

SECOND ANNIVERSARY ISSUE!

# TELEVISION CHRONICLES

Number 9

\$4.95/\$6.50 Canada



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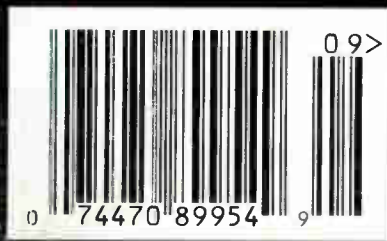
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### TELEVISION CHRONICLES A Rubber Chicken Publication

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## SIGNING ON

Maybe I should change the title of this page to "Apologies." Here we are, two years old and, while we're making great strides (you may have noticed our first full-color cover), there are still problems to overcome. Although I joked last issue about issue #8 being cursed because of some of the difficulties that arose during its preparation, I couldn't have imagined that the worst was yet to come. First of all, the printer who did our covers (note the use of past tense) managed to eliminate the issue number and price from the cover. The steps required to correct the mistake cost us more than their bill for the work.

The second post-publication blow came from the U.S. Postal Service. Although we got the subscription copies mailed more promptly than the previous issue -- and they should easily have arrived at their destinations prior to the issue hitting the stands -- I was getting calls into February from people on the East Coast who had yet to receive theirs. Why this issue was so delayed is a complete mystery to me, especially since we didn't experience any such problem on #7. Perhaps it had something to do with the severe weather that was occurring across the country during that time (floods, blizzards, etc.). In any case, we deeply apologize for the delay, and are exceedingly grateful to our subscribers for their understanding and patience.

The third strike was on a personal level. In the previous editorial, I made reference to a recent interviewee having taken ill. At the time, I was "speaking" more-or-less in jest, because I (and the person in question) thought that the illness was a minor affliction. I was shocked and deeply saddened to later learn that it was far more serious than had been imagined. For more details, see the tribute to Robert Ridgely in this issue.

Again, let me express my thanks to the people who have brought us this far; the contributing writers who have so effectively lifted much of the creative burden from my shoulders; the studios and distributors who have generously provided research materials; the performers and creative personnel who have been gracious enough to let us infringe upon their schedules for interviews, and frequently use rare photos from their personal collections. Most of all, thank you again, readers, for hanging in there with us and making your support known.

Oh, and you, too, Marty, but keep your fingers out of my food.

Lastly, many readers have expressed the desire that we increase our publication schedule, and occasionally I've commented upon it. As always, I'm also looking forward to the day when we can go bi-monthly, or even monthly. We also look forward to upgrading the inside of the magazine to a slicker paper, with color photos. But of course, these things cost money (lots of it). As soon as it's financially viable, we're just as eager to take these steps as you are for us to take them; however, the hazard of moving too quickly on such things has recently been demonstrated by the swift rise and fall of a "competitor" publication called *Classic TV*, which no doubt some of you have seen. It was a nicely presented magazine, with a fun, eclectic format that would have nicely complimented our material. I wondered how the publisher, Robert Dutton, managed to pull together the resources to launch it as a monthly, utilizing color and slick paper right off the bat. Apparently the immediate response wasn't enough to sustain the effort, because *Classic TV* ceased publication after just three issues. I don't wish to appear as if I'm gloating over the misfortune of another, but I can't help but feel that the magazine's swift demise validates our more cautious approach. Even so, I salute Robert Dutton for his efforts. My hope is that in time our own material will be presented with some of the visual kick that was present in *Classic TV*.

**Bill Groves**

**Managing Editor**

## TEST PATTERN - Basic information about the *Television Chronicles* format

In general, each entry in an episode guide contains the episode title, original air date, plot synopsis, guest cast, writer, director, and any miscellaneous information regarding awards, other adaptations of the same material, etc. Individuals receiving "story by" credit only are indicated by "(s)." Teleplay writers may also have a story credit, but there will be no such indication.

No series will be featured that has not completed its run. In other words, no series that is currently in production will receive coverage. This does not mean, however, that series that have been revived will be so restricted. For instance, the fact that revived *Kung Fu* and *Columbo* episodes are presently being filmed will not necessarily mean that we will not do a guide for the original series while the new one is still in first-run. On the other hand, when a series has received more than one incarnation, and the revival(s) is/are no longer in production, such as in the cases of *The Brady Bunch* or *Maverick*, we will most likely combine them, though the articles may be split into multiple installments.

Episodes are listed in the order of broadcast, not production, except in the case of syndicated shows, in which case there is no uniform air date. Where an episode is designated as "unaired," this is in reference to the original run of the show. In most cases, such episodes will have eventually aired in syndication. Where sources of information conflict, the on-screen credits will have the final word, unless they are conclusively known to be in error. Multiple-part episodes receive one listing (unless split between seasons), but each part counts toward the episode total. Pilots (defined as the first episode produced) are identified as such when they are not the first episode to be broadcast. When an episode carries an "aka" title, this generally refers to a previous working title of the program, which may appear on some documentation related to the episode.

A couple of points should be made. First of all, from the early days of television through the mid-to-late 60s, corporate sponsorship was closely tied to series production; so much so that it was extremely common for the sponsor to be featured in the opening and/or closing credits sequences of the program. Therefore, for any series falling into this time frame, when you watch them in syndication today, you are quite possibly not seeing the original credit sequence(s). One example of this is *Yancy Derringer*, which originally featured a theme song. Though the song has been replaced by a softer instrumental theme (lifted from *The Rifleman*) in the syndication prints, the songwriting credits remain in the closing titles.

Secondly, some years back, the FCC made a ruling that allowed broadcasters to devote additional time to commercials. The result of this is that any show produced prior to that year is missing a couple of minutes or so when broadcast today. Fortunately, many popular series are being issued on home video in their uncut versions (though generally with the syndication credits sequences, as opposed to the original, sponsor-tagged versions).

Bear in mind that all information is on an as-available basis. Sometimes it is virtually impossible to find all of the information desired for a particular series or episode, or information that is wholly authoritative. When multiple sources are utilized, such as previously published books or magazines, TV listings, archival information, videotapes, and personal recollections, it is not only common for the sources to contradict each other, but frequently errors in one source find their way into what become other sources, thus compounding the problem. Sometimes the decision of which information to print comes down to instinct or a coin toss. We have made the best effort possible, given our resources, to print information that is accurate. If we are found to be in error, we will always welcome correction, but such correction should be well documented.

### CORRECTIONS TO ISSUE #8:

#### *Tarzan* -

Pg. 47 - James Pierce starred in *Tarzan and the Golden Lion*. Although the photo was correctly captioned, a typo found its way into the main text.

Pg. 51 - Thanks to reader Olivia Loff for pointing out that actor Ned Romero, referred to as caucasian (actually "caucasian," thanks to another typo), is in fact a Native American, specifically Apache Yaqui. It was evident in the episode that he was wearing dark makeup to make him appear to be African, and, not being more familiar with Mr. Romero, it was erroneously presumed that he was caucasian. Our apologies to all concerned.

### ACKNOWLEDGEMENTS:

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## VIEWS FROM THE COUCH

### Letters From Our Readers

Send your correspondence to:  
Television Chronicles  
10061 Riverside Drive, #171  
Toluca Lake, CA 91602  
or e-mail to tvchron@ironlight.net

I am already a subscriber to your wonderful magazine from issue 8 and would dearly love a copy of issue 7. Is there a possibility of a re-print of this issue in the future?

David Wilson  
Hull  
ENGLAND

*What, and bring down the auction value? Seriously, we hope to eventually be able to do that. In fact, we hope to eventually offer a lot of our past material in other forms, such as books or CD-ROMs, which will give us a chance to clean up errors and omissions. That's always down the road, however. We've much to accomplish before we can afford to do that.*

Congratulations. I recently stumbled across issue #8 of *Television Chronicles* and was quite impressed. It is an excellent publication. My compliments to all those whose hard work bear such marvelous results.

Like many a TV addict, much of my childhood was misperpet glued to the tube. *Combat* and *Tarzan* were two of my favorites, and your articles on them were greatly appreciated.

David Robbins  
Rogue River, OR

I just became acquainted with your publication and it was love at first sight! The *Tarzan* coverage in #8 was great. I got to know "Jocko" Mahoney very well at the various film (mostly western) conventions held around the country in the 80s and he was a terrific, outgoing fellow. And honest. Besides his various stunt work (especially in *The Durango Kid* films and in Randolph Scott westerns -- all at Columbia), I believe that despite illnesses and injuries, he held a special feeling for *Tarzan*. He did indeed tell my friends and me that it took a special kind of man to play *Tarzan*. He didn't need to say more. He did say that he owed his whole career to Charles Starrett. 'Nuff said.

Jack Norrell  
Gainesville, GA

I just had to write you a letter. I have been looking for a magazine like yours for 10 years. Everytime I find one it has a short run and goes under or the content is not up to par. You have a fine magazine and I hope you guys are around for a long time

The Ron Ely interview was SUPER great. It answered many questions about Ron, Mike and Jock. I really hope you make this part of each issue. I enjoyed the *Combat* story as well.

Billy J. Rachels  
Thomasville, GA

I'm really happy to see someone finally doing an episode guide on the show *Julia*. Is this show on someone's list of making sure it will never get a guide, let alone ever being put on video? I felt it dealt with an African-American woman in a highly regarded profession extremely well. Apparently some people don't.

Also nice to see *Branded* will be done soon. It's not talked about much. Hopefully other "forgotten" shows will show up in your pages, like *Quark*, *South Beach*, or even kid shows like

*Samson & Goliath*. I hope to see them soon.

Brian Hunt  
Terryville, CT

*I don't think there's any sort of conscious effort to keep **Julia** off of the air, Brian. In fact, for all I know it may be playing on a dozen local stations around the country. It is, after all, available for syndication from 20th Television. However, as significant as the series was at the time, in the wake of sitcoms like **The Cosby Show**, **Fresh Prince**, etc., it may just seem too ordinary to be all that enticing to programmers.*

With the violence shown for kids on Saturday morning it has come time to put decent shows on TV at that time of day for children. In the late 50s and early 60s there was a TV series titled *Fury*, the story of a horse and a boy who loved him. For the human role it was played by Bobby Diamond. These shows always had a message; and received accolades and awards from many groups. Would it be possible to have an interview with him and pictures as well as your story and show listing?

Do keep your excellent publication going, because it is worth every cent I pay for a subscription.

Tiffany Kaufman  
Tulsa, OK

*We intend to, Tiffany. As for **Fury**, we've had other requests for it, so it's only a matter of time until we put it on our schedule. By the way, as a Tulsan, you may find this issue's "TV On Tape" section especially interesting. Also, I plan to be in Tulsa in mid-June for my 20-year high school reunion, so you may catch me on one of the local morning shows pimping the magazine around that time.*

## TV On the Bookshelf:

### *Inside The Wild Wild West*

by R.M. Cangey

\$19.95

Cangey Publishing Company

P.O. Box 2201

Cypress, CA 90630

*Inside The Wild Wild West* offers a unique behind-the-scenes look at one of the most enduring action shows of the 60s. R.M. Cangey was brought into the band of stuntmen who worked on the show, and he quickly became close friends with star Robert Conrad. Perhaps the thing Cangey takes the most pride in is being credited as the man who taught Conrad to box (which altered Conrad's approach to the fight scenes), but there is a continual thread of pride running throughout the tome; of being involved in such a production, and of working with the collection of colorful characters that made up the show's ensemble.

The self-published volume is principally autobiographical, and not an all-encompassing history of the series. This was nicely captured in Susan E. Kesler's book on the series a few years back, though the earlier work was painfully riddled with technical errors. In truth, Cangey's book is a little rough around the edges technically, as well, though less so. More common are simple errors in punctuation, spelling, etc., which are easily forgiven in light of the fact that the book is obviously a "home grown" product, and Cangey himself acknowledges such flaws in the beginning of the book.

Anyone who is a fan of the show will likely enjoy the perspective offered by Cangey as to the production of the show. Although many of his asides reflect ideas and attitudes that may be deemed old-fashioned in today's politically correct world, he comes across pretty much as a sincere, tough-but-friendly sort of guy. One can't help but share the gratification he felt in returning to his home town and sharing celebrity status with Robert Conrad as they performed one of their rodeo stunt shows.

While there are many books documenting TV series that have been written by scholars, fans, and stars, *Inside the Wild Wild West* is a rare treat from someone whose remembrances might otherwise have gone unpenned, due simply to no one having thought to ask.

### *This is a Thriller!: An Episode Guide*

by Alan Warren

\$45 (\$48 postpaid)

McFarland & Company, Inc.

Box 611

Jefferson, NC 28640

www.mcfarland.com

Historically, *Thriller*, starring Boris Karloff as host and some-



times leading player, has eaten the dust of its more prolific contemporaries, *The Twilight Zone* and *Alfred Hitchcock Presents*. However, author Alan Warren makes the case that the series represents the peak of the horror genre as presented on television in *This is a Thriller!*. The work is aptly subtitled *An Episode Guide*, for the bulk of the volume is just that; a highly-detailed chronicle of the individual episodes, complete with thorough plot synopses (if you don't want to spoil the endings of episodes you haven't seen, tread this material very carefully), full credits, and miscellaneous production notes. In fact, the overall history of the series is related in the first 25 pages of the book. In this background material, Warren covers the struggle for the show to find its identity as it blended crime-oriented stories with horror offerings. Also discussed are the debt that the show owed to the pulp magazine *Weird Stories*, and the role the Master of Suspense played in the show's downfall.

On the down side, there are a mere half dozen photographs, and only two of these are stills culled from episodes. This disappointment aside, *This is a Thriller!* is a valuable addition to existing reference material on television anthologies.

### *The Supporting Players of Television, 1959-1983*

by Jack Ward

\$24.95 Softcover

\$34.95 Hardcover (verify prices)

Lakeshore West Publishing

P.O. Box 314

Cleveland, OK 74020



This follow-up volume to the author's previous *Television Guest Stars* (still available for \$75 from McFarland) expands upon the coverage offered in the original by extending the time period backward by one year and forward by about a decade-and-a-half. Of the 500 performers profiled in the new book, 36 are carried over from the previous work so as to further supplement their credits, particularly in regard to westerns, which were largely excluded in the former. There is also a higher degree of consistency in *The Supporting Players...* in regard to providing photos for each performer, and the layout has been refined so that there is less confusion as to which photo goes with which profile.

Whereas *Television Guest Stars* included many "name" actors who, earlier in their careers, played numerous guest roles on television, the new volume is, with few exceptions, devoted to those performers who have never quite crossed over into stardom, though their faces and/or names are in many cases very recognizable, though perhaps not in association with each other. Sprinkled among these are actors who are well known to devoted fans of television, such as Werner Klemperer (*Hogan's Heroes*) and Alan Hale, Jr. (*Gilligan's Island*). Each performer's profile includes a biographical sketch followed by a listing of series and episode titles in which the actor has appeared, as well as a section listing appearances in made-for-TV movies.



# TELEVISION CHRONICLES

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## AVAILABLE BACK ISSUES

*(Sorry, #7 has sold out)*

#1 - *Elvis - The Series, The Green Hornet, I Spy (1966), Moonlighting, The Rifleman, T.H.E. Cat, Yancy Derringer*; Interview: Curtis Armstrong

#2 - *Adventures of Brisco County Jr., Jonny Quest, The Monkees, New Monkees, Sable*; Interviews: Henry Diltz, Marty Ross

#3 - *The Beatles cartoon series, Checkmate, My Three Sons - Part One, The Phil Silvers Show, Trackdown*; Interview: Robert Culp



#4 - *F Troop, My Three Sons - Part Two, Rod Serling's Night Gallery, Sea Hunt*; Interviews: Lloyd Bridges, Stanley Livingston

#5 - *Blue Light, The Magician, Petticoat Junction, The Roy Rogers Show*; Interview: Linda Kaye Henning

#6 - *Doorways, The Doris Day Show, Life Goes On, St. Elsewhere, Wizards and Warriors*; Interviews: Doris Day, Chris Burke

#8 - *Combat!, Newhart, Tarzan, Tarzan - Lord of the Jungle*  
Interview: Ron Ely

*"I really like Television Chronicles... Lots of fun and full of information that's hard to find elsewhere."*

-- Leonard Maltin

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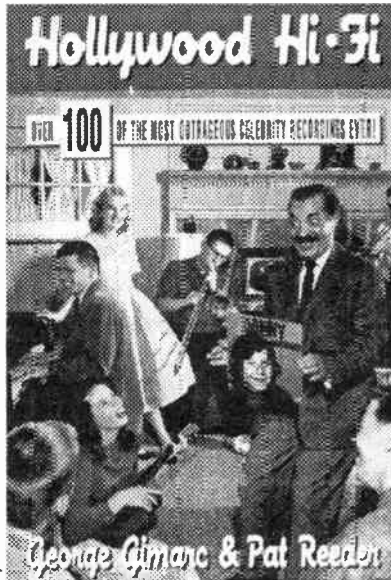


*The Supporting Players of Television* is a worthy -- perhaps even vital -- follow-up to Ward's earlier work, and together they provide a valuable index for fans and scholars alike. Its more affordable price is in no way a reflection of any inferiority to its elder brother.

*Hollywood Hi-Fi*  
by George Gimarc & Pat Reeder  
\$14.95  
St. Martin's Griffin

Buy this book. Oh, was that too concise? Okay, let's try this: Buy this book, now. Still not enough? All right, fine. I'll elaborate if I must.

One of my favorite David Letterman bits was one he used to do called "Dave's Record Collection," where he would pull out, display, and play clips from, an assortment of obscure, forgotten (most mercifully so), unusual records, such as those featuring popular movie and/or TV stars singing. The vocal selections would range from ridiculous songs no one has ever



heard of to unlikely renditions of then-current hits. There is a perverse pleasure to be derived from such recordings, much in the same way that Ed Wood films are enjoyable precisely because they are so awful and/or bizarre. Recently, collections of such performances have become popular audio releases (Rhino's *Golden Throats* series stands out). *Hollywood Hi-Fi* provides a sterling overview of this pseudo-genre.

In *Hollywood Hi-Fi*, you'll be introduced to such platters as "Robert Mitchum - Calypso - is like so..."; "Granny's Mini-Skirt," featuring Beverly Hillbilly Irene Ryan; Dennis Weaver's single "Chicken Mash"; "Laverne and Shirley Sing"; plus albums by such diverse talents as Danny Bonaduce, Hayley Mills, Jay North, Johnny Whitaker, Edd Byrnes, Cybill Shepherd, Mister T, and various cast members of *Batman* and *Star Trek*.

In addition to the coverage of specific recordings by celebrities (actors and others) who have attempted singing careers, many unwisely, the book winds down with sections denoting "Some Singers Who Shouldn't Act," "The Hollywood Hi-Fi Video Companion" (movies featuring embarrassing musical interludes by non-singing stars), and "Writers Who Can't Act OR Sing." Fortunately, after whetting the readers' appetites, the writers have done them a service by making available on Brunswick Records a collection of some of the "highlights" of *Hollywood Hi-Fi*, bearing the same title.

Did I mention that you should buy this book?

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\*THE TV CONNECTION\* IS OWNED AND OPERATED BY SHOKUS VIDEO, A LEADER IN SUPPLYING VINTAGE TV SHOWS TO THE HOME VIDEO MARKET SINCE 1979.

*Blockbuster Entertainment Guide to Television on Video*

\$6.99

Pocket Books

Although a volume documenting video releases of TV series is long overdue, this offering might be more accurately titled "Guide to Some Mini-Series and Television Shows From Which Episodes Have Been Released on Video," for the emphasis is on the shows themselves.

Although this guide is entertaining in its own right, the information regarding video availability is minimal. The format is actually closer to the popular series guides put out by Tim Brooks/Earl Marsh and Alex McNeil.

The *Guide* is divided into sections according to genre, and, as indicated above, includes a number of major mini-series that have been released (*North and South*, *Centennial*, etc.). Principal credits and cast listings for each series are followed by a description of the show's premise and a list of trivia tidbits. Some series profiles include photos. Tucked into the mix is a usually brief paragraph informing the reader that x number of volumes of episodes are available "at certain outlets." Although a listing of individual episode availability might have been too much to expect (though the elimination of series profiles that essentially duplicate information readily available elsewhere would have provided ample room for such listings), it does seem reasonable to expect the inclusion of the labels on which the titles have been released, in addition to the speed utilized in the recording (SP, LP, or EP/SLP). Merely informing the reader that such volumes are available "at certain outlets" is an infuriating tease when the likelihood is that most "certain outlets" are unlikely to carry several of the shows included in the book because of their release on smaller labels; and without the names of those labels, it's equally unlikely that "certain outlets" will be able or willing to special-order such tapes.

The book is also not as comprehensive as it might be. Although it includes a couple of series that "at press time" had been withdrawn from availability (*The Green Hornet*, *One Step Beyond*), some shows were simply not included, for no apparent good reason. The British entries *Red Dwarf* and *Cadfael* come to mind, for example, as well as the many cartoon shows that are available (*Jonny Quest*, *X-Men*, *Ren & Stimpy*, *Rocky & Bullwinkle*, etc.). If cartoons were meant to have been excluded as a whole, then someone made a mistake by letting *The Flintstones* in.

These complaints aside, the book is well-written and enjoyable to flip through, though frequent errors reveal limited research. Unfortunately, the promise of the title isn't delivered on. And did I mention that *The Monkees* was listed under "Variety Shows"? Now, if only someone would forego the opportunity to exercise their writing abilities in favor of a plainer, drier, yet more useful, listing of available series, their episodes, label(s), and the speed at which they were recorded. Then you'd really have something.



*TV Sets: Fantasy Blueprints of Classic TV Homes*

by Mark Bennett

\$19.95

TV Books

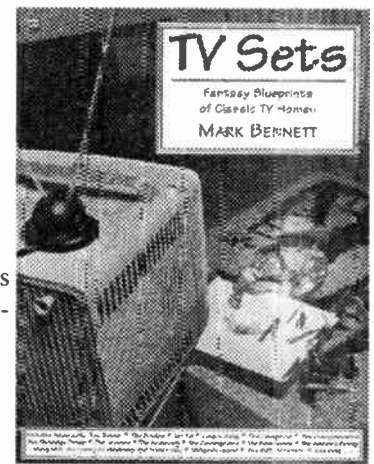
Just when you think that books like *Hollywood Hi-Fi* or the multitude of cookbooks fashioned after TV characterizations have exploited or examined the genre from every conceivable angle, along comes a surprise like Mark Bennett's *TV Sets*.

Bennett has taken a hobby from his youth and turned it into a technical and artistic venture that simultaneously impresses and causes one to shake his head in disbelief.

