights:

The Campaign for a Quantum Leap Movie [Karen Funk Blocher and Margaret Colchin]

Welcome to Stallion's Gate [Karen Funk Blocher]

Q&A, Michael Watkins, Tommy Thompson, Michael Stern, LeapCon '96 [TAM; transcribed by Marcia Mahan]

The Hollywood Bowl on Broadway [Sue Greening]

Mr. & Mrs. Smith: An Episode Guide [Ailsa Jenkins]

Mr. & Mrs. Smith: "The Poor Pitiful Put Upon Singer" reviewed by Davina J. Pereira

Cats Don't Dance reviewed by Freda Whaley, Janey Graves and Nancy Mathews

McHale's Navy reviewed by Jennie Rowland

Midnight Blue reviewed by M.L. Farrell

Dean Stockwell Films, Part VI: After the Leap 1994-1997 [TM]

Papa was a Preacher reviewed by Sue Walker

Season Five Quiz (Part Two) [Betsie Brody Roberts]

The (Pen)Ultimate QL Episode Guide: Season Five, Part Two [KFB]

The Observer #17 - Spring 1998

Cover: Leaps Illustrated cover with photo montage of Scott, Sam and Al in various sports, entitled Multi-Sport All-Stars

Highlights:

Diary of an Extra [Betsy Brodie Roberts]

Major League Leap [Gina Athey and Mary Jane Wax]

A Very Special Birthday: On the Set of Major League III [Verna Schossow]

Sports Motifs in Quantum Leap, Part One [KFB]

Dean Stockwell Filmography [M.L. Farrell]

Q&A: John D'Aquino, IndyLeap '97 [transcribed by Marcia Mahan]

Season Five Quiz (Part Three) [Betsy Brodie Roberts]

The (Pen)Ultimate QL Episode Guide: Season Five, Part Three [KFB]

Observer #18 - Summer 1998

Cover: photo montage of The Beckett Family Tree - Revised

Highlights:

East Leap '97 [Ruth Calkins]

JAG Jogs Our QL Memories [Marla J. Hayes]

Sports Motifs in Quantum Leap, Part Two [KFB]

Q&A: John D'Aquino and Daniel Roebuck, Indy Leap '97 [transcribed by Marcia Mahan]

Tax Day [Donna Dickinson]

Season Five Quiz (Part Four) [Betsy Brodie Roberts]

The (Pen)Ultimate QL Episode Guide: Season Five, Part Four [KFB]

Grouped by Subject

Interviews - Actors

Scott Bakula #7/8

Lydia Cornell #7/8

John Cullum #11

John D'Aquino #11, #15

Phil Fondacaro #6

Willie Garson #12

Richard Herd #2, #3

Michelle Joyner #13

Guest Stars of "Killin' Time" #10

Guest Stars of "Lee Harvey Oswald" #11

Gregory Millar #13

Mary Gordon Murray #13

James ("Jamie") Walters #10

Dennis Wolfberg #5

Interviews - Writers and Producers

Don Bellisario Explains "Mirror Image" #9

Robin Jill Bernheim #9

Beverly Bridges #4

Paul Brown & Tommy Thompson #2

Chas. Floyd Johnson #9

Deborah Pratt #10-#11

Chris Ruppenthal #5

Tommy Thompson #4

Interviews - Others

Mark Bannon of Crescendo Records #12

FX wizard Roger Dorney #6

Stunt Coordinator Diamond Farnsworth #7/8

Director Joe Napolitano #7/8

Question & Answer Sessions:

Scott, Dean, Don, Deborah & Michael Zinberg
UCLA, 11/26/90 #1

Scott, Dean, Don & Deborah Hitchcock Theater,
2/25/91 #2

Scott, Dean & Don first QL con, 3/1/92 #6

John D'Aquino and Daniel Roebuck, IndyLeap '97
#18

Beverly Leech IndyLeap '95 #14

Harriet Margulies IndyLeap '94 #12

Dean Stockwell I-Con Q&A #3

Rich Whiteside IndyLeap '94 #12

Michael Watkins, Tommy Thompson, Michael
Stern, LeapCon '96 #16

Filmographies, Videographies, etc.:

The (Pen)ultimate Quantum Leap Episode Guide

Season One #1

Season Two #3-4

Season Three #5-8

Season Four #9-14

Season Five #15-

Dean Stockwell - The Films #1-5, 16

Dean Stockwell Filmography, to 1998 #17

An Introduction to Scott Bakula on TV #7/8

A Guide to Scott's Theater Credits #15

A Guide to Scott, Dean & Don on Video #14

A Guide to Scott, Dean & Don on LaserDisc #15

Mr. & Mrs. Smith Episode Guide #16