Fascinated by the thought of living in some of the homes he saw on television growing up, Bennett began drawing sketches of the sets as they were shown on the tube, then wove them together, using his imagination to fill in the "gaps," and eventually came up with a collection of such drawings which he displayed as art before presenting them in book form. The sketches are presented on true (or seemingly so) blueprint stock, and are accompanied by brief, often humorous, commentaries on the sets as well as the characters who inhabited them. Within the pages of *TV Sets*, one may peruse the layout of such notable television homes as those inhabited by the Cleavers (*Leave it to Beaver*), the Lanes (*Patty Duke Show*), the Barkleys (*The Big Valley*), the Ricardos (*I Love Lucy*), the *Brady Bunch*, the Cunninghams (*Happy Days*), and the Kramdens (*The Honeymooners*). to name just a few. For TV families who moved during the run of their series, such as the Ricardos, Cleavers, or Douglases (*My Three Sons*), each home is represented. There are also more uncommon dwellings, such as the futuristic home of *The Jetsons*, the railroad coach headquarters of *The Wild Wild West*, the M\*A\*S\*H compound, the Jupiter 2 spacecraft (*Lost in Space*), *Perry Mason's* office, and *Gilligan's Island*. The unusual and ornate are also included such as the homes of *The Addams Family*, *The Munsters*, and the *Beverly Hillbillies*.

One curious omission is *Petticoat Junction's* Shady Rest hotel, although its location is marked on the map of the Hooterville community that accompanies the layout of Oliver and Lisa Douglas' farm house (*Green Acres*). The town of Mayberry (*The Andy Griffith Show*) is given similar treatment. Less unusual is the absence of *Star Trek*, since blueprints for that show have proliferated for years, as has documentation on every other conceivable aspect of it.

There are many more TV homes presented in *TV Sets* than have been mentioned here, and Bennett's notes suggest that he has created many more that are not yet published. It may be that a second volume will eventually come along. Fascinating for its uniqueness, it's also easy to imagine Bennett's labors actually being utilized by producers of reunion and/or revival projects, which seem to come along at a regular pace.



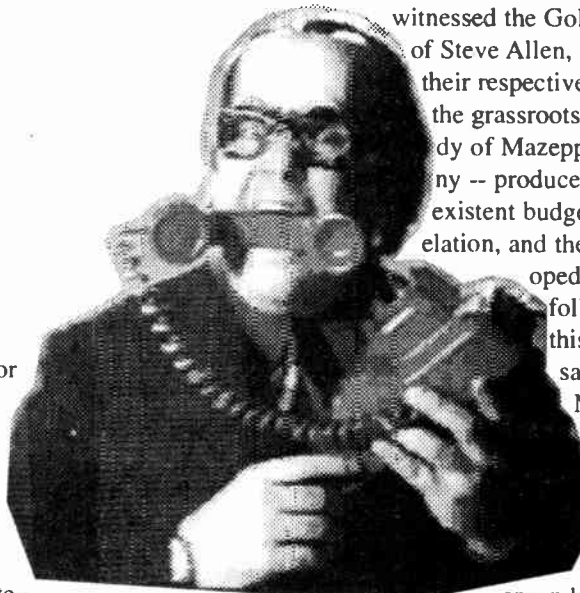
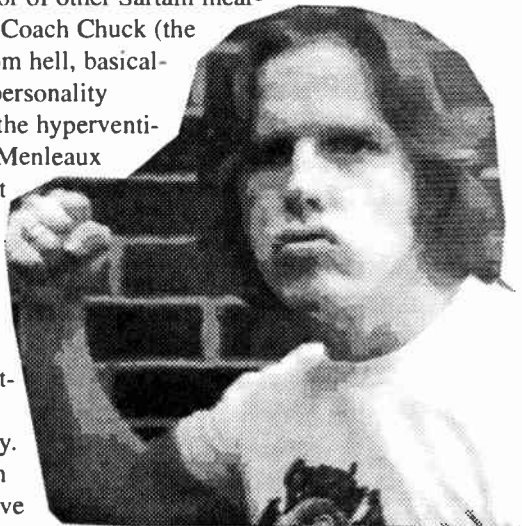
## TV on Tape:

### *The Lost Tapes of Mazeppa*

2 volumes, \$23.95 each, plus \$3 shipping  
Monarch Media Resources Company  
11510 Riverview Drive  
Houston, TX 77077  
1-800-952-4554  
www.mazeppa.com

"Oh, joy! Oh, rapture!" to quote a model of a modern Major General. This is the phrase that leaps to mind in the contemplation of the existence of *The Lost Tapes of Mazeppa*. In the spring of 1970, before *Monty Python's Flying Circus* crossed the ocean and when *Saturday Night Live* had yet to carve out its comedic legacy, there was a flash of rather warped creative brilliance in the unlikely setting of Tulsa, Oklahoma. A handful of friends created a little Saturday late-night opus for Tulsa's television station KOTV called *The Uncanny Film Festival and Camp Meeting*, hosted by a zany wizard called Dr. Mazeppa Pompazoidi, whose costume included a pair of boxing gloves with finger holes cut out, and whose favorite expression was "Law-Zee" (which soon began to appear as graffiti around town). Starring as Mazeppa was young KOTV employee Gailard Sartain, who has since become a steadily working character actor thanks to a long stint as a cast member of *Hee-Haw* and by virtue of appearances in such movies as *The Hollywood Knights*, *Mississippi Burning*, *Fried Green Tomatoes*, *Getting Even With Dad*, *The Buddy Holly Story* (as The Big Bopper), and the early installments of Jim Varney's "Ernest" series.

*The Uncanny Film Festival*, which ran on KOTV and, later, crosstown rival KTUL from 1970 to 1973 (a radio follow-up was titled "The Unfilmy Can Festival"), presented classic horror movie chestnuts, around which were woven comedy sketches dropped in at the commercial breaks. Sartain's chief collaborator, both as a writer and on-camera talent, was Jim Millaway, who developed the character "Sherman Oaks," the host of a fictitious talk show, "Teen Town Topics." Eventually, the actual Mazeppa character disappeared in favor of other Sartain incarnations such as Coach Chuck (the gym teacher from hell, basically), manic TV personality Johnny Donut, the hyperventilating Rev. Dr. Menleaux Park, hair stylist Eddy Leon, furniture maven Jerry Ralph R.B. "Bob" Bevis, and the unforgettable Toby, the Toe-Headed Boy. For a generation too young to have



witnessed the Golden Age antics of Steve Allen, Sid Caesar, and their respective ensembles, the grassroots sketch comedy of Mazeppa and company -- produced on a non-existent budget -- was a revelation, and the show developed a regional cult following. To this day, thousands of Mazeppa fans - who have since been dispersed across the country and around the world -- remember the show as a significant part of their youth.

Sartain's later appearance in *The Buddy Holly Story* was notable in that it represented a sort of artistic turnabout. Although Sartain was relegated to a brief supporting role in the movie, star Gary Busey had actually begun his career as second banana to his friend Sartain on *The Uncanny Film Festival*, using the TV name "Teddy Jack Eddy"; again, an identification that has remained with fans of the show despite the familiarity Busey has gained among the general public.

While most of the material from the show is forever lost (the videotapes were generally erased or recorded over), thankfully some sketches have survived. They have been assembled into two approximately one-hour volumes offered for sale by Monarch Media Resources Company, a partnership between Mazeppa fan (and Sartain friend) Steve Todoroff and Mary Jo Sartain, Gailard's Wife.

Volume 1 offers such tidbits as "Teddy Jack Eddy's School of Slow-Motion" and "School of Airplane Sounds"; "Rev. Dr. Menleaux Park's Potato Ministry"; "Teddy Jack Eddy Gets a Haircut" (and tattoo) from stylist Eddy Leon; and a trio of "Teen Town Topics" installments featuring: a man who claims to be receiving dirty pictures from outer space, the manager of a slightly flawed boxer, and Toby, the Toe-Headed Boy. Volume 2 includes such items as "Teddy Jack Eddy's Crying School"; "Teen Town Topics," with bounty hunter Bull Durnam; Johnny Donut's "Dial-a-Fit" TV program; an interview with professional wrestler Benny the Crusher; and "Spam Carving," with Benny the Crusher's sister, Ruby. Unfortunately, it doesn't appear that any footage of the Mazeppa character has survived, though Mary Jo Sartain indicates that a source may have been found for some additional material, and there may yet be a third installment.

*The Lost Tapes of Mazeppa* provide a priceless glimpse of emerging talent, as well as an indication of the extent to which Sartain's prodigious comedic gifts have gone largely unexploited during his career. They also show how much mileage you can get out of cardboard and toilet paper.

VH-1 is bringing back one of television's groundbreaking programs -- *The Midnight Special* (1973-1981), scheduled to premiere this month with a marathon (check your local listings for date and time). The cabler has acquired 80 of the 450 episodes, all digitally remastered and edited into 30- and 60-minute segments from the original 90-minute broadcasts. The weekly rock concert taped exclusively for NBC was also network TV's first attempt at "late-late night" programming, originally airing Friday nights at 1:00 a.m., following *The Tonight Show Starring Johnny Carson*.

At a time when there were still only three networks in "network television," *The Midnight Special* "was the only shot at network TV for rock bands to play live," recalls Paul Brownstein, whose Paul Brownstein Productions distributes the series to VH-1 for Burt Sugarman (who owns the show). "Rock" in those days was still a catch-all phrase encompassing many musical genres: country, soul, rhythm and blues, pop oldies, disco, and heavy metal (or "hard rock," as it was known back then). *Midnight Special* showcased artists from all realms, including Rod Stewart, Aerosmith, Ray Charles, Aretha Franklin, Helen Reddy, Prince, Tom Petty, Donna Summer, Steppenwolf, The Jacksons, and Elton John.

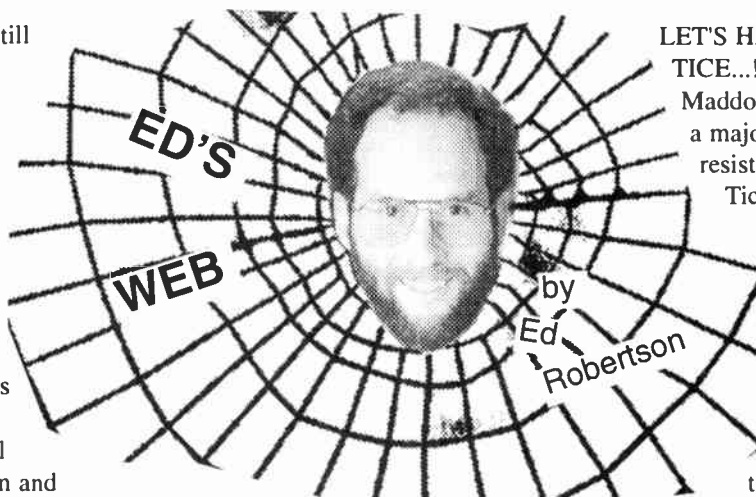
Brownstein will soon be launching the *Midnight Special* web site ([www.midnightspecial.com](http://www.midnightspecial.com)), a library listing every performer who appeared on the show. "We also eventually hope to have audio and video clips available, but that's probably a couple of years away," he reports. "But in the meantime, we do have some downloadable stills available on our home page at [www.tvclassics.com](http://www.tvclassics.com)."

Brownstein also distributes many other TV classics, such as *The Sonny and Cher Show* on Nick at Nite's TV Land, and *American Bandstand*, *The Smothers Brothers Comedy Hour*, *The Dick Cavett Show*, and other shows that are part of VH-1's Archives. [www.tvclassics.com](http://www.tvclassics.com) includes links to those cable channels, plus other fun stuff. "For example, every guest star on the Smothers Brothers show hummed the theme song at the end of the show," says Paul. "They put together, with razor blades and two-inch videotape, a montage [of the guest stars humming]. We will have that available on our web page as a video clip."

Selected videos are also available for purchase, including episodes of *The Glen Campbell Goodtime Hour*, several Debbie Reynolds performance specials, and Richard

Burton's 1964 Broadway version of *Hamlet*, considered by many critics and scholars to be the quintessential performance of Shakespeare's classic tragedy. "Frailty, thy name

is woman" and other famous soliloquies can be downloaded from the Brownstein Productions page. In addition, excerpts from an interview with Burton, along with news on the upcoming exclusive webcast of *Hamlet*, can be found at [www.cummingsvideo.com/chspecial.htm](http://www.cummingsvideo.com/chspecial.htm), the web site for the **Alternative Entertainment Network**.



LET'S HANG TEN FOR JUSTICE...! When my pal Tony Maddox learned that I've become a major *Tick* fan, he couldn't resist sending me a Bounding Tick Action Figure for my 33rd birthday. There's a little tab on the back that's supposed to make the Blue One fly through the air, just as he soars over rooftops on the TV show, so I gave it several pulls (hey, you gotta do the research). Well, he

doesn't exactly bound - it's more like a dignified topple. No wonder the product, as I understand, has been taken off the market. Great teeth, though...

Still, Tony did pass on some useful info, like the URLs for several fun **Tick** web sites. I regularly visit [www.comcentral.com/tick](http://www.comcentral.com/tick) for up-to-date information on the broadcast schedule each week, as well as that all-important episode guide. I also visit the **FoxKids** site

([www.foxkids.com/tick.htm](http://www.foxkids.com/tick.htm)) for answers to some of those harder questions, like does the Tick have a brain?

("It's there - sometimes you gotta look a little.") No word yet, though, on whether it's coming back for a fourth season on Saturday mornings... You can find a wide selection of memorable audio bytes, as well as black-and-white sketches of Tick, Arthur, and the rest of the Diner Gang, at The Tick Files ([www4.ncsu.edu/unity/users/c/crlaffer/lair/files/tick.htm](http://www4.ncsu.edu/unity/users/c/crlaffer/lair/files/tick.htm))...

But the best Tick site around, without question, is **Jeff's Tick Picts and Audio Clips** ([mist.cit.cornell.edu/pictures/tick.html](http://mist.cit.cornell.edu/pictures/tick.html)). This is the place to go for news on The Blue One, including audio clips, video stills, an interview with creator Ben Edlund (originally published in Gist), and news on the forthcoming big screen Tick movie. As Sewer Urchin might say, "Oh yeah, very good. Very good web site!"

*Ed Robertson's e-mail address is [edsweb@slip.net](mailto:edsweb@slip.net).*

## IN MEMORIAM: ROBERT RIDGELY 1931 - 1997

I remember the first time I met Bob Ridgely. I was working in a video store and he was a customer. I knew his face, but not his name. I told him how much I enjoyed his performance as the flasher in the opening scene of *High Anxiety*; a performance that I thought set the tone nicely for the rest of the film. He seemed delighted and



surprised that anyone would think his performance to be so memorable. In fact, I have the impression that such a reaction on his part was typical of his personality.

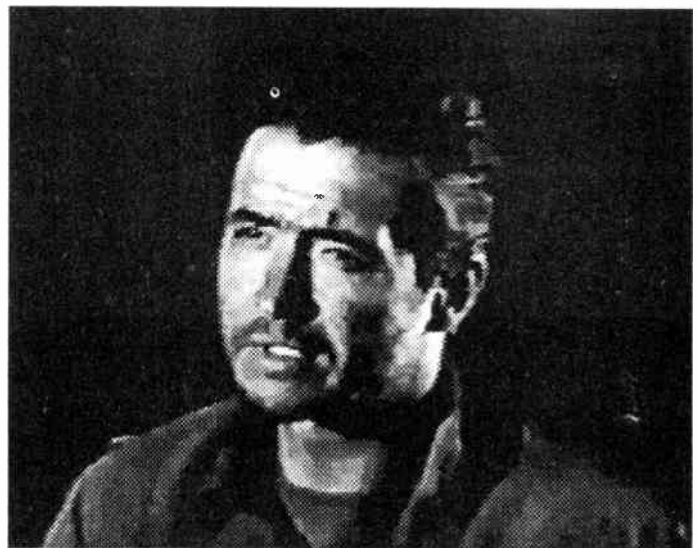
Bob was one of those journeyman character actors who could have penned an autobiography titled "Oh, *That Guy*." Although never a household name, he has been a familiar face on television and in movies since the early 60s. His only regular (non-animated) television roles were in Warner Bros.' war series *The Gallant Men* and the short-lived 1984 sitcom *Domestic Life* (executive produced by Steve Martin), but he was a frequent guest performer on shows such as *Sea Hunt* (one of the few instances in that series where a character appeared more than once), *Lawman*, *Bonanza*, *Hawaiian Eye*, *Maverick*, *Surfside 6*, *Get Smart*, *The Bob Newhart Show*, and *Wings* (in a memorable turn as the gone-to-seed superhero character "Big Strong Man"). In addition to *High Anxiety*, he also appeared in films as the hunchbacked hangman in *Blazing Saddles*, a role he reprised in *Robin Hood: Men in Tights*. On the dramatic side, he was the executive who "blew the whistle" on Tom Hanks in *Philadelphia*; and he provided the voices of Tarzan, Flash Gordon, and Thundarr the Barbarian in Saturday morning cartoons. Sometimes you had to look quickly to see him, in roles such as a television announcer in *That Thing You Do* or as Andie MacDowell's father in *Multiplicity*, but his presence saturated the industry.

Years after my first encounter with Bob, I met him again at Ray Courts' Hollywood Collector Show, where *Television Chronicles* was officially launched. Bob was a regular at the show, though not as a featured celebrity. Instead, he would arrive and pal around with old friends. I remember an occasion when everyone instantly knew that Bob had arrived because, spotting a friend across the room, he burst into a loud, silly song that could easily have been from a Mel Brooks

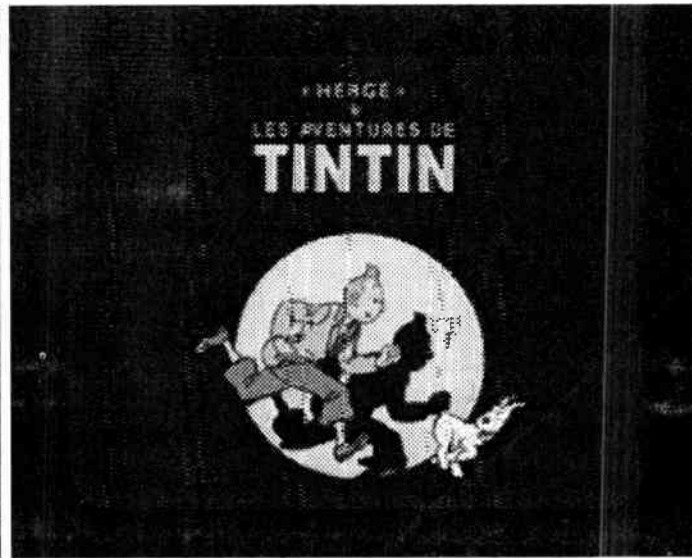
film, in a spontaneous serenade to his buddy. I would usually say hello to him at these gatherings, but I didn't have cause to really become acquainted with him until I was preparing the Tarzan piece for issue #8. He readily agreed to a phone interview, and as usual seemed quite flattered by the fact that someone took such an interest in his work. His easygoing nature was evidenced by the occasion when he tried to put over a prank call on me, someone he hardly knew. I saw through it immediately, of course, because (a) I had left word for him to call, (b) I only had one other acquaintance who was likely to make such a call, and (c) the other acquaintance doesn't sound anything like Bob. When I called him on it, he almost seemed to be more delighted at being caught than he'd have been if he had succeeded in fooling me.

When I last spoke to Bob, it was to arrange to pick up some biographical materials and a photo from him for use in the Tarzan piece. He was at that time laid up with what he thought was a back problem. When I called -- roughly a month later -- to make arrangements to drop some copies of the finished product off at his house, I left a message on his machine, only to have it returned by his wife, who informed me that in mid-December -- just after our last conversation -- he'd been diagnosed with inoperable cancer. I sent copies of the magazine to the hospital for him, and made arrangements to get tapes of some of his early television work. I thought he might enjoy viewing them in the hospital. I received the tapes, but before I could arrange to get them to him, I was stunned to read of his passing in the animation newsgroup on the Internet. Although I had feared that he wouldn't be with us for too much longer, I didn't expect him to be taken so quickly.

I never saw Bob without a smile on his face, and whenever I spoke to him on the phone, I could hear that smile in his voice. In my admittedly limited experience, he was as witty and friendly as so many of the characters he portrayed. Given my brief and limited acquaintance with Bob, perhaps it's not my place to eulogize him, but I can't help feeling that I've lost a friend whom I never truly got to know.



Robert Ridgely in *The Gallant Men*



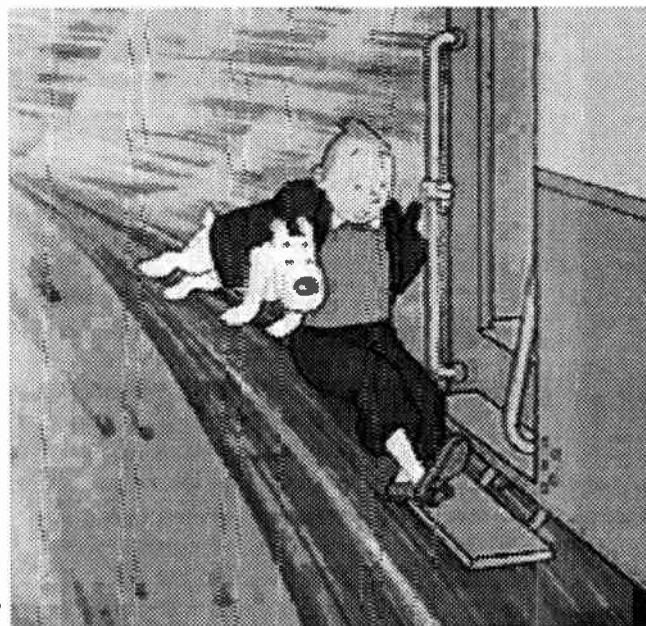
**The Adventures of Tintin - 39 episodes, Syndicated**

An Ellipse-Nelvana Production

Regular English/French cast (voices):

- Tintin - Colin O'Meara/Thierry Wermuth
- Haddock - David Fox/Christian Pelissier
- Professor Calculus/Tournesol - Wayne Robson/Henri Labussiere
- Thompson/Dupont - John Stocker/Yves Barsacq
- Thomson/Dupond - Dan Hennessy/Jean Pierre Moulin
- Snowy - Susan Roman
- Castafiore - Maureen Forrester
- Nestor - Vernon Chapman

Additional voices (English): Denis Akiyama, Ray Landry, Graham Haley, Marvin Ishmael, Keith Hampshire, Elizabeth Dufresne, Michael Lomport, Graeme Campbell, Vernon Chapman, Keith Knight, Robert Cait, Tom Kneebone, Paul Haddad, Frank Proctor, Harvey Atlin, David Huband, Neil Munro, Frank Perry, Mario Romano, August Schellenberg



On our wonderful small little planet, there are forty French-speaking countries, all of which have one special thing in common. Every little boy from all of those countries has grown up since 1929 with one hero, Tintin. His adventures became a window through our century; from fighting Al Capone's crime syndicate through taking us on a trip to the moon à la Jules Verne, but with the style of Hergé, Tintin's creator.

Tintin was born in Belgium on January 10, 1929 as a weekly comic series in *Le Petite Vingtième*. The first story that introduced Tintin was called "Tintin in the Land of the Soviets." During a period of anti-communist obsession, Tintin fought against, and reported on, the evils of Bolshevism.

Hergé was born Georges Remi, in Brussels, Belgium on May 22, 1907. His pseudonym was the result of inverting his initials (G.R.). Nothing bad, crazy or strange ever happened to him while growing up. The only unbearable thing that ever happened to him in his childhood was himself. The only way his parents had to calm him down was to sit him at a table with a pencil and paper and let him draw. He was literally destined to do this for the rest of his life. His first job was to draw cartoons for the Boy Scouts' newspaper. Hergé would go on to create many other characters, but none were ever as famous as our young reporter, Tintin. Hergé died on February 25, 1983 as he was writing his last Tintin adventure, "Tintin and Alpha-Art," which was

never completed.

The history of Tintin in *Le Petite Vingtième* ran from 1929 to 1940, and in 1946 the *Tintin* magazine was created. In 1932, Casterman started to publish *The Adventures of Tintin* in book form and did until the end. In 1956 the books were selling more than a million copies each and would eventually be published in forty-six languages all over the world.

Tintin is probably the most realistic of all comic book heroes. A young reporter with a dog, French speaking, martial arts expert, asexual and the best friend anyone could ever have. Most of all, he is a fighter for fairness and justice wherever he goes. Nothing is ever too dangerous for Tintin. He is always ready for the challenge ahead. Tintin never lives in



Tintin's creator, Hergé.

fear or hides from anyone, even though hired gunmen or bombs might be waiting for him in his home. General Charles DeGaulle once said, "Of all the adversaries, I've never been afraid of anyone, but Tintin is definitely one I wouldn't like to face."

Tintin initially lives modestly with his beloved Snowy at 26 Labrador street Brussels, Belgium, in a small one bedroom apartment with an office, although he eventually moves to the Castle of Marlinspike.

Tintin's adventures take him everywhere, fighting slavery, drug syndicates and quite a few enemies that would pursue him in many tales. The likes of Rastapopoulos, Allan Thompson, and Dr. Muller were the by far the most evil, but as evil as they are, Tintin's friends can rely on him to save them whenever necessary. The most important thing Tintin does for his friends is point them in the right direction as they quite often need to be.

Foremost among his friends is Snowy, Tintin's most faithful devoted companion who saves Tintin on more than one occasion and is always there to warn Tintin of danger to come. Now, Snowy is a dog with dog needs, and carries with him a secret passion for hard

liquor.

Bianca Castafiore is the only female member of the cast of friends. The famous opera singer's voice is adored by millions of fans all over the world, but not by Tintin and friends, who tend to block their ears for fear of going deaf.

Thomson and Thompson are a pair of identical detectives, though neither actual twins nor brothers. Their famous "To be precise let me repeat exactly what you just said" drives everyone around them crazy. The exasperating, bubbling detectives are always ready to arrest our innocent Tintin at the drop of one of their hats. In the end, however, they always get the right man after Tintin has done all the work.

Captain Haddock makes his first appearance in *THE CRAB WITH THE GOLDEN CLAWS*. The Captain is definitely Tintin's best human friend. He is fun, hot tempered, and has a language of his own (a vocabulary that contains over 200 unusual insults). Tintin and Haddock do two incredible things for each other. Tintin turns Haddock away from alcohol, and Haddock gives residence to Tintin at his inherited castle, Marlinspike.

Last but he's not least is Professor Calculus. He is absent-minded, deaf, and just a little crazy but a genius all the way. Calculus' brilliant inventions go from one extreme to the other; from taking Tintin and his friends to the moon with a rocket he has invented to creating the first home movie theater, installed at Marlinspike.

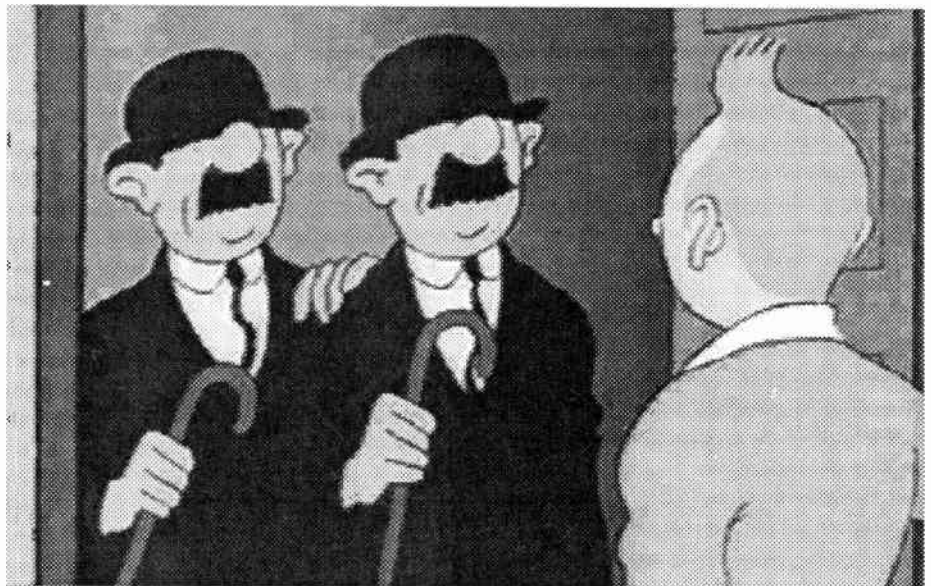
Also worth mentioning is a young

Chinese student, Chang Chong Chen, whom Tintin meets in *THE BLUE LOTUS*. Chang saves Tintin's life, and Tintin returns the favor in *TINTIN IN TIBET*.

All of Tintin's stories were created between 1929 and 1977. Although Hergé's style of visual storytelling was greatly influenced by films, and he expressed the desire that Tintin's adventures be brought to the screen, to date such efforts have been spotty.

The first attempt to adapt the character for film was a never-completed 1947 adaptation of *The Crab With the Golden Claws*, which utilized stop-motion-animated puppets. In the early sixties, a young athletic French lifeguard who looked amazingly like Tintin was discovered by one of Hergé's assistants on the beach. The young man was brought to producers and with no acting experience was cast as the lead in 1961's *Tintin and the Mystery of the Golden Fleece*, the first live action film. Jean-Pierre Talbot was so natural and perfect in the role that he was recast in the next and last celluloid Tintin, *Tintin and the Blue Oranges* in 1964. The two screenplays were written by Andre Barret. The first film was shot in a regular feature film style, while the second was done in a cartoon vein using techniques such as fast motion to mimic the pages of Hergé's books. Both of the films wereshot in color (very rare in French films at the time) and were extremely successful in the French-speaking world.

As for television, a series of Tintin



Tintin meets Thomson and Thompson.





Captain Haddock's beverage glass mysteriously shatters...

cartoons was produced in France and Belgium in the early to mid-60s, but these didn't see syndication in the U.S. until 1971, and the exposure was limited even then. One item relating to this series is of special interest to animation buffs. The voices for the English-language version of the series were provided by Larry "Bozo" Harmon (as Tintin) and prolific voice actor Paul Frees (as everybody else).

In 1969 an animated feature adaptation of *Prisoners of the Sun* was released, followed by *Tintin in the Lake of Sharks* in 1972. The latter featured original songs and the infamous villain Rastapopoulos. It was an animated success.

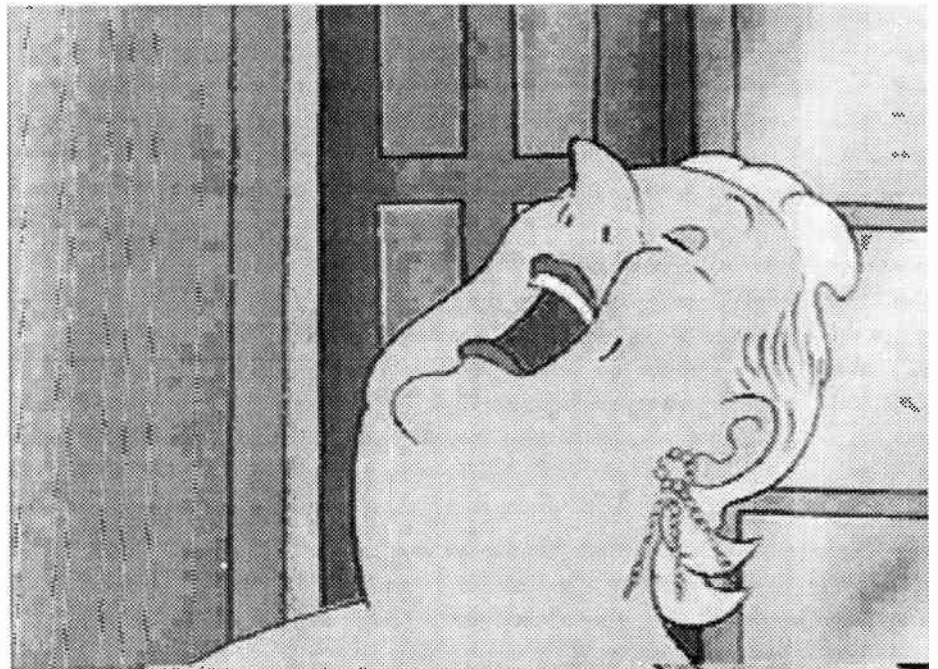
*The Adventures of Tintin* (aka *The New Adventures of Tintin*), produced by Canadian animation giant Nelvana, having run almost non-stop on HBO and/or Nickelodeon since its debut in 1992, is much more familiar to U.S. viewers than either the earlier series or any of the feature films.

*The Adventures of Tintin* is a high-quality animated presentation: suspenseful, colorful and full of adventure. All in all, the series is an excellent visual presentation of all of Hergé's books, save two.

The second story Hergé wrote for Tintin was his adventure in Congo, which told of Belgium's colonization of Congo and gave a one-sided point of view of it's African population. This story and the

first ("Tintin in the Land of the Soviets") were interesting and gave an in-depth look into Tintin's origins, but were deemed too controversial for film and therefore never produced as such.

The closest American approximation of Tintin's world would probably be *Jonny Quest* who also travels the world seeking adventure (and with his own little white dog). Jonny's heart, skills and courage are similar to Tintin's; although Tintin's stories present more of a realistic view of the world; criminal, political or



Then again, given the presence of Bianca Castafiore, perhaps not so mysteriously.

otherwise.

Of all Tintin's adventures, a few really stand out, particularly *THE BLUE LOTUS*, *THE CALCULUS AFFAIR*, and especially *THE CASTAFIORE EMERALD*, where nothing happens. This one is almost a *Seinfeld* episode. It is a great Hergé achievement to keep our interest through the entire story of lost jewels. Who took them? One of Tintin's friends? Maybe gypsies? What about a bird? The entire action takes place at Marlinspike, where Haddock, Calculus, Tintin and Castafiore have just moved in. It is certainly one of the funniest episodes.

More books have been written *about* Tintin -- enough to fill an entire library - - than there are books in the actual series. According to "Tintinologist" Nicolas Sabourin, these books explain and tell of all aspects of Tintin's life; his reason for being and for everything he does. According to Sabourin, these books are great, and many more are coming. They keep the character alive and interesting, ready to take on the 21st century, although his creator is gone.

For every kid in the forty-five languages who has discovered Tintin, he will always be a part of us and a part of our dreams.

- Pierre Patrick

### Season 1:

- THE CRAB WITH THE GOLDEN CLAWS/LE CRABE AUX PINCES D'OR (2 parts)**  
A mysterious label from an empty crab tin leads Tintin and Snowy to a dangerous encounter with a gang of ruthless smugglers  
Written by J.D. Smith, Robert Rea, Christophe Poujol; Directed by Stéphane Bernasconi
- THE SECRET OF THE UNICORN/LE SECRET DE LA LICORNE (2 parts)**  
An innocent looking antique model of an old sailing ship reveals a secret that could lead Tintin and Snowy to an ancient treasure  
Written by Christophe Poujol; Directed by Stéphane Bernasconi
- RED RACKHAM'S TREASURE/LE TRÉSOR DE RACKHAM LE ROUGE**  
With the help of eccentric professor Calculus, Tintin, Snowy and Captain Haddock embark on a voyage to recover the sunken treasure of a legendary pirate  
Written by Alex Boon; Directed by Stéphane Bernasconi
- CIGARS OF THE PHARAOH/LÉS CIGARES DU PHARAON (2 parts)**  
After promising to assist a befuddled archaeologist locate the missing tombs of an ancient pharaoh, Tintin and Snowy make a dangerous discovery  
Written by Aaron Barzmann; Directed by Stéphane Bernasconi
- THE BLUE LOTUS/LE LOTUS BLEU (2 parts)**  
Tintin and Snowy travel to Hong Kong where they join forces with a society dedicated to eliminating smuggling  
Written by Laurel L. Russwurm, Robert Rea; Directed by Stéphane Bernasconi
- THE BLACK ISLAND/L'ILE NOIRE (2 parts)**  
Tintin and Snowy find themselves in the wrong place at the wrong time and uncover a counterfeit money operation  
Written by Peter Meech; Directed by Stéphane Bernasconi
- THE CALCULUS AFFAIR/L'AFFAIRE TOURNESOL (2 parts)**  
Strange events at Marlinspike Hall and the kidnapping of Professor Calculus send Tintin, Snowy, and Captain Haddock on a dangerous rescue mission  
Written by Toby Mullally, Eric Rondeaux; Directed by Stéphane Bernasconi

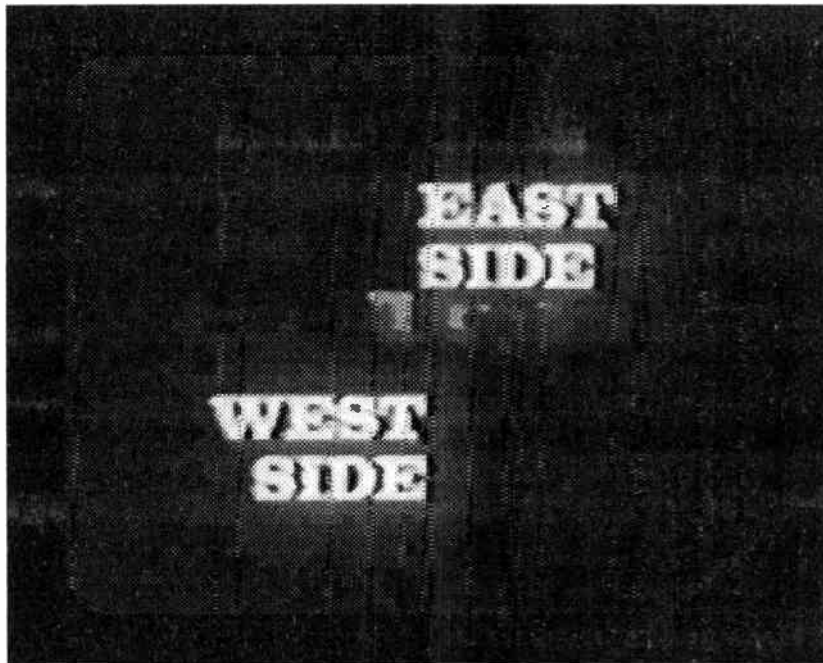
### Season 2:

- THE SHOOTING STAR/L'ÉTOILE MYSTÉRIUSE**  
When a large meteorite containing a powerful new mineral crashes into the arctic sea, Tintin, Snowy, Captain Haddock, and a team of scientists set out on a dangerous mission to find it  
Written by Peter Meech; Directed by Stéphane Bernasconi
- THE BROKEN EAR/L'OREILLE CASSÉE (2 parts)**  
The search for a missing idol leads Tintin and Snowy through a revolution and a dangerous jungle mission to find an answer  
Written by Alex Boon; Directed by Stéphane Bernasconi
- KING OTTOKAR'S SCEPTER/LE SCEPTRE D'OTTOKAR (2 parts)**  
Tintin and Snowy's good deed for a slightly eccentric researcher leads them to the unstable kingdom of Syldavia  
Written by E. Shepley Turner, Jenny Saltsman; Directed by Stéphane Bernasconi
- TINTIN IN TIBET/TINTIN AU TIBET (2 parts)**  
When his friend's plane crashes in the mountains of Tibet, Tintin refuses to accept that he's dead and begins a perilous journey to find him  
Written by Alex Boon; Directed by Stéphane Bernasconi

- TINTIN AND THE PICAROS/TINTIN ET LES PICAROS (2 parts)**  
Tintin walks into a dangerous trap after three of his friends are falsely arrested in South America  
Written by Bruce Robb, Amélie Aubert; Directed by Stéphane Bernasconi
- LAND OF BLACK GOLD/AU PAYS DE L'OR NOIR (2 parts)**  
Tintin goes undercover to the Middle East to solve a mysterious oil crisis and inadvertently gets caught up in a coup attempt  
Written by Franklin Young, Alex Boon, Eric Rondeaux; Directed by Stéphane Bernasconi
- FLIGHT 714/VOL 714 POUR SYDNEY (2 parts)**  
Tintin becomes caught up in the kidnapping of an abrasive millionaire and discovers that an old adversary is behind the attempt  
Written by David P. Scherer, Eric Rondeaux; Directed by Stéphane Bernasconi

### Season 3:

- THE RED SEA SHARKS/COKE EN STOCK (2 parts)**  
Tintin and Captain Haddock travel to Khemed to rescue the Emir from the danger of arms smugglers who have overthrown his government  
Written by Christophe Poujol; Directed by Stéphane Bernasconi
- THE SEVEN CRYSTAL BALLS/LES SEPT BOULES DE CRISTAL (2 parts)**  
Tintin investigates the mysterious illness that coincidentally falls upon all seven members of a South American expedition  
Written by Eric Rondeaux, Robert Rea; Directed by Stéphane Bernasconi
- PRISONERS OF THE SUN/LE TEMPLE DU SOLEIL (2 parts)**  
Tintin and the Captain travel to Peru in search of the kidnapped Professor Calculus  
Written by Christophe Poujol; Directed by Stéphane Bernasconi
- THE CASTAFIORE EMERALD/LES BIJOUX DE LA CASTAFIORE (2 parts)**  
When Captain Haddock injures himself, he receives a surprise visit from Bianca Castafiore, who is preoccupied about her prized jewels  
Written by Eric Rondeaux, Martin Brossolet; Directed by Stéphane Bernasconi
- DESTINATION MOON/OBJECTIF LUNE (2 parts)**  
After receiving a telegram from Professor Calculus, Tintin and Captain Haddock travel to meet him at the atomic center in Syldavia, where they discover that secret rocket ship documents have been stolen  
Written by Eric Rondeaux, Christophe Poujol; Directed by Stéphane Bernasconi
- EXPLORERS ON THE MOON/ON A MARCHÉ SUR LA LUNE (2 parts)**  
Tintin, Captain Haddock, Professor Calculus and Wolff blast off to the moon, then discover that the Thompsons have somehow slipped onboard  
Written by Christophe Poujol; Directed by Stéphane Bernasconi
- TINTIN IN AMERICA/TINTIN EN AMÉRIQUE**  
Tintin travels to Chicago to report on the gangsters and finds himself face to face with a dangerous crime ring  
Written by Eric Rondeaux, Robert Rea; Directed by Stéphane Bernasconi



**East Side/West Side** - 26 episodes, CBS

Credits:

Executive Producers - David Susskind, Arnold Perl,  
Dan Melnick

Theme by Kenyon Hopkins

Regular cast:

Neil Brock - George C. Scott

Frieda Hechlinger - Elizabeth Wilson

Jane Foster - Cicely Tyson



"On those occasions when the medium has taken a stab at limning the unhappy reality of what goes on in much of the world (e.g., *East Side/West Side*), the public has quickly tuned out." These words were written in May 1968 by the sponsor of *Julia*, in an effort to justify the Diahann Carroll sitcom's lightweight, ultra-idealistic take on race and single parenthood in the midst of the Civil Rights movement. Four years after it was cancelled, *East Side/West Side* had come to be known within the television industry as the most prominent example of those programs that were too dark, too intense, too controversial, too depressing, or — as some would argue — too good to catch on with a mainstream audience.

When it debuted as part of CBS's 1963 fall lineup, however, *East Side* represented a milestone in the annals of quality television. As the great anthologies of television's Golden Age died off in the late 1950s and early '60s, independent producers like Fred Coe, David Susskind, and Herbert Brodtkin

endeavored to replace them with continuing dramatic series that would offer equally challenging and intelligent fare. *East Side*, Susskind's chief contribution to this effort, proved the most avant garde of this wave of early TV dramas, and its unflinching commitment to addressing topical politics and real social issues did indeed manage to alienate its intended viewership in a big hurry. Since it failed to last beyond its freshman year, and has never been widely syndicated, the series remains a fondly-remembered footnote in television history rather than the object of widespread nostalgia.

Curiously, trenchant social realism was, not the first, but the last component of the show's format to take shape. What eventually came to be known as *East Side/West Side* began as a vaguely-conceived vehicle for a hot new star whose fiery, in-your-face style had recently left its mark on Broadway and in a series of important films. George C. Scott entered the world in Virginia in 1926, and as a young man he spent four years in the Marines

and then earned a degree from the University of Michigan. When and how he acquired his famous temperament is not known, but after college the barely-contained rage that became the cornerstone of his professional persona ran rampant over his personal life. Idling in a menial job at an IBM plant, Scott spent the mid-1950s crawling through the bars of New York, provoking fights and flirting with alcoholism. Then, in 1957, Scott's mostly unsuccessful stabs at making a career for himself as a performer paid off when he made a splash in the New York Shakespeare Festival's production of *Richard III*. The Bard's most despicable protagonist provided Scott with a perfect opportunity to channel his pent-up hostilities into his work, and after the run of *Richard* the actor began to play equally edgy roles in films and live television. After debuting in the forgettable *The Hanging Tree* (1959), Scott picked up Oscar nominations for his supporting roles in the now-classic *Anatomy of a Murder* (1959) and *The Hustler* (1961). Both of these films cast Scott as fairly one-dimen-

sional villains, however, and the characters seemed fresh only because the actor loaded them with his own intensity. Broadway, where Scott starred in *The Andersonville Trial* and *Comes a Day* during the early '60s, offered him roles of wider range, but television seemed the natural medium for the young actor to take the next step forward in his career — the taking on of a central, and heroic, role before a national audience.

But Scott had, throughout his burgeoning career, taken a disdainful attitude toward television in general and toward ongoing series in particular. Though he had guest-starred on the occasional *Naked City* or *Ben Casey* (and scored an Emmy nomination for a 1961 turn on the latter), Scott managed to limit the lion's share of his small-screen appearances to prestigious anthologies and dramatic specials. An ongoing television show of indeterminate length seemed like the last place for a mercurial up-and-coming actor like Scott to get stuck, and he likely would have avoided *East Side/West Side* altogether had it not been for his Achilles' heel: the Theatre of Michigan that he founded in the early 1960s. A pet project designed to extend major theatrical productions outside the confines of the Big Apple, Scott's Theatre took Detroit (where the actor spent much of its childhood) as its home base. It also took a considerable amount of outside capital to get off the ground, and to raise the cash Scott made a pact with one of his "pet hates," television.

On January 3, 1962, CBS and United Artists announced that they were beginning preparations for an hour-long drama starring Scott, to be launched during the 1963-1964 season. The terms of Scott's enviable contract bound him to the new series for three seasons, pending its success in the ratings; in return, the actor received the then-considerable fee of \$10,000 per episode, script approval, a percentage of the profits, and a combined investment of \$70,000 in the Theatre of Michigan Corporation by CBS and UA. Almost immediately, however, the cagey Scott caused a crisis by asserting his newly-guaranteed creative control. Upon learning that the vehicle being put together for him was actually a run-of-the-mill action-adventure show chronicling the adventures of a foreign correspondent, the mercurial actor balked.

"I had signed with the network, and the stuff they submitted to me I didn't like," Scott recalls. "So I was either going to be sued, or — whatever, I don't know. But I met with Jim Aubrey, who at that time was the president of CBS, known as the 'Smiling Cobra.' He and I met at the Walnut Room of that famous hotel — the Plaza. We had lunch, and he said, 'Look, don't worry about it. I got something else, and I'll run that by you.' So that's how I became interested in *East Side/West Side*."

Aubrey's timely intervention resulted from the machinations of the second important figure in the creation of *East Side/West Side*: David Susskind. Now remembered primarily for his long-running and controversial syndicated talk show, which ran for nearly thirty years, Susskind was also one of the first and most important of television's independent producers. Susskind entered show business as an agent and at age 28 he and an older associate, Alfred Levy, formed their own agency, Talent Associates Ltd. Sensing the lucrative potential of television, Susskind converted Talent Associates into a packaging company for new programs in 1952. Susskind's firm oversaw the production of some of the best and best-loved series of the Golden Age: Wally Cox's comedy *Mr. Peepers*; *Jaime*, a vehicle for child star Brandon de Wilde; the documentary-oriented *Armstrong Circle Theatre*; and the prestigious anthologies *DuPont Show of the Month*, *Philco Television Playhouse*, and *The Play of the Week*.

Despite this prodigious output, Talent Associates was structured like a small, family-run firm. "We were all free spirits," asserts Susskind's head of production, Renee Valente. "We were all together in an apartment when it first started, and none of us had any money, and we chipped in for eggs, and scrambled eggs in the kitchen. We were never into any corporate structure. You wanted to talk to David Susskind, you went in; you were angry at him, you just barged in." Susskind deliberately chose eager, inexperienced associates who would learn on the job. Valente, for example, was recruited by Talent Associates when she was only sixteen and majoring in psychiatry during her freshman year in college.

With his television enterprises on firm footing, Susskind in the late 1950s began to branch out, putting together Broadway shows (*Mr. Lincoln*) and feature films (*A Raisin in the Sun*). And in 1958, the wunderkind producer assumed a very visible public identity when he hosted *Open End*, a chat program so titled because it continued through all hours of the night until the guests finally talked themselves out. Brash and individualistic, Susskind was never afraid to say what was on his mind or to make enemies within the industry, and *Open End* gave him a perfect forum to do just that.

By 1963, the talk show host/producer had developed a reputation as an incorrigible maverick. "They hated him," says Valente, then the Head of Production at Talent Associates. "They hated him because he was a fighter, because he hated Hollywood, because he didn't like the system. He was a rebel before it was popular, and he taught us all to be." Valente's description applies equal-

ly well to George C. Scott. Just by virtue of having, between them, managed to alienate a considerable segment of the entertainment industry, the troublesome actor and the self-styled independent producer may have seemed destined to come together.

Two of Susskind's most widely-publicized television programs — the *DuPont Show's* version of Dickens' *A Tale of Two Cities*, and a special adaptation of Graham Greene's *The Power and the Glory* that starred Laurence Olivier — had featured the young Scott. When the actor threatened to abrogate his agreement with CBS, Susskind, seizing the opportunity to produce the Scott program under his own auspices, cast about for a more original concept than the tired foreign-correspondent premise. Eventually, he turned to his friend Robert Alan Aurthur, a television playwright of the same generation that produced Reginald Rose, Rod Serling, and Paddy Chayefsky.

Aurthur went to his bottom drawer and pulled out "My Three Angels," an unproduced script of his which centered around the exploits of a trio of crusading inner-city social workers. In three days, the playwright reconfigured the premise to fit Scott and redubbed the project *East Side/West Side*, a reference to the two halves of New York's Manhattan district. (Aurthur may have borrowed the title from the 1949 feature film starring Barbara Stanwyck and James Mason, though there is no further connection between the movie and the series.) With the approval of Aubrey and his newest television star, Talent Associates began production on Aurthur's pilot script, now called *IT'S WAR, MAN*.

*IT'S WAR, MAN's* story of murder among street gangs is fairly standard juvenile-delinquent fare and not, according to many of the *East Side* staffers who recall it, up to the usual standard of Aurthur's work. However, it did establish the basic situations and characters that would make up the format of the series. And, though he received no "created by" credit, Aurthur took home a \$1,000-per-episode royalty check for his initial contributions to the format of *East Side/West Side* — even though his involvement with the show ceased entirely after the production of the pilot.

The central location of the series was the Community Welfare Service (CWS), a private agency that served as the home base for a trio of social workers dedicated to solving the everyday problems, major and minor, of the denizens of an impoverished Manhattan neighborhood. According to George C. Scott, the setting was carefully chosen to get his character out of the office and maximize the audience's exposure to the real streets of New York. "This was a private agency, it was not a public agency," says Scott. "Public social

workers, it's my understanding, are under the thumb of government, and cannot operate particularly at will. This, I thought, was clever of Susskind or whoever thought of it, that the agency was a private agency, and therefore had a little more independence."

The nominal protagonist was Neil Brock, a tough, impatient, ferocious case worker, but *East Side* always focused not on Brock but on the plights of the people he tried to help each week. Toward the end of the series' run, the writers occasionally provided tidbits about Brock's background that suggested the reasons why he chose such a frustrating and frequently unrewarding profession. In *TAKE SIDES WITH THE SUN*, for example, we learn that Brock Americanized his Polish surname (Brochinsky), and that his father was an immigrant who often advised him that he would have to fight to get anything that he wanted. Brock's off-duty moments of leisure were rare but revealing. In *THE BEATNIK AND THE POLITICIAN*, we see Brock attend a party crowded with young bohemian types, where he fits in well — drinking beer, grooving to the music, and even flirting with a beatnik girl. Such moments, along with the glimpses we get of Brock's modest two-room apartment in *TAKE SIDES WITH THE SUN*, reveal the man as a blue-collar, average-joe type who relaxes with the same intensity with which he pursues his work. In the post-*All in the Family* world of television, Neil Brock's working-class ties may not seem terribly unusual. But for the early '60s, when TV heroes generally drank wine instead of beer and rarely frequented crowded Greenwich Village fêtes, this was another way in which *East Side/West Side* casually challenged the conventions of the medium.

On the whole, though, Brock (like the characters in the later *Mission: Impossible*, which was also thoroughly plot-driven) remained a cipher, as did the other series regulars, Frieda "Hecky" Hechlinger and Jane Foster. The former was Brock's friend and the head of the CWS. Technically, this meant Brock answered to a female boss, although in practice this relationship between the characters was never emphasized. Nonetheless, this was a surprisingly progressive position for a mid-1960s show to take, and an indication of the increasingly liberal bent that *East Side* would adopt as it addressed contemporary social issues. The third main character, Jane Foster, was an African-American CWS employee whose actual job position remained ambiguous. Most publicity material for the series referred to Jane as Brock's secretary, and indeed she does man a reception desk and answer phones in most episodes. However, Brock and Hecky treat Jane like an equal and in some episodes she appears to be either an assistant or a full-fledged case worker, as when she is seen searching for a school for

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autistic children in *MY CHILD ON MONDAY MORNING*. In most segments of the series, however, Hecky and Jane have little to do. With a dynamic leading actor like Scott to write for, the series' scribes generally tended to leave the subordinate characters on the periphery.

David Susskind personally supervised the production of the pilot, engaging the famed art director Richard Sylbert (who later won Oscars for his work on *Who's Afraid of Virginia Woolf?* and *Dick Tracy*) to design the sets and Kenyon Hopkins (who had scored the films *Baby Doll* and *The Hustler*) to compose the jazzy theme, which played over opening titles depicting a darkened New York subway tunnel as photographed from a moving train. Daniel Petrie, the director of hundreds of live television episodes as well as Susskind's film *A Raisin in the Sun*, came on board to helm the show. With George C. Scott already committed to play Neil Brock, the producer and director set about casting the remaining series regulars. At the strong urging of Scott, Susskind and company chose Elizabeth Wilson to play Hecky. An accomplished theatre and television actress who debuted on Broadway in *Picnic* in 1953, Wilson had had supporting roles in several films (including *Patterns* and *The Tunnel of Love*), but her unglamorous looks had prevented her from becoming a major star. Indeed, she was not the first choice for the role of Neil Brock's boss.

"Jim Aubrey said, and this was a quote, that he wanted a 'very pretty woman' to play that part," Wilson laughs. "A friend of mine actually dated him, and he was famous for liking really voluptuous [women]. He loved the ladies, and so I don't know whether he wanted somebody that he could date or what it was. [But] George said that he wanted me to do it, and he fought for me." Though Wilson was glad to have the job — "I was not that in demand at all; this was a great break for me" — she ultimately found her character's lack of depth very disappointing. Wilson says, "I think the mistake, looking back, was that they had me as a bit of a clothes horse. She was the head of a social agency, but I don't know where she came from, and she dressed so beautifully and she seemed to have it all together and was working in this environment with all these criminals. It didn't really make a lot of sense. I remember my wardrobe was just incredible. And I think that may have had to do with what Jim Aubrey said originally: that he wanted her to be attractive. So the makeup and the hair people went out of their way, and I went out of my way so that she looked good, as good as I have ever looked before or since. And that was what she was about."

Hecky did get one chance to shine in the spotlight. When the pressures of carrying the

series necessitated a week's vacation for George C. Scott, the producers crafted the episode *MY CHILD ON MONDAY MORNING* as a star vehicle for Wilson. Unfortunately, Wilson's lone shot at a leading role in the series left her with little to do but console the guest star, Marian Seldes, who played the meatier role of an autistic child's mother. It may not be coincidental that the film Wilson completed just prior to her tenure on *East Side* was John Cassavetes' *A Child Is Waiting*, which also dealt with the hardships faced by autistic children and their parents!

The *East Side* company's first choice for the role of Jane Foster was the beautiful and talented Diana Sands, who had worked for Daniel Petrie in *A Raisin in the Sun*. According to some sources, Sands actually played Jane in the pilot and her scenes were later reshot (which would account for the delay in broadcasting *It's WAR, MAN*, which aired as the seventeenth episode). In any case, negotiations with Sands' agent (who approached Susskind with "wild demands," according to producer Don Kranze) broke down at the last minute, and Cicely Tyson was selected as a replacement. A Harlem-born child of West Indian immigrants, Tyson grew up on welfare, an experience that undoubtedly appealed to the producers' desire to inject as much blue-collar realism into the show as possible. During the '50s Tyson supported herself as a model while playing small parts in a pair of films (*Odds Against Tomorrow* and *The Last Angry Man*) and off-Broadway productions. She was called to audition for the Jane Foster part when Scott saw her in the play *Blue Boy in Black*, and *East Side/West Side* soon became the future Emmy Award-winning actress's television debut.



Diana Sands, seen here in *Julia*, was the original choice to play Jane Foster.

Daniel Petrie recalls that *IT'S WAR, MAN* sold the series with little fuss: "The memory I have is of a screening that we had for the powers that be at CBS. And we screened a very rough cut, but they had to see it, even though they felt it was not really quite ready yet. But I remember, even at the screening, I thought, 'Boy, this is pretty damn good stuff.' But it was still kind of unformed, and so it wasn't at all a slam-dunk that it would go on the air. I remember after it was over, Jim Aubrey, the Smiling Cobra, getting up and smiling indeed, and thanking everybody, but being very enigmatic, leaving us there. But David followed him out and rode down in the elevator with him, and when he returned, he said, 'We're in.'"

It is likely, however, that the network's approval of the pilot was merely a formality, and that the program was already slated to go on the air. In the first place, it seems unlikely that a program as complex, controversy-minded, and cerebral as *East Side/West Side* could make it onto CBS' 1963 schedule, for the Scott/Susskind venture had the misfortune to debut under the reign of James T. Aubrey. During his relatively brief (1959-1965) tenure as the network's president, Aubrey oversaw the transition from live broadcasts to primarily filmed shows, and his uncanny knack for programming popular series led CBS into an unprecedented ratings bonanza: in 1962, eight of the ten most highly-rated shows ran on CBS. But Aubrey's estimate of the intelligence of the American people was rather low, and his prime-time schedule had little room for anything intellectual — this was the man who gave the world such critically lambasted programs as *Mr. Ed*, *Gomer Pyle USMC*, *Petticoat Junction*, and, of course, *The Beverly Hillbillies*. According to legend, Aubrey once distributed a memo that codified his philosophy of entertainment as "broads, bosoms, and fun." How, then, did *East Side/West Side* come to roost in Aubrey's nest?

According to Don Kranze, Scott's refusal to star in the foreign correspondent vehicle left CBS with a vacancy in its schedule that Aubrey, out of desperation, was willing to fill with anything. "This is a pre-sold, Jim Aubrey-David Susskind, we're-in-agreement, just-get-me-something. It was set: 'I need something, write me something.' Susskind said, 'Well, what about sociology, sort of a welfare social worker? And each one of these'll end up in some sort of a test or trial or something.' And [Aubrey agrees]: 'Uh, yeah, yeah, that sounds good. I got Scott, you got this, it sounds good.'"

More importantly, *IT'S WAR, MAN* misrepresented Susskind and Scott's vision of *East Side/West Side*. The pilot, essentially a predictable courtroom drama, bore little resemblance to the shocking, socially-con-

scious show that *East Side* would soon become. Aubrey had put the show on the air without knowing what he was buying — and as a result, he would almost immediately turn on the fledgling series that he had helped finagle into existence.

In the meantime, Talent Associates found itself in the panic-inducing position of having committed to delivering a series that it could not, with the structure under which it was then operating, deliver. Susskind had successfully produced a variety of sitcoms and anthology series by allowing Renee Valente and her staff to work, loosely but cooperatively, on all of Talent Associates' productions at once. But an hour-long drama, with a difficult star and extensive location shooting, was too big a project for this system to absorb, and Susskind had too many irons in the fire to supervise the whole series as closely as he had the pilot. To handle *East Side/West Side*, then, Talent Associates was forced to bring in outside talent.

The first of the newcomers was Don Kranze. A former assistant director and unit manager on the New York-based series *The Nurses* and *The Defenders*, Kranze talked himself into a staff position on *East Side/West Side* by offering to take a salary cut. "I said, 'Look, David, you really want to be in charge of this show anyway, and I know more about directors than any of these guys. Make me the producer. You'll still be in charge; I'll just handle directors.' He said, 'Well, yeah, but you won't handle stories.' I said, 'Fine.' I really was the executive production manager, and set up the physical thing and the budget and all of that."

Among Kranze's initial contributions were the scrapping of Sylbert's sets, which he felt were "phoned in" (Sy Tomashoff, a newcomer from the theatre, became the new art director), and the hiring of the series' regular cameraman. Jack Priestley had garnered critical acclaim (and two consecutive Emmy Awards) for his gritty, ultra-realistic photography on the recently-cancelled New York cop show *Naked City*, and *East Side* obviously lent itself to a similar look. But Kranze recalls a more practical reason for his choice: "I knew that Jack had shot in all kind of impossible situations in *Naked City*, all over the city, under any condition you wanted. And he was a very calm type fellow. And I knew that with Mister Vesuvius [Scott], you'd better have that type of fellow. Cause things on a set get a little bit edgy after ten, eleven, twelve hours." And Kranze did indeed supervise the hiring of directors, a mix of New York talents and imported Hollywood veterans that included Petrie, Alex March, Herschel Daugherty, Jack Smight, Tom Gries, Marc Daniels, Walter Grauman, and John Berry.

While Kranze was busy prepping the production end of the series, Susskind had left

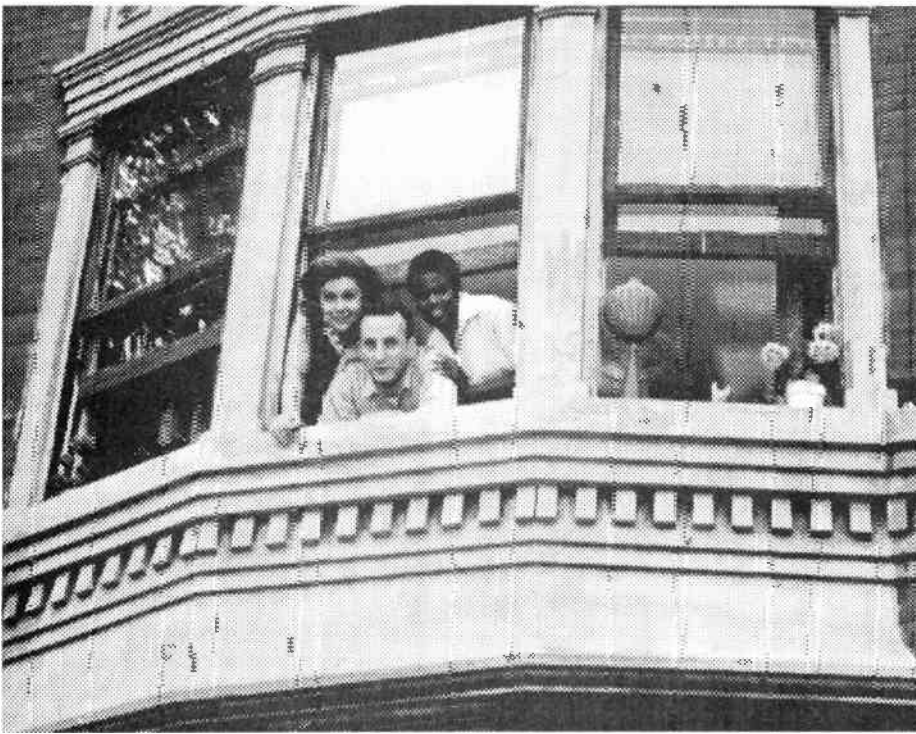
the task of generating scripts for his newest program in the hands of his in-house staff. Audrey Gellen Maas, a New York native who had attended Barnard and Harvard and who, like Valente, had joined Talent Associates at a tender age, became the series' executive story editor. (Oddly, Maas — and Renee Valente — never received screen credit, other than on the pilot, for their important behind-the-scenes labors on the series.) Robert Alan Aurthur, having recently launched himself as a developer of new series à la Susskind, would be unavailable to provide the show with any scripts beyond *IT'S WAR, MAN*. Maas, then, started from scratch, calling upon established scribes like Philip Reisman, the author of Susskind's most recent theatrical feature, *All the Way Home*, and Robert Van Scoyk, a contributor to various Talent Associates programs. At the same time, Maas struck out in search of new talent. Among her discoveries were Ed De Blasio and Edward Adler, each of whom had just published a first novel rich in the sort of socially-conscious urban realism that was to characterize *East Side/West Side*.

De Blasio, approaching his fortieth birthday and stuck in a dead-end job reporting for schlock magazines, desperately needed a change of pace when Gellen called. "It just got to the point where I said to my wife one day, 'If I have to interview Sandra Dee once more, I'm going to blow my brains out,'" De Blasio laughs. Maas briefed the writer on the series' premise during a Friday night phone call: "I hung up and I turned to my wife and I said, 'What does a social worker do?' Because she had taken sociology in college and I thought she was going to give me the answer, which she actually did. She made a long list of subjects and the very first one was 'unfit mother.' And I thought, 'Well, that sounds interesting.'"

The following Monday, De Blasio pitched a story centering around a single parent who turns to Brock for help when her in-laws seek custody of the child. Maas suggested making the mother a prostitute, and with this revision De Blasio began writing the teleplay. *THE SINNER*, as De Blasio's script was to be called, represented an early turning point for the series, just by virtue of being the first usable teleplay completed. "Somehow, I think they knew that this was going to be a powerful episode," says De Blasio. *THE SINNER* became both the first episode to be shot, and the first one broadcast.

Maas' other important discovery was Edward Adler, a struggling novelist who had just published his first book (*Notes From a Dark Street*), to widespread critical acclaim, and who had begun to write for *The Nurses*. Adler recalls, "The producer arranged for a meeting. I met with him, and he said, 'Well, have you ever written for television before?'" I said, 'No. I just been in fiction all my life.'

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Hecky (Elizabeth Wilson), Neil (George C. Scott), and Jane (Cicely Tyson) look out from their window on the world.

He said, 'Well, can we corrupt you? You want to get rich very quickly?' I said, 'I'm your man.'" From *The Nurses*, Adler moved on to *East Side/West Side*. His first *East Side* script, NOT BAD FOR OPENERS, concerned a cab driver addicted to gambling and drew heavily on the writer's own experiences, since Adler drove a taxi to support himself before his novel was published. In spite of his other professional credentials, the press focused on Adler's proletarian background, to the extent that *TV Guide* twice noted that *East Side* was being penned by a "cab driver turned writer." "The whole thing was idiotic," Adler recalls. "Life sends a crew down to do a story on me. The took me down and posed me on top of a f---ing Checker Cab, with a portable typewriter on my lap. What can I tell you, it was my fifteen minutes." Adler became one of the series' most important writers, contributing four originals and assisting story editors Irve Tunick and Arthur Singer with uncredited rewrites of other authors' scripts.

For inexperienced television writers like these, Maas was, in De Blasio's words, a "fairy godmother." Maas was married to novelist Peter Maas and was herself a playwright, so her own creative background made her capable of empathizing with authors' problems and of nurturing young talent. It did not necessarily make her a good producer, however. Says Don Kranze: "Audrey was so totally disorganized, she doesn't call the writers in to show them what the format of the show is, she's just calling her friends. 'Phil? Would you like to write a show?' Phil

Reisman. Guys like that. Good writers, but [she's] not pushing them to get scripts, not organizing them, not anything. And the truth of the matter is, and you won't believe this: Whatever script came in, that particular week, that's the script we shot [without revisions].

"So we had no scripts. Never had any scripts. Now I finally say to David Susskind, 'David, we are desperate for scripts.' We've only got one script, called THE SINNER, which is the first script we're gonna shoot. He said, 'Never use that word to me again! Never! I never want to hear that word! We are never desperate!'" However, Kranze finally managed to convince George C. Scott of the need for greater script supervision, and Scott recommended a writer (whose name seems to have slipped everyone's mind) he knew from a production of *The Heart Is a Lonely Hunter*.

"If George knew him, that means he's a great guy," Kranze says with a touch of sarcasm. "So this guy comes on, and he disappears, literally. Doesn't show up for work one day. At that point, and this is the truth, when David hears that this guy doesn't show up, who's in his office at that time? Irve Tunick. He's used Irve over the years. Irve sort of writes documentary-type scripts. At that point, he says, 'How would you like to be the script editor?' Irve says okay. That's how he got hired — happened to be in the office the day that this guy quit." The addition of Tunick (later replaced by Arthur Singer, who is probably best remembered as the story editor of *Star Trek* during its much-reviled third season) to the production staff eased the ten-

sion, but it was, as Kranze asserts, only a temporary solution: "Irve did move it to the next step. He called in good writers, gave them the idea what the show was about, and did organize it into a workable situation. But you're still behind, and you're always behind, you never quite catch up."

Complicating the problems associated with the dearth of quality story material was the strong-willed star's own agenda for the series. From the very beginning, Scott implemented his own watchword for *East Side/West Side*: realism. Having invested a year of his time, and his professional reputation, in a television series, the actor determined that this show would not fall victim to any tired Hollywood clichés. Future series producer Larry Arrick recalls that Scott "wanted a show which, every week, would expose a sore, would pull up a scab and ask some questions about how did we get here, in a city as large and rich as New York, how did we get here? And shouldn't we be paying attention to it? He would always have comments on the script all the time. They were never to aggrandize his role. They were always his attempt to make the story better, clearer, stronger, bolder, more controversial."

"As far as trivial, meaningless dramatic series are concerned, we've had it," Scott himself told *TV Guide* in November 1963. "We have got to come to grips with controversial themes. We've got to try to say something about the way we live. I've been as obnoxious as humanly possible to make my associates see this."

Obnoxious, indeed. Principal photography on Ed De Blasio's THE SINNER, the first post-pilot episode slated to go before the cameras, started in July 1963. On the evening before the first day's shooting, writer Ed De Blasio received a late-night phone call. "Scott had decided that he wanted the ending changed. And it was going to begin shooting the following day, at Biograph Studios in the Bronx, and I'm all set to go off and see my baby come to life, and no problems. And here, suddenly, is a problem, that the whole fourth act had to be changed."

In the original script, THE SINNER's prostitute protagonist, Lana Harris, had fought a child custody battle with the parents of the baby's derelict father. With Brock's help, Lana was able to keep the child. "Obviously Scott and Susskind were having dinner," says De Blasio, "and Scott decided, 'No, she shouldn't have her child, because that's not realistic. Scott felt that there were very, very few happy endings in this world of the social worker, that very often they can do nothing — that, unlike Patton, he didn't win this war. He [Susskind] put Scott on the phone, and I'm sitting there in a kind of a daze with a pencil and paper which my wife handed me in bed. He said, 'No, the way we should end it is for

the child to be taken away, and for her to be coming down the steps saying, 'I want my baby, I want my baby.' And I must say that I thought, 'Yeah, that's pretty good, my kind of operatic stuff.'" The next morning, De Blasio began rewriting the script, and the tradition of having *East Side's* producer drive each day's script pages from Talent Associates' office on Madison Avenue over to the studio in the Bronx was begun. Despite the complications involved, however, there's no denying that Scott's ending for *THE SINNER* is more effective than the one initially devised by De Blasio.

Other manifestations of Scott's quest for veracity proved just as constructive, and extended to all aspects of production. A member of the series' crew told *TV Guide* that on the set, Scott was "a tiger for realism. When I worked on another show that's shot in New York, I had standing instructions that when we were shooting in a slum it would be an upper-class slum. On this show, it's just the opposite. One time [while filming *YOU CAN'T BEAT THE SYSTEM*] we had to stage a fight in an alley. We found the worst one you ever saw. I mean, it really stank. It was a night location and George turns up around 11:30, takes one look and says, 'Boy, this is terrible — It's great!' We flew in a stuntman to double for him in the fight, but the guy never got a finger dirty — George did the scene himself."

Scott also initiated the hiring of Pete Hamill, a journalist and the author of a tough, on-the-streets column in the *New York Post*, as a "script researcher." Hamill, although he lasted for only the first few episodes, was brought in to inject a dose of "street language and street ideas," as Don Kranze puts it. Similarly, real social workers Bertram Beck and Harold Weissman checked the series' scripts for accuracy. "We had a terrific guy, who was the head of the National Association of Social Workers, as a technical adviser," says Larry Arrick. "The temptation was always to send George off on adventures which were either partially or entirely inappropriate for a social worker, just to make the script a little more exciting, to make his role a little more dynamic. And [Beck] would be very good about saying, 'No, we don't do that,' and explaining why we don't do that, and of course it would always make sense." Finally, Scott sought out documentary filmmakers like Nicholas Webster, a recent Emmy nominee for his work on the ABC news program *Close-Up*, to helm episodes of *East Side*; but this experiment ended almost as quickly as it began: Webster, unaccustomed to the rigors of weekly series production, had difficulty finishing his only segment (*NOT BAD FOR OPENERS*) on time, and the producers declined to hire any other documentarians for fear that they would put the show even further

behind schedule.

A number of Scott's more intriguing suggestions never made it into the series. Scott also informed *TV Guide* that he wanted Neil Brock to "change organically, professionally, even physically if that seems logical. Everybody else changes, why not a TV character?" This "novelistic approach" anticipates the direction that 1980s dramas like *Hill Street Blues* and *St. Elsewhere* would take, but since *East Side* lasted for only a single season Scott was able to make only one significant (and ill-advised) change in his character toward the end of the series' run. Also, according to Don Kranze, Scott at one point mentioned a marriage between his character and Cicely Tyson's if *East Side* made it into a second season — an event that certainly would have raised eyebrows in an era where just including a black character in a TV series was considered daring!

In the long run, Scott established himself as an important — possibly even the most important — creative member of the *East Side* team. Allan Sloane believes that "in terms of intensity and sheer bulldog talent, George Scott for a while stole the show from Susskind." But the usefulness of Scott's input did not make his abrasiveness any easier to take. As part of his commitment to the daily grind and the fourteen-hour days of series production, Scott (a borderline alcoholic) stopped drinking and smoking, cold turkey, when the show began. "There were times when I would say, 'George, have a drink, have a cigarette, you're driving me nuts,'" laughs Larry Arrick.

Don Kranze, as the series' on-set producer, was in a position to observe the havoc that the star's occasionally erratic behavior wreaked upon the production staff. Prior to the commencement of filming on *THE SINNER*, Kranze attempted to arrange a meeting between Scott and the episode's director, Jack Smight: "'George,' I say, 'would you come in, we'd like to talk to you about the script. The director wants to see you.'

"'No.'

"'Well, we've got Jack Smight on, and he'd like to meet with you.'

"'Well, uh, meet me in the park.'

"'Where?'

"'Central Park. I'll be playing softball.'

"Jack and I go to Central Park, where they're playing softball, and big liberal George — and only he could figure this one out — is playing on an all-black softball team. Every other player is black, and George is white. What position did George give himself on that team? He's the pitcher. Now, when is the director of the first show talking to the star to get ideas and things? In between innings. Thank God he didn't have to come to bat, because then you'd have to wait even longer."

Later, Kranze supervised a Harlem loca-

tion shoot for the episode *WHO DO YOU KILL?*: "We're shooting up in Harlem, which I doubt you'd want to do today. But in those days you could do it. But what George says when we're through, he comes to me and he says, 'This street should be cleaned up. I want you to call Jim Aubrey and tell him that CBS should pay to clean this whole street up.'

"I said, 'What do you mean, George?'

"'Make it nice. The whole street.'

"That's George, see. How would you suggest I tell the network to spend a hundred thousand, or two, but he feels good about it, right? But you can't do it."

Eventually, the tensions that Kranze refers to came to a head. Communication between Scott and the producers broke down, and when the actor refused to approve several scripts in development, shooting ground to a halt. (Accounts differ as to the length and duration of the production shutdown, but apparently the *East Side* sets were dark for at least a week during the summer of 1963.) To break the stalemate, Susskind expanded his staff even further.

The first of the new additions was Larry Arrick. Yet another of Susskind's young Turks, Arrick came to television out of a then-obscure comedy sketch troupe called the Second City.

"They had the series with George, and they were having an enormous amount of trouble with it," remembers Arrick. "They thought it was with George, because George was an extremely honest man, and he didn't really want a bigger trailer, he didn't really want a limousine, he just wanted to do honest stories. The finally moved me over there as an [associate producer], to help with story. And I spent a little time talking to George, and then I became the story editor. All this happened very quickly, and pretty soon I was the only one that George was talking to. He was mad at everybody. Because I said, 'You know, we come from the same place, we both worked off-Broadway for too many years, and we know sooner or later we're going to be fired off this gig. So, I'm never going to lie to you, and we'll be straight with each other.' And he believed me, and that led to me being assigned as producer." With Arrick on board and Scott placated, for the moment, the worst of the Maas-developed scripts were tossed into the garbage and work began anew on *East Side/West Side*.

Oddly, one of Arrick's first duties was to help select his boss — a new executive producer who would hopefully organize the series' script department into a more efficient unit than Audrey Gellen Maas had managed to create. Arrick recommended Arnold Perl, a blacklisted writer who had scored a stage success with his 1957 play *The World of Sholom Aleichem* while in exile from the radio and television industry.



As Arrick points out, the ultra-liberal political bent that got Arnold Perl in trouble during the 1950s was precisely the point of view that would distinguish his work on *East Side/West Side*. Indeed, one of Perl's earliest contributions to the series proved beyond a doubt his credentials as a top-notch dramatist, and it eventually became a minor milestone in 1960s television. Explains Don Kranze: "We had no script for the next week. And Arnold Perl, to his everlasting credit, went home and in one week wrote a script called WHO DO YOU KILL? And it's simply sensational. You read the script and you know you have a great television script. At least I did. You can't tell too often, but on that particular script, it was that good. I told my people, if we ever have a chance, this is the week. If we're talking about worrying about budget, whatever we have to do, this is the script — whether it goes on location, or work nights, or build better sets, or whatever, this is the script. It doesn't get any better than this."

WHO DO YOU KILL? tells the story of Joe and Ruth Goodwin, a black couple trapped in poverty in the slums of Harlem. While Joe, a proud but jobless man, searches in vain for work that won't compromise his dignity, his wife Ruth supports him and their infant daughter with the wages she earns as a waitress. But when a rat bites the baby in its crib and the child dies (in part because no one will help Joe transport the baby to the hospital), the family is thrown into chaos. Ruth suffers a breakdown and refuses to attend her daughter's funeral, and Joe, already near the breaking point, teeters on the edge of violence. Neil Brock witnesses these events because his secretary, Jane Foster, is a friend of the Goodwins, but the social worker admits that he can do little to ease their suffering. Brock's efforts to find Joe a job outside of maintenance work come to nothing, and the local minister's talk of community activism seems naive and ineffectual. Joe angrily rejects his pity, and Brock concedes that "What white man knows what it's like — the life of a Negro." To this sobering narrative Perl added a note of hope: the ending shows Ruth visiting the child's coffin, and the suggestion is that the strength of the Goodwins' love for each other will allow them to persevere in their struggle.

WHO DO YOU KILL? took a courageous stand in its depiction of African-Americans. Perl's script specifically indicted employers and unions whose hiring practices excluded blacks, trapping them in menial jobs; likewise, the rat-bite angle condemned the slumlords that allow children to grow up in such dangerous conditions. Even more unusual, in a year when Sidney Poitier would win an Academy Award for his portrayal of yet another intelligent but non-threatening character in *Lilies of the Field*, Joe Goodwin was

a black protagonist who refused to abase himself before the White Man, and who made no secret of the anger and disgust he felt toward racial prejudice. Moreover, the Goodwins are shown in moments of physical intimacy, something that even the movies still shied away from in 1963. Fortunately, the heavily politicized content of Perl's teleplay did not get in the way of the show's emotional resonance, which was beautifully realized by the series' production team. Tom Gries, a journeyman director hired at the last minute when Kranze could not coerce TV wunderkind Stuart Rosenberg (later to helm *Cool Hand Luke*) to defect from *The Defenders*, extracted a pair of beautiful performances from the young actors chosen to play the Goodwins: Diana Sands, whose rejection of the Jane Foster part was indeed wise, since she has more to do here in a single episode out than Cicely Tyson did in 26; and James Earl Jones, then an unknown theatre performer whose film debut, *Dr. Strangelove* (which, coincidentally, also starred George C. Scott, though the two had no scenes together) was still a month away from theatres.

Not surprisingly, WHO DO YOU KILL? drew a lot of attention when it aired on November 6, 1963, as the series' seventh episode (it had been the twelfth in order of production). Perl won a Writers' Guild Award for his teleplay, and when Susskind chose the episode to represent the show in contention for the Emmys, it won eight nominations (more than any other series). Perhaps most impressively, U.S. Senator Jacob Javits read two newspaper pieces discussing WHO DO YOU KILL? into the Congressional record, and commended the episode for its forthright confrontation of topical issues. On the other side of the fence, WHO DO YOU KILL? provoked a deluge of hate mail from some viewers, one of whom wrote that "last night we fully expected to see those slobbering social workers get down on their knees and kiss the negroes' behind." CBS's Atlanta affiliate attracted national publicity when it refused to broadcast the episode on the grounds that it might "inflare racial tensions."

In addition to conjuring up perhaps the series' most ambitious episodes, Arnold Perl designated *East Side/West Side* as an unofficial haven for fellow blacklist victims and began hiring out-of-work, left-leaning artists en masse. At a time when many blacklisted were just beginning to re-enter the film industry, the series offered some of their earliest post-McCarthy era work to director John Berry, production manager George Hall and actors Howard da Silva, Will Geer, Lloyd Gough, Joshua Shelley, Shimen Ruskin, Lee Grant, and John Randolph. By far the most important of Perl's imported talent, however, was a pair of writers whose penchant for trumpeting liberal causes dated back to their



Communist days in the 1930s. One was Allan E. Sloane, who writes that he was "politicised in City College at the end of a cop's nightstick." A newspaperman for nine years and a then prolific radio scribe, Sloane found himself blacklisted after he publicly criticized the American Legion. Forced, finally, to appear before the House Un-American Activities Committee in January 1954, Sloane named three alleged Communists — one of whom, his close friend Millard Lampell, was the second important writer brought onto *East Side* by Arnold Perl. Lampell had come to prominence in the early 1940s as one of the Almanac Singers, a group of folk musicians that also included Woody Guthrie and Pete Seeger. When he was only 25, Lampell authored the famous 1944 radio play "The Lonesome Train," about the funeral train of Abraham Lincoln. Perl encouraged Sloane and Lampell to tackle explicitly political or controversial subjects by asking them, "What are you angry at? [What makes you] mad enough to make you get on the rooftop and holler — 'This is wrong. This is not what this country should be!' Here's your chance to get your say said." In answering Perl's challenge, the new writers found the topics for their scripts.

As his first contribution to the series (and his first post-blacklist TV script), Millard Lampell crafted a scathing deflation of so-called liberal attitudes among middle-class whites called NO HIDING PLACE. In this episode, the Marsdens, an attractive young black couple (played by another *Raisin in the Sun* veteran, Ruby Dee, and the stage actor Earle Hyman, best known as Bill Cosby's father on *The Cosby Show*), become the first non-whites to move into a Long Island suburb. At first, some of the residents, led by Neil Brock's friends Chuck and Anne Severson (Joseph Campanella and Lois Nettleton), welcome the newcomers; but

when the practice of “block busting” begins, the white liberals’ pretensions of friendliness disappear. Block-busting, as Brock tries to explain to the citizens of the neighborhood, is a manipulation tactic by which sleazy realtors convince white homeowners to sell their property at a loss by scaring them into the belief that their communities are on the verge of becoming ghettos. Then the real estate operators re-sell the houses, for an inflated price, to black professionals eager to get out of the slums of the inner city. Unlike *WHO DO YOU KILL?*, *NO HIDING PLACE* is completely uncompromising in its conclusion. Chuck Severson, despite having brought Brock in to alert his neighbors to the scam, remains uncertain as to whether or not he will risk seeing the value of his property fall in order to take a stand against racism. The episode fades out on the image of Severson brooding over his decision, an open ending no doubt designed to prompt viewers to consider the question of what they would do in a similar situation.

*NO HIDING PLACE* won a citation from the Anti-Defamation League of the B’nai B’rith, and the ceremony in which a beaming Susskind accepted the award was taped and broadcast during the February rerun of the episode. But again, *East Side’s* progressive take on race relations stirred up controversy. This time, hoping to avoid the affiliate problems that *WHO DO YOU KILL?* had engendered, the network cut a scene in which George C. Scott and Ruby Dee danced together — but the plan backfired when Scott revealed what CBS had done, and publicly criticized its action.

Unlike Audrey Maas’ neophytes, Lampell and Sloane had no doubts about the excellence of their work and defended it fiercely against any unwarranted alterations. As a result, Scott’s continual battles with the writing staff escalated further, even as the quality of the scripts increased. The most volatile of these conflicts occurred during the read-through of Allan E. Sloane’s first (and, arguably, best) teleplay for the series, *NO WINGS AT ALL*. This episode told the story of a mentally retarded boy from the point of view of the child’s father (Theodore Bikel), who at the climax delivers an impassioned speech to Neil Brock: “You understand how I feel? Have you lived fifteen years on a mined road — never knowing from one day to the next when something was going to blow up in your face . . . You understand — from what? Cases? Have you got a son, have you got a Georgie? Can you conceive of living your life with a child one of you has to be with every minute, with the two of you never alone except in bed — and even then you’re afraid you’ll make a mistake and bring another one into the world? What do you know?”

At the initial rehearsal, Scott objected to

this line, claiming that in real life such a character would not say it. Susskind interceded, promising that the speech would be “fixed” — at which point an incensed Allan Sloane jumped in. “It was about time for me to add to the brouhaha,” Sloane relates. “I said — ‘George, there is an old saying that papa knows best. And this is one of those times. For I am papa, George, and not only would the father in the story say that line, but a father *did*. And father knows best, George — the line stays. If you or anybody else potchkies with that line’ — and I held up the script in a tearing-up mode — ‘I’ll yank the script starting right here. Read the line, George, read the line.’”

“You see, quite a few people in that room knew that I had an emotionally disturbed, autistic child. Who did or didn’t, I didn’t care. But David, I know, didn’t. And Scott knew abso-damn-edlutely nothing about me or my life as a person outside the wonderful world of television. Anyhow, George snarled, ‘You don’t belong behind a typewriter,’ and came around his end of the table. I, in turn, went around my side of the table. About fourteen people held him back, and another two or three held me back. He would have slaughtered me. I could lick my weight in postage stamps back in those early sixties, and that’s about all. But I was thinking about all the people who wrote and phoned after one of my shows was on, and all of them asked the same question: ‘How did you know? It was like you lived in my house.’ And that’s why the line had to stay in: so that people who belong to the community of the concerned could know that someone knew, besides themselves, someone gave a damn for the different child — just as a parent’s face lights up when you stop to pat a Down Syndrome kid on the head . . . And that line went along with why the show was titled *NO WINGS AT ALL* . . . For the butterfly, so the little verse goes, has wings of gold, the moth has wings of flame. The inchworm has no wings at all, but he gets there just the same.”

During Arnold Perl’s tenure on the series, *East Side/West Side* sailed briefly on an even keel, and it reached its creative peak. With Perl completing uncredited rewrites on virtually all the scripts, the episodes achieved a consistent level of quality that was missing in the earlier scripts developed under Maas’ hit-or-miss reign as story editor. Other strong stories supervised by Perl included *NOT BAD FOR OPENERS*, *DON’T GROW OLD*, and *I BEFORE E EXCEPT AFTER C* (the latter co-written by well-known African-American actor and playwright Ossie Davis), all of which successfully exploited *East Side’s* ability to portray the emotional, human side of complex social issues such as ageism, delinquency, and the problems of public education. But luck did not favor *East Side/West Side*. As soon as



the production team got its act together, a variety of independent factors caused the show to fall apart all over again — and for good this time.

The first casualty, sadly, was Perl himself. In addition to being responsible for shepherding usable scripts into production, the executive producer still had to deal with all the tensions of day-to-day production, including his cantankerous star. Somewhat placated by Larry Arrick, George C. Scott nonetheless continued to fight for his own concept of the series. Edward Adler remembers an incident in which Perl bowed to CBS executives’ demands that a shot of cockroaches on the wall in *WHO DO YOU KILL?*, designed to establish the squalor of the Harlem setting, be excised: “Scott wanted to see the grit and the low-down stuff, the oppressive poverty that people were living in. Arnold was trying to calm him down, saying ‘We’ll never get it by,’ and Scott got so pissed off he just lifted him up and pushed him against a wall, and he said, ‘I’ll throw you out the f---ing window if you say that again, if you try to calm me down.’” Such incidents took their toll on Perl, who suffered a minor heart attack while preparing the segment *DON’T GROW OLD*. The next Monday Perl conducted a story conference from his bed in St. Luke’s Hospital, but he was soon forced to leave *East Side/West Side* — possibly due to his health, but perhaps because (as Allan Sloane argues) Susskind gave into network pressure to fire *East Side’s* most radical voice.

Around the same time, Paramount Pictures purchased a 50% share of Talent Associates, and as part of the deal Susskind’s company absorbed the ambitious 29 year-old executive Dan Melnick. Melnick, an NYU graduate who in 1954 became the youngest staff producer on CBS’ payroll, proved useful (like Susskind) at running interference between the network and the show’s producers, but he also introduced a corporate structure to the previously informal working environment at Talent Associates. “[P]rior to

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Melnick's arrival], nobody ever had a closed door," recalls Renee Valente. "When he came in, his door was always closed; you had to go through a secretary. It was a different company." Even those who came to respect Melnick referred to him as "Danny the Well-Dressed Melnick" or even as "the modern-day Sammy Glick." Many of the old guard abruptly fled midway through *East Side's* run as a result of disputes with Melnick; among them were Valente, Don Kranze, and associate producer Willard Levitas. Ultimately, following the twin staff shakeups surrounding Perl's departure and Melnick's arrival, Melnick and Susskind officially shared the role of "executive producer." But day-to-day control of the series settled largely onto the shoulders of the sole credited producer, Larry Arrick.

More damaging than the instability resulting from these personnel changes, though, was the reception that *East Side/West Side* received when it premiered in September, in its Monday night (10PM) slot. Late in the evening of the country's first day back to work was a poor time slot for a heavy, depressing show, and the Nielsen ratings for the early episodes were predictably unimpressive. As the season wore on, *East Side* and its competition from ABC, another ultra-serious drama about psychiatrists and their patients called *The Breaking Point*, were routinely trounced in the ratings by NBC's feel-good variety program *Sing Along With Mitch*. Also, it is a myth that *East Side/West Side* was the object of universal critical acclaim; as with most works of art that are ahead of their time, the program met with stiff resistance from some quarters. Jack Gould of the *New York Times* wrote a rave, proclaiming that "the tide turned last night . . . The show's concern, which augers encouragingly for future weeks, was not on action for its own sake but on character delineation and examination of the moral and humane issues." *Variety* registered complaints about the old-fashioned melodrama simmering beneath *THE SINNER's* grim surface: "There were too many false notes, particularly in the performances. Much of it was maudlin and, for all the 'courage' of calling a prostie [prostitute] a prostie, was more soap than meant." But the trade followed its initially negative reaction with a complimentary review of *I BEFORE E AFTER C* four weeks later, and by the time of *WHO DO YOU KILL?* *Variety* was firmly in *East Side's* camp: "'For the first time 'the winds of change,' marking the Negro protest movement in this country, won a dramatic outing on a network . . . It was a tragic story and a humanizing one, an hour that should win the network and the producers deserved bouquets."

Among the detractors, Martin Williams of *The Village Voice* acknowledged the success of *WHO DO YOU KILL?* but complained that most episodes were not up to its standard. Television Chronicles #9

"Most of the time . . . we have been offered a vague and slightly rigged debate on subjects whose essentials have eluded the participants," wrote Williams. "Sometimes these debates trail off with arty inconclusiveness, and at least one ended with fists flying outside in the alley. In short, the show usually presents the sort of quasi-sociological dabbling that will warm the heart and titillate the emotions of any socially conscious viewer without really affecting his mind or his deeper convictions." *TV Guide's* Cleveland Amory, perhaps the most widely-read television critic of the day, remained puzzlingly ambivalent. Amory acknowledged the good intentions behind the "boldest, bravest, and most original new series now on your screen," but proceeded to sniff that *East Side* was just "an underprivileged *Naked City* . . . a bit seamier, it seems to us, than it has to be."

Symbolic, perhaps, of the divided responses to *East Side/West Side* was the feedback from real-life social workers. Elizabeth Wilson recalls that many members of the profession identified strongly with *East Side's* characters, to the extent that the actors were asked to recreate their roles off the screen: "In an apartment that I lived in at the time were social workers, and they went on strike. This woman came to me and said, 'I know you and George are playing social workers in this story. Would you come and picket for us?' This was the Jewish Federation of Social Workers of New York. Well, I went to George, and do you know, he said, 'I'll do it.' So one morning the two of us, with these great placards on, walked up and down in front of this building, and we broke the strike. And they came and did interviews of us on the news: 'The actors playing social workers have broken the strike for the social workers.' After that they used to ask me to go and make speeches at meetings for the social workers, and I was thrilled to do it."

But other social workers took the series to task for its occasional use of artistic license. "Many of them were appalled at some of our techniques and modus operandi, and many others were appalled at me as a prototype of a social worker," George C. Scott said in a 1964 interview. "Hell, we tried patiently to explain to them that we were not making training films for social workers. I think the fact that I wear my tie loosened has shaken the very foundations of social work . . . The letters — some of them — have been rough. 'I am a case worker and I can't see that my prototype is anything to rave about.' And: 'In addition to the program's total and gross misrepresentation of social work practice, I am also deeply concerned about the impact upon the public of the empty and ineffectual portrayal of the social worker . . .'"

For CBS, the divided reaction to the series was particularly bad news. The net-

work already had one expensive prestige show, *The Defenders*, on the air anyway, and now *East Side/West Side's* claim even to that dubious distinction was being challenged. George C. Scott's response to the low ratings and mixed critical reception was inspired, if perhaps naive: he sent a letter to 100 prominent Americans urging them to view *WHO DO YOU KILL?*, and a few weeks later he took out ads in several major newspapers encouraging viewers to tune into the episode *GO FIGHT CITY HALL* and to write to the producers with their reactions. For Jim Aubrey, however, taking the high road was not an option. Instead, *East Side/West Side* would have to be retooled so that it might become more accessible to a wide audience.

Aubrey's attempt to refashion the series provoked perhaps the most famous explosion of George C. Scott's legendary temper. David Susskind's son, Andrew, recalls the incident: "My father got a call from Jim Aubrey saying, 'I want you and George C. Scott in my office now, right away.' George had quit smoking at this time, which only made him more ornery than usual. And as an oral substitute he had taken up peeling and eating apples. And he had a fairly impressive knife that he used to carve an apple. So my father and Scott showed up in Aubrey's office, and Aubrey said, 'You know, we get this research, and it's too depressing. I want these characters out of Harlem and I want them on Park Avenue.' Now Scott said nothing. What he did was, he sat there, and he was carving the apple, and he would slice off a chunk of it and [yank it off the knife and shove it into his mouth]. And my father said, 'Jim. They're social workers. There are no social workers on Park Avenue. Their problems are in Harlem, or in Bed-Stuy, or in the rough, tough parts of the city. That's where the show is.' Aubrey said, 'I don't give a sh--. Get them out of Harlem. It's depressing. Nobody wants to see it.' They went back and forth and [my father] said, 'Jim, we can't. You know I promised George we would really do the series and be true to it. It can't be done. We'll be a laughing stock if we begin to do Park Avenue social worker stories.' And back and forth and back and forth. And finally Scott, who's been carving the apple, takes the knife and jams it in Aubrey's desk. The knife is going, 'Boioioioioinnnnng,' and he says, 'The show stays where it is. Let's go, David.' And he left with the knife vibrating in Aubrey's desk. That, I think, pretty much sums up the relationship of that show with that network."

But despite Scott's show of force, the "Park Avenue" episode was in development even before *East Side/West Side* debuted in September. *SOMETHING FOR THE GIRLS*, Edward De Blasio's follow-up to *THE SINNER*, told the story of one Dorlee Benjamin (Diana Van Der Vliet), a wealthy socialite sentenced

to perform public service after she racks up a glove compartment-full of unpaid parking tickets. Perfectly manicured and accompanied by her cute little pet dog (who rides along in her purse), Dorlee joins Brock's office staff and tackles his paperwork with a decided lack of enthusiasm. Gradually, however, Dorlee finds a niche when the neighborhood girls start coming to her for beauty tips, and before long she is running a class in which she advises her teenaged pupils on how to create the hairdos and make the dresses that will help them attract boyfriends. The crisis in Dorlee's conversion to the cause of social work occurs when one of the girls steals her expensive dog. Losing faith in her charges, Dorlee retreats to her penthouse apartment but, predictably, by the end of the episode she has had a change of heart. The final scene shows Dorlee deliberately causing more automotive havoc, so that the traffic court will send her back to the CWS.

SOMETHING FOR THE GIRLS was, to put it mildly, an embarrassment. George C. Scott hated the episode, which forced him to act as a comic foil for Dorlee's presumably zany antics. Even Ed De Blasio concedes that SOMETHING FOR THE GIRLS was an "out-and-out piece of fluff," carved out of "the oldest plot in the world." But it didn't start out that way; in fact, the episode came about when Larry Arrick decided to base a segment on Rose Kennedy's headline-making incidents of public drunkenness. But while the story of a wayward member of an important family could have been handled with some compassion as a serious drama, Aubrey's mandate for a lighter tone forced the series' producers to play it strictly for laughs. As a result, SOMETHING FOR THE GIRLS — only the fourth episode of *East Side* that viewers saw — turned on the same tired fish-out-of-water cliché that later became an episode of the 1980s sitcom *Growing Pains*, in which the snobbish Carol Seaver learns the error of her ways after her father forces her to work in his inner-city psychiatric clinic. And as a final insult to Scott and the others who were trying for a serious tone, Hollywood veteran Richard Whorf was flown into New York to direct this segment. Whorf, then the regular director on *The Beverly Hillbillies*, once proudly proclaimed of that show that "no one will be killed [and] no one will have a brain tumor" — a philosophy entirely antithetical to that of *East Side*.

For viewers who tuned in to see Neil Brock fight some injustice every week, SOMETHING FOR THE GIRLS could be nothing less than offensive in its unquestioning acceptance of traditional values. Blonde, fair-skinned Dorlee is presented as the ideal of beauty, in contrast to the frumpy, dark-haired teenage girls, whose Italian ethnicity is emphasized. For a series in which the male

protagonist has a female supervisor, SOMETHING FOR THE GIRLS indulges in some ridiculous gender stereotypes — scenes in which Dorlee and Brock run their respective workshops for the teenagers show the girls sewing, trying on makeup, and doing their hair, while the boys play sports. And the episode glosses over the reality that Dorlee's attractiveness depends upon her ability to spend exorbitant amounts of money on her personal grooming, and that without the same capital the girls' homemade dresses and self-styled hairdos cannot hope to compare to those of their teacher. SOMETHING FOR THE GIRLS represented a step backward less because its attempts at humor fell flat than because it betrayed the forward-thinking ideals that formed the very basis of the series.

Although SOMETHING FOR THE GIRLS was as broad as *East Side's* humor ever got, the show produced several other weak episodes that tried specifically for a light-hearted flavor. Robert Van Scoyk's THE BEATNIK AND THE POLITICIAN offers a fairly unbiased depiction of the young beatniks (though their dress and expressions cleave closely to stereotype), but the antagonists of the piece, a corrupt ward boss and his toadying lackey, are comedic caricatures. CREEPS LIVE HERE strives for a similarly mixed tone. On the one hand, Patricia Collinge offers a beautiful portrayal of a forgotten old woman whose memories and whose house, which is slated for demolition, contain a rich literary treasure. But the episode's supporting characters are a motley group of eccentric oldsters — one the same shotgun-toting old hermit who seems to be present in every hackneyed western ever made — who exist merely to provide some comic relief that never really succeeds in being funny. Contrasted with the somber tone of better outings like WHO DO YOU KILL?, these ill-advised ventures into sunnier territory set a schizophrenic tone for the series that, contrary to Aubrey's predictions, probably confused or drove away more viewers than they attracted.

In addition to influencing the mood of the show as it was produced, CBS also tinkered with the finished *East Sides* before they were broadcast. Never one to invite public controversy or credit his audience with more than a minimal degree of intelligence, Aubrey engaged in what Scott termed "constant blue-penciling of material" that might have stimulated negative responses from affiliates and viewers. "I went to the mat with them," recalls Arrick. "Every week I had to take a call from Program Practices about that week's script. And those were some of the things that would make George very angry, and he would say, 'F--- them, I'm going to say it anyway.' And we would, a lot of the times, and in the editing I would leave it in sometimes and take it out sometimes." WHO DO YOU KILL?'s

teaser originally contained shots of the rats that would claim life of the Goodwins' baby, but these were deemed offensive and excised. ("We had the villain and we couldn't show them," Scott complained to *TV Guide*.) Scott's big speech in THE BEATNIK AND THE POLITICIAN, in which Brock used sarcasm to criticize bigotry, was trimmed because it included the racial epithets "wop" and "guinea."

But the most controversial cuts smacked of racism. Scott created a firestorm of negative publicity for the network when he told the press of the incident involving the scene of himself and Ruby Dee dancing together in NO HIDING PLACE. What was not made public at the time, however, was CBS' undignified treatment of *East Side's* African-American co-star, Cicely Tyson.

If the visibility of blacks in WHO DO YOU KILL? and NO HIDING PLACE brought forth a stream of hate mail, then the Jane Foster character had to have been particularly galling to the small but vocal minority in the audience that resisted any positive depictions of African-Americans. Though she in fact had little to do, Jane Foster was present in almost all of the early episodes, and she was consistently shown to be competent, intelligent, and on an equal footing with her friends and at the Community Welfare Service. On those occasions when Jane was seen in action, it was invariably in a bold and positive light, as when she impugns the character of a white factory owner's racist hiring policies in WHO DO YOU KILL? It wasn't just that Cicely Tyson's was a black face — African-American singer Leslie Uggams had been a regular on *East Side's* hit competitor, *Sing Along With Mitch*, since 1961 — but that her character was threatening in a way that audiences were not used to.

Those opposed to Tyson's presence on the series may have constituted a minority, but they were a vocal one. "Literally, we would get bags of mail," says Larry Arrick. "If George was working late at night in a scene in the office, and he would say [to Tyson], 'Hey, I'll put you in a cab, it's late.' And she said, 'No, that's okay, the subway's just down the street, I'll be fine.' And he'd say, 'Well, at least I'll walk you to the subway' — that would be it. We would get letters about miscegenation, and race mixing. Unbelievable. And we were out of major markets in the South, because of his relationship, which was never romantic in any way. In fact, I think that's what bothered them. If it was romantic, they'd say, 'Yeah, that's what the North is like, all those blacks and whites f---ing each other.' But it was that they were peers, and that was not acceptable."

Elizabeth Wilson recalls that Cicely Tyson's character was deliberately minimized at the behest of the network higher-ups:

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“Cicely literally was not allowed to have much of a role; she was just there. It’s such an obvious token thing. It was just outrageous. I remember how she suffered . . . The word was out that CBS did not want her to have a role in this series.” And according to Arrick, the network took its position on the Jane Foster character even further: “There was a point at which we were told the show would be renewed if George would get a new secretary, i.e., white.”

It is possible that David Susskind’s refusal to fire Cicely Tyson outright became the crucial factor in CBS’s decision to cancel *East Side/West Side* after its freshman season. But for all practical purposes, the issue became moot once the series underwent a drastic change in format. Episode 19, *THE STREET*, introduced the new character of Congressman Charles W. Hanson, an idealistic young politician based on New York’s charismatic then-mayor John V. Lindsay. Despite his background of wealth and social prominence, Hanson is deeply committed to solving the city’s problems, and in *THE STREET* and the episode that followed (*IF YOUR GRANDMOTHER HAD WHEELS*) audiences saw Neil Brock successfully enlist Hanson’s aid in helping that week’s clients. These stories laid the groundwork for the pivotal episode *TAKE SIDES WITH THE SUN*, in which Hanson asks Brock to leave the CWS and join his staff as an advisor on issues relating to urban social problems. *TAKE SIDES WITH THE SUN* then focuses on Brock’s crisis of conscience as he considers joining the same system, with its bureaucracies and its corruption, that he often fought against as a social

worker. Ultimately, Hanson convinces Brock that he will do greater good for more people by entering politics, an arena in which he can combat poverty and injustice on a broader scale. For the remaining six shows of the series, then, Brock worked as a member of Hanson’s staff — still engaged in contact with the down-and-out inhabitants of New York’s streets, but spending more time trying to integrate his individualistic methods and his red-hot temper with the more refined atmosphere of the congressman’s office.

The addition of Hanson was accompanied by the introduction of his large staff of advisors, two of whom emerged as continuing characters. Bowen Munro, played by Henderson Forsythe, was a middle-aged ex-reporter who gradually befriends Brock; by the final episode, we see them drinking together and chatting casually. The relationship between Brock and the other, more prominent new character proved less amicable. Mike Miller was Hanson’s slick, officious public relations consultant, and as such he represented all the oily image-consciousness that made Brock dubious about politics in the first place. Much of the conflict in the final episodes arose from the clash between Brock’s blunt, in-your-face style and Miller’s more subtle approach, and often Hanson acted chiefly as a mediator between the two. The best of the Hanson episodes, *NOTHING BUT THE HALF-TRUTH*, revolved around the explosion of the tension between the pair into an all-out feud over control of the congressman’s public image. Future Broadway star John McMartin performed well as Miller, but the series’ producers made an unfortunate choice

regarding McMartin’s physical appearance that hampered the character’s effectiveness in serious situations. With a slight gap in his teeth and a pencil-thin mustache, the actor was a dead ringer for the British comedian Terry-Thomas! *TAKE SIDES WITH THE SUN* also featured the actress Jessica Walter, who would later come to prominence in films like *The Group* and *Play Misty For Me*, in a sizeable role as Hanson’s secretary, Phyllis Dowling. Walter’s role seemed designed as a regular, but she disappeared without explanation after her first appearance — perhaps because, as one cast member recalls, Walter seemed “arrogant” and failed to mesh with the rest of the company.

Neil Brock’s move into politics is a classic case of “it seemed like a good idea at the time.” No one interviewed for this article will take credit for having conceived of *East Side*’s format change, although actor Linden Chiles, who played Hanson, believes that the plan originated with George C. Scott: “I think it was specifically George’s idea that he go to work for a congressman, and then eventually they’d dump me, and then he would [run for office himself] and would be on his own as a politician. That was a long-range idea.” The opportunities for Brock to confront these new developments in his life certainly tied in with Scott’s pet idea that the character should change organically over time.

But another rationale behind the change was probably the producers’ perception of the one real weakness in the basic concept of the series: the essential impotence of the protagonist. As Larry Arrick explains, “The basic flaw in the show was that here we had this dynamic and exciting actor, and he was in the job of dispensing band-aids. A social worker doesn’t solve social problems, he helps somebody get to the dentist, he helps somebody keep from being thrown out of their apartment, he helps kids stay off the street. At that time, particularly with Aubrey, the whole notion of the hero was very important, somebody who changes things, a television hero. So we had an actor who was fully capable of being heroic — it’s like doing a John Wayne movie where he’s a postal clerk. They give you your stamps and they tell you how much things weigh, but that’s not the way you see John Wayne, or it isn’t the way you see George C. Scott.” With the introduction of Hanson, Arrick explains, Brock “would be the man out in the field who would be able to tell this congressman what the problems are and what kind of legislation needed to be drafted and then passed, and so on and so forth. That was the idea, to make him more potent.” Also, as Allan E. Sloane suggests, it was hoped that the series could “get higher numbers with a Kennedy-like hero” who would come across as more charismatic and less pessimistic than Neil Brock.



Linden Chiles as Congressman Hanson.

A sound theory, perhaps, and one that TAKE SIDES WITH THE SUN bears out to an extent. At times Allan Sloane's script grows talky, and it cheats by relying on flashbacks from earlier episodes to insert some visual drama into the scenes in which Brock, alone in his apartment, wrestles with his tough decision. But the closing confrontation between Brock and Hanson is written with remarkable intelligence, as the pair argue heatedly over the relative merits of their preferred methods of affecting social change. This confrontation consumes the whole fourth act, and it features remarkably intense work from the two actors — undoubtedly the result of Arrick's decision to give the crew a day off and allow Scott, Chiles, and director John Berry to rehearse the scene by themselves on the soundstage.

Indeed, Chiles, a Los Angeles-based actor who had just turned 30 when he was chosen over several New York natives to play Hanson, gave Scott a run for his money throughout his brief stint on *East Side/West Side*. "When I went in, I was underplaying the character, which is usually the way I prefer to work," says Chiles. "But David Susskind really leaned on me. He wanted me to be a real hard-driving, pushy kind of a guy. And I think what happened was, I tried to give him what he wanted, and I think I got a very angry edge out of that."

But the use of Hanson and Mike Miller as foils for Neil Brock never really succeeded. Although their techniques were different, their goals remained the same, and as a result the conflict between the members of the congressman's staff often seemed forced. The effort to make the series more dynamic had backfired. Hanson, much more clearly than "Hecky," was Brock's boss, and his frequent rows with Brock often necessarily ended with the latter's capitulation or even, as in *NOTHING BUT THE HALF-TRUTH*, a rebuke from the congressman. The series' hero had become tamer, not more dynamic. Worse, Brock spent even more time in his office and less time out on the street. As a result, the series gave way entirely to its inherent tendency for talkiness, and it lost the immediacy and the real human emotion of episodes like *WHO DO YOU KILL?* Naturally, all of these changes gave Scott even fewer opportunities to vent the rage that characterized his acting style than he had had originally.

*East Side's* writers and producers quickly realized the trap into which they had led themselves. Writer Robert Van Scoyk believes that "it got away from people and into politics. I think by that time they were winging it. I don't think anybody was happy about it except Linden Chiles." And, either by coincidence or by design, the series' new format matched up perfectly with Jim Aubrey's rather pedestrian vision for it — it "got them suddenly out of the streets and into the pent-

houses," in Van Scoyk's words. With the dilution of the show's gritty feel and the elimination of all those shots of dirty alleys and filthy tenements, Aubrey had gotten his wish. But the format change appeased CBS in a more insidious way — it got rid of Cicely Tyson's character without risking a public controversy over a racially-motivated dismissal of the actress. With Brock fully ensconced in his new environment and no longer involved in social work, the characters of Hecky and Jane had obviously become extraneous. Elizabeth Wilson and Cicely Tyson do appear in one episode following TAKE SIDES WITH THE SUN (*NOTHING BUT THE HALF-TRUTH*), but their scenes are brief and perfunctory. Once the series had firmly launched itself in its new direction, the two actresses were quietly released from their contracts. "They let me go, all right," remembers Elizabeth Wilson. "I was fired, baby. I think they paid [me] for the episodes; I can't even remember that. But I was terribly upset. And the excuse was, 'Well, it's not you. We're changing the format.'"

Compounding the sudden shift in the series' structure was a general malaise that settled over the series' staff and cast as it became obvious that cancellation loomed ahead. If daring subject matter was tolerated during the show's early days and welcomed during Perl's tenure, it was greeted with apathy after the addition of Congressman Hanson. The development of the cross-over episode, *TAKES SIDES WITH THE SUN*, illustrates the extent to which *East Side* had betrayed its progressive intentions. The show's writer, Allan E. Sloane, felt that only a crisis more important than any Neil Brock had yet dealt with could logically motivate the character's decision to join forces with Hanson. Sloane then proposed a story in which a group of militant blacks, led by a Malcolm X-type figure, blockaded Harlem and organized a city-wide strike among African-Americans. Susskind, reluctant to again stir the controversy generated by the series' previous excursions into the territory of racial issues, initially vetoed Sloane's outline but finally relented, telling the writer to "do it on civil rights, but for God's sake make it brilliant." In four days Sloane hammered out a script that would have upped the ante on the series' most powerful episode thus far, one that asked (in Sloane's words) "not 'Who do you kill?,' but 'Where do you stand?'" According to Sloane, however, George C. Scott refused to approve the script, asking "why the hell the Civil Rights thing had to come in?" Without the backing of Susskind or Melnick, who apparently didn't bother to even read the script, Sloane was forced to change the pivotal issue in TAKE SIDES WITH THE SUN to a group of mothers' struggle to get a traffic light installed at a dangerous inter-

section! Ultimately, even this angle was dropped and the "turnover show" became a stimulating but dry talkfest. In protest, Sloane fired off a lengthy memo accusing Susskind of abdicating his responsibilities as executive producer and charging that *East Side/West Side* was now "as phony as a three-dollar bill."

With Scott no longer campaigning for gritty, socially-conscious material and the executive producers devoting their time to more prosperous ventures, it's no surprise that the final five episodes range from mediocre to unwatchable. The nadir came with *THE NAME OF THE GAME*, in which Scott sat the episode out (as he had done with *MY CHILD ON MONDAY MORNING*) and left the less interesting Hanson character to mediate a labor/management dispute that plays out in an endless series of talking-heads scenes. The best of the Hanson shows, Robert Van Scoyk's *NOTHING BUT THE HALF-TRUTH*, turns on a clever conceit: Brock appears on a national talk show as Congressman Hanson's representative. But the talk show, called "Open Forum," features none other than David Susskind, appearing as himself, as its moderator, and its format is identical to Susskind's real-life program *Open End*. Van Scoyk fashioned the "guests" on this mock talk show into hilarious parodies of frequent visitors to *Open End*, among them Mel Brooks and Shelley Winters (the latter played by George C. Scott's then-wife, the Emmy Award-winning actress Colleen Dewhurst). *NOTHING BUT THE HALF-TRUTH* rather daringly devotes its entire second and third acts to the conversation among Susskind and his four guests, but Van Scoyk manages to make the debate compelling by contrasting Brock's blunt attitude with the stuffy misconceptions of the intellectuals and Hollywood types that make up the rest of the panel. The "B" story also includes a memorable scene in which Brock grows disgusted with Miller's PR staff, which exploits an indigent immigrant family for photo opportunities and glowing press releases without really solving their problems. But the remainder of this subplot, in which Brock uses his social-work connections to line up jobs for the unemployed immigrants, is just a half-hearted throwback to the old streetwise stories, and the opportunity for Brock to confront his disillusionment over his new job is missed. One gets the real sense from this episode that Brock, in trying to help a greater number of people, has in fact sold out to the establishment — and viewers who cared about the show in its original form had to have wondered if Susskind and company had sold out, too. The Hanson episodes represented a truly unfortunate miscalculation, and they sent *East Side/West Side* out with a whimper rather than a bang.

In terms of the series' fate, though, the disappointment of the last few episodes was a

dead issue. CBS announced the cancellation of *East Side/West Side* on January 26, 1964. The “official” reason for the series’ death, and the one maintained to this day by most of the individuals who worked on the show, was a decline in ratings and a loss of sponsorship that resulted directly from many Southern affiliates’ refusal to broadcast *East Side*. This explanation conveniently locates the bigotry behind the series’ cancellation with backward Southern viewers, rather than with the top brass of CBS — but it just doesn’t hold water. As Edith Efron pointed out in a 1964 TV Guide article, *East Side/West Side* was dropped by no more affiliates in the South than in any other region of the country, and ultimately only 6% of the potential viewing audience had the series blacked out in their areas. It’s more likely, then, that Aubrey and his subordinates gave *East Side* the axe because they were caught in a no-win situation: they couldn’t allow the show to remain as daringly liberal as it was for fear that the purveyors of the voluminous hate mail would arrange boycotts and scare off sponsors; but they couldn’t eliminate the potentially offensive elements of the series without worrying that Scott or Susskind would publicly charge the network with racist practices and bring down an avalanche of negative publicity. Had the show been a smash in the ratings, this controversy would have not have been an issue. But without the attraction of high advertising revenues and a lucrative syndication run, CBS had nothing to lose in clearing *East Side/West Side* off its schedule to make room for a potential hit.

Appropriately, the series did score one last ironic triumph against its unsupportive network with *HERE TODAY*, the final episode. Even before the cancellation was announced, Allan E. Sloane had contrived a suitably cynical finale for *East Side*. “We all knew the show was on its last legs, tipped off by the two secretaries Susskind had,” Sloane recalls. “I asked David point-blank what was happening. David was very upset, his face drawn, seemed to walk around like a zombie — and David said, finally, ‘I guess you’d better start thinking up a show to close the series.’ I had already been doing some thinking, and told David the germ of the idea. He bought it.”

Ostensibly a chronicle of the demise of New York’s “last independent newspaper,” *HERE TODAY* is actually a thinly-veiled allegory for the cancellation of *East Side/West Side*. The story begins as Brock tries to find a publisher for a series of articles that will focus on specific examples of the social ills addressed by President Johnson’s new War on Poverty, using Congressman Hanson’s district as “an isolation ward for the problems of the whole nation.” But the city’s leading paper, the syndicate-run *Standard*, turns down the articles (12 “specific, individual areas of coverage,” *Television Chronicles* #9

an obvious analogy to *East Side*’s individual episodes) as “a weary, downbeat, depressing, pick-on-the-scab-of-society series.” The *Standard*’s editor (Walter Abel) makes no bones about preferring “sweetness and light” stories, since these sell papers. Even the last independent paper, the *Light*, initially rejects Brock’s idea, but its cantankerous old publisher Brian Lincoln (a fruity performance from “Grandpa Walton,” Will Geer) eventually gives in to his rebellious spirit. Brock’s series boosts circulation but it also alienates some important advertisers (i.e., sponsors), and as a result the *Light* again faces bankruptcy. The paper’s last chance is a bank loan, but a bank official tells Lincoln that the paper (like *East Side/West Side*) will have to undergo some “minor changes” if its existence is to continue. “Minor changes?” Lincoln scoffs. “Just the editorial policy. Steer clear of anything controversial, like issues. Come out real strong against the man-eating shark, and even stronger for motherhood and the flag . . . . Turn your back on all that garbage about rats and tenements and juvenile delinquency, and let’s just have some laughs.” Eventually Lincoln is forced to sell out to the same syndicate that runs the *Light*. Brock, eyeing a huge pile of mail from supportive readers, laments that the *Light*’s 600,000 subscribers (a large number, but apparently not large enough) will be left without a voice: “Don’t they count for anything? Don’t they have any say at all?” His frustration is echoed by an unnamed janitor, whose comments reference the Nielsen ratings that contributed to *East Side*’s cancellation: “They never asked me. They never asked anybody. Why should they? I’m just a lousy reader. Nobody ever asked me. Those numbers! Where do they get those numbers? Who does it, huh?” According to Allan Sloane, this character, played in a cameo by Michael Dunn (*The Wild Wild West*’s Dr. Miguelito Loveless), was written specifically for a dwarf actor so that he would represent all “the little people,” or the anonymous viewers who had supported *East Side* during its brief run.

The most explicit connection between the plight of the *Light* and that of *East Side/West Side* comes when Brock invokes the medium’s cynical nickname, linking it to Orwell. “The last word won’t come until the last independent newspaper in the country is cannibalized by some chain. Murder by merger,” Brock rails. “When that happens, gentlemen, we’ll have one newspaper in every city in the United States. One opinion, one source of information, one enormous boob tube — somewhere around the year 1984.”

The final image of *HERE TODAY* is a powerful one in which Brock, left alone in the public toilet after hearing the janitor’s plaintive remarks, gives in to his anger and shatters a bathroom mirror. According to Linden

Chiles, the moment was improvised — and real. “The last day of the show, the last show we shot, [George C. Scott] just got incredibly drunk, and punched out a mirror in the bathroom, with his fist straight on. I thought he was going to completely cut his hand open.” In this scene, it’s hard to remember that one is watching Neil Brock and not George C. Scott, expressing his own impotent rage over the loss of a project so important to him. The ending that Allan Sloane had first conceived for *HERE TODAY* was even more pointed, though. Sloane envisioned Scott washing his hands, looking for a paper towel, finding none, and having to dry himself with toilet paper. The closing shot would have been a fade-out on Scott flushing the toilet paper, with the camera moving in on a close shot of the paper “swirling around and around” in the bowl! Finally, of course, there’s the pun in the title — for viewers watching the final episode during its original network run, *East Side/West Side* would indeed be, quite literally, “here today, gone tomorrow.”

For years following his experience with *East Side/West Side*, David Susskind kept two framed telegrams mounted, side by side, on the wall behind his office at Talent Associates. One, from CBS, congratulated Susskind for receiving the National Critics Award naming *East Side* as the year’s “best film series.” The second telegram, also from CBS and bearing the same date, informed him “with deep regret” of the series’ cancellation.

The awarding of the year’s Emmys proceeded with similar irony, at least with regard to *East Side/West Side*. In March, the *Los Angeles Times* ran a story under the headline, “Canceled TV Show Leads in Nominations for Emmys.” Mel Brooks quipped: “Do you really want me to comment on television, where they cancel *East Side/West Side* and still allow *Petticoat Junction* to keep rolling?” As the winners were announced on the May 25 broadcast, it must have seemed as if Fate were determined to deal a final blow to the now-dead series. *The Defenders*, CBS’ other prestige program, topped *East Side* as best drama series. The best teleplay award went to Ernest Kinoy for *BLACKLIST*, a famous episode of *The Defenders* that was among the first public condemnations of the film industry for its role in blackballing suspected Communists during the 1950s — but Kinoy defeated two *East Side* scribes, Arnold Perl (nominated for *WHO DO YOU KILL?*) and Allan E. Sloane (honored for a *Breaking Point* episode), who had both been victims of the real blacklist! George C. Scott lost the best actor award to, of all people, Dick Van Dyke, and both of the *WHO DO YOU KILL?* guest stars, James Earl Jones and Diana Sands, came up empty as well. Jack Priestley, nominated for his exceptional cinematography, was effectively removed from consideration by his

two previous consecutive wins for his work on *Naked City*. Indeed, *East Side's* single Emmy was picked up by WHO DO YOU KILL? director Tom Gries, who beat out BLACKLIST'S Stuart Rosenberg — the original choice for the assignment that nabbed Gries the award!

*East Side/West Side's* single season on the air coincided with one of the most turbulent years in American history. During the filming of ONE DRINK AT A TIME, news of President Kennedy's assassination broke and production shut down after guest star Maureen Stapleton collapsed in tears. Earlier in the day, producer Don Kranze had encountered a bizarre harbinger of the tragedy to come. "On that particular day, we were down on the Bowery, and there's a guy lying on the ground, motionless. Someone says, 'Move him out of the shot.' I said, 'No, don't move him out of the shot, he's fine. Leave him. Why would you move him? He's there, it's beautiful, that's real.' Now they go over to this guy. He's dead. I was ashamed! I'm saying, 'Don't move him,' and actually the guy was dead. Then someone comes to the set, and says, 'John Kennedy has just been shot.'"

Also as the show was being filmed, its viewers — and its stars — witnessed Martin Luther King giving his "I have a dream" speech at the March on Washington in August, 1963. "I was sitting with Cicely, and we were watching Dr. King on television," recalls Elizabeth Wilson. "He started speaking, and she started crying, and she took my hand, and I've never had anybody hold my hand so hard. And she just squeezed it and squeezed it. Here I am, this girl from Grand Rapids, Michigan, and white, and I sort of knew what she was [feeling], but also I didn't. I mean I could relate to it, but I couldn't relate to it." Wilson's confusion is mirrored precisely in the episode WHO DO YOU KILL? when Neil Brock tells Joe Goodwin, "I don't know what to say to you, Joe. I don't know what anyone can say who looks like I look. What white man knows what it's like — the life of a Negro?"

With moments like this one, *East Side* tapped directly into the public's consciousness over troublesome issues like the injustices that King brought to the country's attention. Politically, it was a series more in tune with its own times than any other has ever been. It's no accident that the series' two most controversial episodes, WHO DO YOU KILL? and NO HIDING PLACE, tackled the issue of race relations that dominated the thoughts of Americans at the height of the Civil Rights movement. And, as HERE TODAY suggests, the show had already been waging its own weekly War on Poverty before Lyndon Johnson coined the term. *East Side* straddled, and mirrored, both the idealism of the Kennedy era and the dawning of widespread

cynicism that occurred during Johnson's presidency. It was an important show, and one that deserved more support and a longer run (as well as ongoing life in syndication) that it never received. And as anyone lucky enough to see EAST SIDE/WEST SIDE today will realize, the show's close connections with the politics of its day do not date it. Its best episodes remain among the most powerful dramas ever broadcast over the airwaves.

The legendary *Open End* ceased production in 1966, but David Susskind's syndicated talk show remained on the air, in various formats, until his death in February 1987. Following *East Side/West Side*, Susskind devoted increasing attention to film production, and he had a hand in putting together *All Creatures Great and Small*, *Lovers and Other Strangers*, Martin Scorsese's *Alice Doesn't Live Here Anymore*, and Robert Altman's *Buffalo Bill and the Indians*. But his main home remained the small screen, and before he died Susskind's TV productions had accumulated more than 20 Emmy awards.

Cicely Tyson earned an Emmy in 1974 for perhaps her most famous role, the title character in the made-for-television movie *The Autobiography of Miss Jane Pittman*. She lives in New York and performs primarily in the theatre but makes occasional film appearances, the most recent in *Fried Green Tomatoes* (1991). Linden Chiles has never owned a television set, but he still works frequently in the medium; among his recent guest shots was an episode of *The Adventures of Lois and Clark*. Elizabeth Wilson is more in demand than ever as a star character actress, and her recent films include *The Addams Family*, *Nobody's Fool*, and *Quiz Show*.

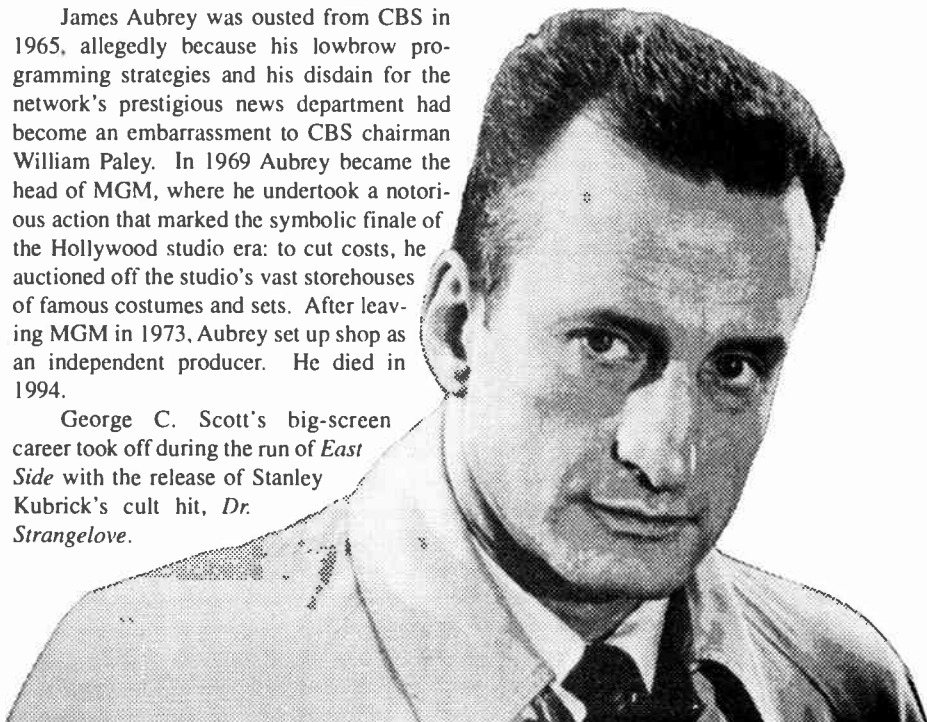
James Aubrey was ousted from CBS in 1965, allegedly because his lowbrow programming strategies and his disdain for the network's prestigious news department had become an embarrassment to CBS chairman William Paley. In 1969 Aubrey became the head of MGM, where he undertook a notorious action that marked the symbolic finale of the Hollywood studio era: to cut costs, he auctioned off the studio's vast storehouses of famous costumes and sets. After leaving MGM in 1973, Aubrey set up shop as an independent producer. He died in 1994.

George C. Scott's big-screen career took off during the run of *East Side* with the release of Stanley Kubrick's cult hit, *Dr. Strangelove*.

Six years later he played his best and most famous role, General George S. Patton, and made headlines around the world when he refused to accept the best-actor Oscar for *Patton*. When *East Side/West Side* was cancelled, an angry Scott hinted to *TV Guide* that he would never again work in the medium that had betrayed him: "I think that those quivering masses waiting for my return can relax and forget it. And those who hated my guts can relax." Nevertheless, Scott broke this vow to appear in several prestigious made-for-television movies and specials, several of them (including an adaptation of Arthur Miller's *The Crucible*) produced by his old friend Susskind. The pair was reunited on-screen in the 1975 TV-movie *Fear on Trial*, the story of John Henry Faulk's successful lawsuit against Aware, Inc. Scott portrayed attorney Louis Nizer and, in a cameo appearance as himself, Susskind repeated his famous testimony that publicly exposed blacklisting practices in the television industry.

In 1987, Scott finally agreed to star in another regular series, the short-lived sitcom, *Mr. President*. Four years later, he tried again, with what was then touted as the actor's "return to television." The series, a father-and-son police show called *Traps*, was not greeted warmly by critics, and it lasted only a month. Since then, Scott has remained busy on the stage and, yes, in occasional television appearances — most recently, as the ship's captain in the 1996 miniseries *Titanic* and the forthcoming remake of *Twelve Angry Men*.

- Stephen W. Bowie



Television Chronicles #9



**THE SINNER (9/23/63)**

A prostitute fights a losing battle for the custody of her child with the family of the baby's absent father

Carol Rossen, Augusta Ciolli, Candace Culkin, Elizabeth Lawrence, Eda Reiss Merin, Richard Dysart, Louis Guss, Virgilia Chew, Gloria Foster, Clifford Pellow, Pat Ripley, Tom Carlin, Essie Jane Coryell, Paula Bauersmith, Alan Alda, Ben Aliza, Jose Perez, Roy Sudder, Gloria and Yvonne Reyes  
Written by Edward De Blasio; Directed by Jack Smight

**AGE OF CONSENT (9/30/63)**

A young couple's plans to marry are disrupted when the girl's father, a cynical cop, prosecutes her boyfriend for statutory rape  
Carroll O'Connor, Robert Drivas, Penny Fuller, Paul Bryar, Alan Rich, David Hooks, Elizabeth Moore, Terry Culkin, William Adams, Bobby Dean Hooks, Walt Wanderman, Arthur Tell, Anthony DiRaimondo, Arny Freeman  
Written by Irve Tunick, David Michael-James (s); Directed by Ralph Senensky

**YOU CAN'T BEAT THE SYSTEM (aka CHANGE THE WORLD; 10/7/63)**

Brock coaxes an agoraphobic World War II veteran out of his apartment, only to find that the ex-hermit can no longer cope with the outside world

Joseph Turkel, Janet Margolin, Martin Sheen, Mary Hayden, Alfred D'Annibale, Sylvia Davis, Alfred Leberfeld, Peter Gumeny, Max Kleven

Written by Robert Van Scoyk; Directed by Jack Smight

**SOMETHING FOR THE GIRLS (aka THE DIANA TEMPLE STORY; 10/14/63)**

A wealthy socialite, sentenced to community service with Brock's agency for her unpaid parking tickets, helps neglected teenage girls with makeup and exercise tips

Diana Van Der Vlis, Kathy Bell, Jane Hoffman, Harold Gary, Lou Gilbert, Wendell K. Phillips, Lilia Lazo, William Quinn III, Frank Christi, Jo Ann Mariano, Maria Muller, Martha Courtot, Philip Vandervoort, Patti Mariano, Clifford Cothren

Written by Edward De Blasio; Directed by Richard Whorf

**I BEFORE E EXCEPT AFTER C (aka SCHOOLTEACHER; aka LITTLE BOY LOST; 10/21/63)**

Brock and a caring teacher try to coax Puerto Rican juvenile delinquents back into school by instituting a progressive education program

Howard da Silva, William Daniels, Alexander Lopez, Val Avery, Santiago Burgos, Rebecca Darke, Joan Croydon, Otis Young, Florence Stanley, Jesse Gonder, Augie Rios, Carl Trani, Ben Hammer

Written by Ossie Davis, Arnold Perl; Directed by Daniel Petrie

**NO WINGS AT ALL (10/28/63)**

Brock becomes the defender of a mentally retarded young man who is suspected of molesting children

Theodore Bikel, Lou Frizzell, Virginia Kaye, Louis Zorich, Val Avery, Staats Cotsworth, Rona Gale, Raymond St. Jacques, Mort Lichter, Maurice Shrog, Al Viola, Mark Hunter, Robert Macbeth, Sylvia Gassel, Helen Jean Arthur, Joey Trent, Luke Halpin, Phillip Fox, Steve Curry, Robert Mariano, Dal Jordan  
Written by Allan E. Sloane; Directed by Marc Daniels

**WHO DO YOU KILL? (aka GIFT OF LAUGHTER; 11/4/63)**

In a Harlem tenement, an unemployed black man's plight becomes unbearable when his child dies after being bitten by a rat

James Earl Jones, Diana Sands, John McCurry, Maxwell Glanville, Godfrey Cambridge, Doris Belack, Dan Morgan, George Gaynes, P. Jay Sidney, Carla Pinza, Stephen Pearlman, Earl Sydnor, Rai Saunders, Cynthia Belgrave, Nancy Olivieri, Lenzie Perry

Written by Arnold Perl; Directed by Tom Gries

**GO FIGHT CITY HALL (aka PAPER TRAP; 11/11/63)**

Brock becomes involved in a clash between the residents of an apartment building and the city council that wants to tear it down as part of an urban renewal project

Clifton James, Bette Henritze, Linda Canby, Paul McGrath, David Carradine, Richard Dysart, Henry Sharp, Barry Primus, Roscoe Lee Browne, Charles Durning, Scottie MacGregor, Bruce Kimes, Will Davis, Joseph Warren, Will Hussung, Sam Greene

Written by Allan E. Sloane; Directed by Marc Daniels

**NOT BAD FOR OPENERS (aka AN ARM JOB TO OBLIVION; aka SHAPE UP FOR EDDIE BEST; 11/18/63)**

Brock helps a cab driver fight his addiction to gambling  
Norman Fell, Lee Grant, Martin Wolfson, Roger C. Carmel, Charles Curiale, Melvin Stewart, Albert Henderson, Dolph Sweet, Richard Castellano, Maurice Brenner, Henry Evans, Frank Simpson, Anna Berger, Luis Hernandez, Burt Conway, Mark Gordon, Brendan Fay, Neil Fitzgerald, Richard Robbins  
Written by Edward Adler; Directed by Nick Webster

**NO HIDING PLACE (12/2/63)**

When a black couple moves into an all-white suburb and residents begin to sell out for fear of falling property values, Brock's friends find that they aren't as liberal as they thought  
Joseph Campanella, Lois Nettleton, Ruby Dee, Constance Ford, Earle Hyman, Edwin Sherin, Paul Dooley, Michael Baseleon, Lia Waggner, MacIntyre Dixon, Dan Rubinate, Ted Gunther, Brenda Wilson, Thomas Anderson, David Komoroff  
Written by Millard Lampell, John Gabriel (s); Directed by Herschel Daugherty

**WHERE'S HARRY? (12/9/63)**

A Jewish businessman flees his stifling suburban existence and returns to his childhood tenement home, now occupied by a young black family  
Simon Oakland, Norma Crane, James Edwards, Royce Wallace, Muni Seroff, Joseph Bernard, Sylvia Gassel, Nathaniel Jones  
Written by Stanley R. Greenberg; Directed by Tom Gries

**MY CHILD ON MONDAY MORNING (12/16/63)**

Hecky's friend refuses to commit her autistic daughter to an institution, even though the child's special needs are tearing her family apart

Marian Seldes, James Noble, Renee Dudley, Rose Gregorio, Brooke Adams, Alba Oms, Augusta Merighi, Larry Bleidner, D.F. Gilliam

Written by Robert Crean; Directed by Daniel Petrie

**CREEPS LIVE HERE (12/23/63)**

Brock discovers that an apartment house scheduled for demolition and occupied by a sextet of crotchety old-timers was once a retreat for Herman Melville and Winslow Homer

Patricia Collinge, Ruth Donnelly, Joe E. Marks, Carolyn Brenner, John Randolph, Lucy Landau, Gene Hackman, Olive Templeton, Toni Tucci, Alexander Clark, Alfred Hinckley, Stephen Gray

Written by Philip Reisman, Jr.; Directed by Walter Grauman

**THE FIVE-NINETY-EIGHT DRESS (1/13/64)**

A woman who cannot support her family with the money she receives from welfare is jailed when she supplements her income by working

Kathleen Maguire, George Mathews, Tim O'Connor, Ramon Bieri, Val Avery, Salem Ludwig, Michael Vale, Martha Orrick, Billy Ayres, Bonnie Bedelia, Phillip Fox, Tom Signorelli, Joseph Sullivan, John O'Leary, Clebert Ford

Written by William A. Altman; Directed by Ron Winston

**THE BEANIK AND THE POLITICIAN (aka POETS, PEASANTS, AND POLITICS; 1/20/64)**

Brock helps a group of beatniks to organize politically and oppose a corrupt ward boss when conflicts arise between the beatniks and their Italian neighbors in Greenwich Village  
Robert Middleton, Alan Arkin, Melinda Dillon, John Beal, Leslie Barrett, Ruth Volner, Eugene R. Wood, Stevenson Phillips, Severn Darden, Barbara Feldon, Mark Jude Sheil, Harriet Golightly-Perlo, Bob O'Connell, Mitchell Nestor, Page Johnson, Roddy Maude-Roxby, Elvera Pallas, Eugene Troobnick  
Written by Robert Van Scoyk; Directed by Allen Reisner

**ONE DRINK AT A TIME (1/27/64)**

Brock tries to restrain one of a pair of end-stage alcoholic derelects in the Bowery from drinking deadly wood alcohol  
Maurcen Stapleton, J.D. Cannon, John Karlen, Tom Ahearne, James Luisi, Richard Schaal, William Alton, Albert M. Ottenheimer  
Written by Edward Adler; Directed by John Berry

**IT'S WAR, MAN (pilot; 2/10/64)**

In this story of rival gang warfare, Brock helps a juvenile killer who will be tried as an adult  
Alberto Castagna, Savvy Russo, Torin Thatcher, Rosetta Veneziani, Ramon Bieri, Sam Gray, Victor Arnold, Joanna Merlin  
Written by Robert Alan Aurthur; Directed by Daniel Petrie

**DON'T GROW OLD (2/17/64)**

When a heart condition forces an elderly construction worker to give up his job, he finds that he cannot adjust to idleness  
Joe De Santis, James Patterson, Rose Arrick, Jess Osuna, Will Lee, Sudie Bond, Hank Garrett, James Dimitri, Marilyn Rogers, James Dukas, Donna Zimmerman, Alfred De Arco, Mary Criscuolo, Jerome Guardino, Mary Tahmin  
Written by Edward De Blasio; Directed by Herschel Daugherty

**THE STREET (2/24/64)**

Brock finds a young teenager, who has run away from home because she hates her mother's new boyfriend, living in a car  
Louise Troy, Candace Culkin, Paul Sand, Tommy Norton, Barbara Feldon, Dom Chianese, Lucille Benson, Martha Orrick, Jose Perez, Barbara Glenn, Cal Ander, Liz Ingelson, Jan Peters  
Written by Millard Lampell; Directed by Ron Winston

**IF YOUR GRANDMOTHER HAD WHEELS (3/2/64)**

A paraplegic becomes obsessed with walking again after he participates in an encouraging scientific study aimed at restoring mobility to paralysis victims  
Alex Viespi (Cord), Vincent Gardenia, Shimen Ruskin, Philip Bruns, Sab Shimono, Stephen Zacharias, Page Jones, Hank Garrett, Marin Riley  
Written by Allan E. Sloane; Directed by Tom Gries

**THE PASSION OF THE NICKEL PLAYER (3/9/64)**

Brock tries to steer a twelve year-old runner for the numbers racket away from a life of crime  
Margaret Thomson, Joe Silver, John Connell, Paul Mace, Val Avery, Martin Sheen, Bill Lazarus, Cedric Jordan, Lori Heineman, Martha Greenhouse, Avery Schreiber, William Alton, Robert Penn, Tom Castranova  
Written by Edward Adler; Directed by Charles S. Dubin

**TAKE SIDES WITH THE SUN (3/16/64)**

Brock is forced to choose between independence and the chance to make a bigger difference when Congressman Hanson invites him to join his staff  
Jessica Walter, Val Avery, Maurice Edwards, Michael Hadge, Elaine Hyman, Tom L. Lillard, James Anderson, Henry Howard, Andrew Duncan, Tom Maxwell  
Written by Allan E. Sloane; Directed by Alex March

**THE NAME OF THE GAME (3/23/64)**

An aging labor leader's eagerness to battle an old industrialist foe gets in the way of progress when it appears that compromise is the wiser plan of action  
Chester Morris, Barry Morse, Eugene Roche, Daniel J. Travanti, Barbara Mattes, Jonathan Lippe, Moses Gunn, Joseph Dolphin, Harry Davis, Dan Rubinate, Neil Fitzgerald, Milo Boulton  
Written by Mel Goldberg; Directed by Charles S. Dubin

**NOTHING BUT THE HALF-TRUTH (3/30/64)**

Brock's conflict with Congressman Hanson's oily public relations man comes to a head when Brock makes a controversial appearance on a popular talk show  
Colleen Dewhurst, David Susskind, Joshua Shelley, Leon Janney, Maria Brenes, Reni Santoni, Epy Baca, Luis Arroyo, Robert Fields, Robert Barend, Mark Gordon  
Written by Robert Van Scoyk; Directed by Alex March

**THE GIVERS (4/13/64)**

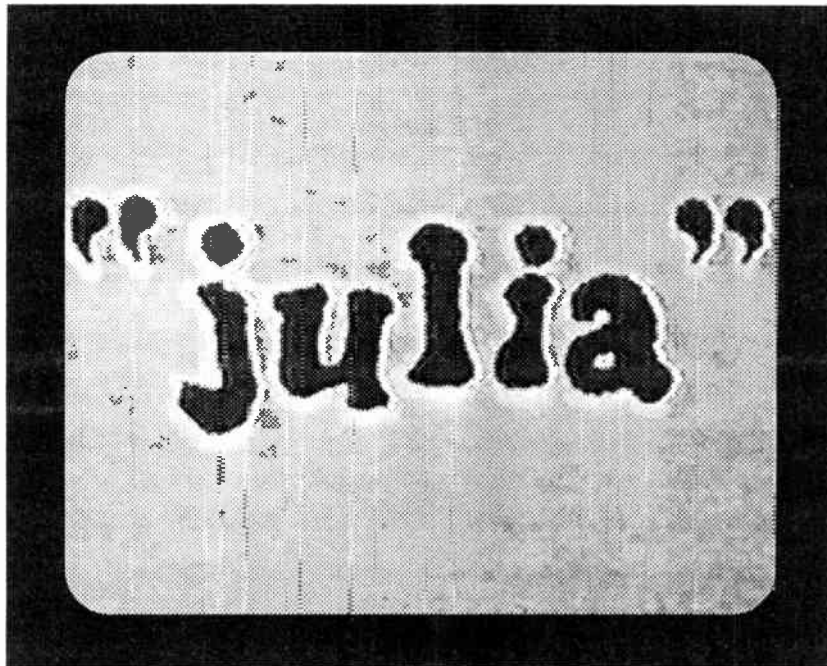
Brock and Hanson become involved in passing a bill that would reduce malpractice among contractors bidding for government-sponsored projects  
Lee Philips, John Dehner, Bert Convy, Mary Munday, Clarice Blackburn, Herbert Voland, Don Frazer, Tom Gorman, Ralph Bell, Michael Meinet  
Written by George Bellak; Directed by Tom Gries

**HERE TODAY (4/27/64)**

While writing a series of articles on President Johnson's War on Poverty, Brock witnesses the financial collapse of the last of New York's independent newspapers  
Will Geer, Walter Abel, Lloyd Gough, Frank Schofield, Walter Coy, Louis Gossett, Michael Dunn, Tony Lombard, John Boruff, Edward Clatmore, Thomas Murphy, Henry Jaglom, Dan Rubinate, Bob Alexander  
Written by Allan E. Sloane, Matthew Andrews (s); Directed by John Berry



Photo courtesy Mary Ann Watson  
Diana Sands and James Earl Jones in WHO DO YOU KILL?



**Julia** - 86 episodes, NBC

**Regular cast:**

Julia Baker - Diahann Carroll  
 Dr. Morton Chegley - Lloyd Nolan  
 Corey Baker - Marc Copage  
 Earl J. Waggedorn - Mark Link  
 Marie Waggedorn - Betty Beaird  
 Leonard Waggedorn - Hank Brandt  
 Eddie Edson - Eddie Quillan  
 Sol Cooper - Ned Glass  
 Hannah Yarby - Lurene Tuttle  
 Steve Bruce - Fred Williamson (ABSENCE MAKES THE HEART GLOW and Season 3)

**Semi-regular:**

Carol Deering - Alison Mills (Season 1)  
 Mr. Bennett - Steve Pendleton (Seasons 1 & 2)  
 Melba Chegley - Mary Wickes (Season 2 on)  
 Paul Cameron - Paul Winfield (Season 2)  
 Bernard "Bunny" Henderson - Cesar Romero (BUNNY HUG and Season 3)  
 Kim - Stephanie James (ABSENCE MAKES THE HEART GLOW and Season 3)  
 Roberta Simms - Janear Hines (Season 3)  
 Richard - Richard Steele (FATHER OF THE BRIBE, BUNNY HUG and Season 3)  
 Sara Mitchell - Diana Sands (THE DIVINE DEVINE, SARA'S SECOND PART, and Season 3)

*The Cosby Show, A Different World, In Living Color, Fresh Prince of Bel-Air, and Family Matters* are just a few of the many shows from the mid-80s through the present that have made their mark in television history and on our collective consciousness, as "black shows." For a new generation of young African-American TV viewers, such programs have given them a diverse and healthy range of role models, from the large number of black actors and crew on the shows, to the multi-dimensional personalities of the characters and variety of lifestyles portrayed.

But the variety and success of these programs probably owe much to a time in television history that J. Fred MacDonald, in his book, *One Nation Under Television*, refers to as the

"Golden Age for African-American imagery," a period in the late 1960s when there was an abundance of African-American stars and stories on television, which perhaps reflected that era's civil rights gains and the pressures of social change.

This earlier trend also confirmed what advertisers began to realize; that over 20 million black people in the U.S. had the same purchasing power as whites. So, Bill Cosby, in 1965, became the first black to co-star in a dramatic series (*I Spy*) without playing a subservient character such as a butler, servant, or some stereotyped caricature; and by 1968, of the 56 nighttime dramatic shows on the air, 21 had at least one regular black performer. There were also three variety shows hosted by blacks, at

least five shows had black writers, and two black directors had earned their guild cards.

From *I Spy* to *Room 222*, all of a sudden, "blacks were hot!" And into this melange was born *Julia*, which made its debut at 8:30 p.m., Tuesday, September 17, 1968, up against *The Red Skelton Hour*, a longtime favorite and, ironically, the program on which Diahann Carroll made her TV debut. It was considered a landmark show because Ms. Carroll was the first black woman to star in her own series since *Beulah*, and this time not as a domestic, but as a professional woman. In its first season, *Julia* placed seventh in the top 25 rated programs, in between *Gunsmoke* and *The Dean Martin Show*.

"NBC was the first to recognize its potential," according to creator/produc-



The principal cast of *Julia*: Diahann Carroll, Lloyd Nolan, and Marc Copage.

er/writer Hal Kanter, "and bought it 24 hours after reading the pilot." Mort Werner, NBC's Vice President in charge of programs at the time was the same man who endorsed the casting of Bill Cosby in *I Spy*. Kanter adds, "(Then) I brought the sold show to Bill Self (Executive In Charge of Production) at (Twentieth Century-) Fox and they became my production partners within 24 hours."

Harry Castleman and Walter J. Podrazik, in their book *Watching TV*, observed that, in a strange sort of way "*Julia* really did bring true racial equality to television because it was just as real and relevant as any other sitcom then on American television."

Equally as exciting, and perhaps surprising, to Hal Kanter was that neither the network or the sponsors (Mattel & General Foods were two of the main ones) had attempted to restrict content or exercise censorship.

Hal Kanter, who was then already well-known and regarded for his work on and/or creation of such shows as *The Tennessee Ernie Ford Show*, *The George Gobel Show*, *Chico and the Man*, Bob Hope specials, and *All In The Family*, said that "this show, like all, required a different approach. For *Julia* I wanted to do more than entertain; I wanted to integrate TV." When asked if he recognized its potential for the hoopla it did create, Kanter responded, "I hoped it would make news. It did."

However, at the same time, although

Kanter was aware that *Julia* was a groundbreaking show, he insists that its importance had more to do with it "setting an example tacitly than taking on issues, which it rarely did." Well, not only did it make news, it initially faced a lot of criticism from within the black community, many of whom felt it was too far removed from the typical realities of black life in the urban ghetto, given that *Julia* lived in a luxury building, in a white neighborhood, wore expensive clothes, and was surrounded by white friends and co-workers.

The show was also criticized for its lack of a husband/father character, with some suggesting that it contributed to the usual (i.e. negative) depiction of the "fatherless black family." But, as Hal Kanter once mused, "Is it better to have a stupid, fumbling father with a matriarch who really runs everything, or to have, in absentia, a man of heroic proportions whom you can allude to and talk about?" Besides, this situation also allowed *Julia* to date, introducing, for example, a couple of solid, strong, successful, caring black male father figures (like Paul Winfield's "Paul Cameron," and Fred Williamson's "Steve Bruce").

Terry Carter, who also played one of *Julia*'s suitors, "Bert Morrow," on two episodes (and car insurance man "Ray Ulmering" on another), and was also a regular on *The Phil Silvers Show*, ("Private Sugarman," one of the few black actors featured in a series in the 1950s), said: "I suspect that such criticism was blown out of proportion by those who felt more comfortable depicting the humorous aspects of poverty and ghetto life, like *Sanford and Son*. I thought that the *Julia* character was way ahead of its time."

Diahann Carroll, in an interview years ago, similarly said that "the fact that the show went on the air at all is a plus, and a plus long overdue." Betty Beard ("Marie Waggedorn") says she thought "Diahann was very heroic and that what we were doing was very important."

Hal Kanter believes that "the blacks who complained were in the minority; that (although) their criticism was legitimate, from their narrow perspective, my show reflected as much reality as most comedy series at the time. More, in fact."

In an old article he's quoted as saying, "...the news is that a Negro family is featured and they're not choppin' cotton and they're not on relief, but they're part of what some...consider the mainstream of American life."

Diahann, according to some articles from that period, said she believed that *Julia* was first and foremost a sitcom, and that "the critics erroneously judged the show as a social treatise rather than for what it was."

One critic observed that "the series went out of its way to spotlight...the sort of blacks who could move into your neighborhood and not disturb you at all." Perhaps Hal Kanter also felt that *Julia* served as almost an apology for such shows as *Amos 'n' Andy* (interestingly, a character named "Andy Gosden" turns up in *Julia*, a pretty obvious reference to Freeman Gosden, who originated the role of Andy in *Amos 'n' Andy* on the radio).

When the fanfare died down, as it soon did, *Julia* settled into the predictable sitcom fare of the time... good, clean, gentle, fun, although with the added (and atypical for the time) attraction of not having a laugh track. The pilot was called *MAMA'S MAN*, but, as Hal Kanter relayed, "when Diahann was signed, James Baldwin and Harry Belafonte suggested she use her influence to change (the series title) to something more positive like 'The Diahann Carroll Show.' (So) I compromised with *Julia*."

*Julia* is the story of Julia Baker, a generous, caring, witty, and forgiving registered nurse, who's newly widowed (her husband was killed in Vietnam before the first episode), and who's single-handedly raising her precocious and adorable six year old son Corey. She takes a job as a staff nurse at an aerospace company in Los Angeles, working for the crusty and hot-headed, but kind, Dr. Morton Chegley, played by veteran actor Lloyd Nolan.

As an example of its intention to be more typically a sitcom, with universal humor and situations, versus just a "black issue-oriented" show, here's some well-remembered dialogue from the pilot, when *Julia* and her soon-to-be boss have a pre-job interview over the phone:

*Julia*: "Did they tell you I'm colored?"



A LITTLE CHICKEN SOUP NEVER HURT ANYBODY fostered a family reunion of sorts. Frequent *Julia* director (and sometimes guest performer) Ezra Stone, at left, played Henry Aldrich in the movies. Janet Waldo, to his left, played Henry's girlfriend, Corliss Archer; and Irene Tedrow, next to Lloyd Nolan, played Mrs. Archer.

Dr. Chegley: "What color are you?"  
 Julia: "Why, I'm Negro."

Dr. Chegley: "Oh. Have you always been a Negro, or are you just trying to be fashionable?"

Although the show was not written with Ms. Carroll in mind (nor was she Mr. Kanter's first choice; Leslie Uggams, Ruby Dee, Nancy Wilson and Abbey Lincoln were among those who also tested for the role), the NBC executives particularly remembered Diahann from her Tony award-winning performance in *No Strings*, the story of an interracial love affair, and Mr. Kanter "fell in love" with her upon meeting her in person for the first time.

Once on board, according to Hal Kanter, Ms. Carroll did have input into her character and the show: "Ms. Carroll is a very intelligent woman with a superior sense of humor." At her insistence, according to a *TV Guide* article by Richard Warren Lewis, racial aspects were emphasized. For example, by the ninth episode she was appearing on-camera in an Afro wig. However, according to her interview in this article, Diahann "didn't delude herself into thinking that I'm operating in the context of anything else but a white society. The white com-

munity has to assuage its own conscience. *Julia* is a product of that."

Although her previous professional experience was largely in theater, film and night-clubs, her personal life experiences seemed a natural precursor to her role as and contribution to *Julia*, from her child psychology studies at New York University, to her own early struggles as a black woman trying to make it as a performer in a white world, to her active involvement in the civil rights movement, to the burden of raising a child by herself after her marriage ended.

And now, she tackled this new role, and the entire production, with the same professionalism she brought to all her projects, even though, according to Betty Beaird, Diahann had a lot to deal with, as although she was "adored by many in the black community for all her accomplishments, she was also reproached by many because they felt she wasn't doing enough for her race on this kind of show."

Terry Carter, Marc Copage, Hal Kanter, and Betty Beaird have all commented on Diahann Carroll's dedication, intelligence, kindness, generosity, humor and class; and the critics and her colleagues obviously agreed. During the

series' run she received an Emmy nomination (her second; the first was for *Naked City*), for best performance on a comedy series on a regular basis.

Julia had the added good fortune of having some of the industry's most talented and well-known character actors as cast regulars, from Lurene Tuttle, who played Hannah Yarby, Dr. Chegley's wise, motherly, and "suffers no fools" head nurse; to Ned Glass, who was Julia's landlord Sol Cooper (remembered as Doc in *West Side Story*); to the dashing former movie Cisco Kid and TV Joker, Cesar Romero, who had a recurring role as Hannah's boyfriend and eventual husband "Bunny Henderson."

This ensemble group seemed to fit well together, conveying a genuine warmth and affection for one another, without appearing too saccharine. Like real people everywhere -- at play, at home, or at work -- they often had to confront their share of misunderstandings and worries about money, job security, romance, household problems, and the children, although generally in a light-handed manner that was usually quite resolvable, as is the sitcom standard. Even "Earl J. Waggedorn" and "Corey Baker," the cutest kids to ever hit the small screen (with apologies to the Olsen twins of *Full House*) were portrayed very realistically, without sacrificing their charm or the happy-go-lucky ambiance of a sitcom, in that they too had their lessons to be learned.

In addition to the regular cast, *Julia's* viewers enjoyed the guest performances



Lurene Tuttle, at right, was featured as head nurse Hannah Yarby.



THE UNLONELIEST NIGHT OF THE WEEK: Carl Byrd was one of several beaux who appeared during the run of *Julia*.

of such notable guest stars as *Room 222*'s Lloyd Haynes (MAMA'S MAN), Jodie Foster (ROMEO & JULIA), Phil Silvers (as Captain Blastoff, in SWING LOW, SWEET CHARITY), Robert Guillaume (THE WHEEL DEAL), The Brady Bunch's Susan Olsen (PAINT YOUR WAGGEDORN), former Our Gang member Eugene Jackson, as "Uncle Lou" (THE ONE AND ONLY GENUINE, ORIGINAL FAMILY UNCLE and I'M DREAMING OF A BLACK CHRISTMAS), Don Ameche (CALL ME BY MY RIGHTFUL NUMBER and THE GRASS IS SOMETIMES GREENER), and Georg Stanford Brown (later of *The Rookies*, in THE EVE OF ADAM).

In addition, Marc Copage's dad, John, a veteran actor, appeared in many episodes in various roles, and Marc's brother Eric is seen in FAREWELL, MY FRIENDS, HELLO. Hal Kanter's daughter Abigail also appeared in many episodes in various roles.

*Julia* dealt intrinsically and successfully, for the era and the sitcom format, with many social issues besides race, such as single parenting and women in the workplace, that are clearly still relevant today; and it did so without rancor, self-consciousness or proselytizing. This is why, although *Julia* may now appear somewhat dated or hokey, it could also easily hold its own against contemporary sitcoms.

For example, in an episode entitled AM I, PARDON THE EXPRESSION, BLACKLISTED? *Julia* has to contend with her company, which is investigating her because she belongs to an organization called A.N.T.I. (which turns out to stand for American Negro Training Institute, a volunteer group teaching underprivileged children); and with Corey's "job," shining shoes to earn cash to buy a toy he wants. *Julia* is upset by this because it reminds her of a time when shoe shining was one of the only jobs black men could have. But resolution for both plots, comes with comfort, humor and wisdom.

From the embarrassment and awkwardness of a son's matchmaking efforts, because he so desperately wants a daddy, (as in the pilot MAMA'S MAN, and TOO GOOD TO BE BAD); to parents who don't know their boundaries (PARENTS CAN BE PAINS); to the need for, yet problems with mother's helpers (THE UNDERGRADUATE and GONE WITH THE DRAFT); to the age-old conflicts between men and women (GENDER TRAP and COOL HAND BRUCE); to the trials and tribulations of dating (MATCHMAKER, BREAK ME A MATCH and THE CHAMP IS NO CHUMP); to the shenanigans, precociousness, and inventiveness of young boys (SWING LOW, SWEET CHARITY, PAPER TIGER, THE JOLLY GREEN MIDGET), *Julia* was a show for old and young, married and single, men and women, cynics and optimists alike.

By taking on the everyday life of a working, single parent (which also meant taking on the vast array of questions, themes, and adversities we all face), and by also taking seriously the perspective and emotions of a child, *Julia* was a show that easily and naturally imparted a morality, integrity, and value system that most of us still strive for today; and did so with sincerity, ease and humor.

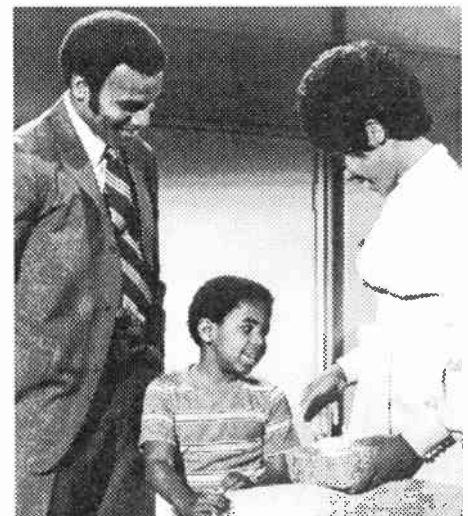
If nothing else, you can rarely go wrong with TV shows featuring children, and in this case you had not one, but two of the most adorable, charming, accessible, and "regular" kids ever featured in a television series, i.e. Michael Link, as the adorable and impish Earl J. Waggedorn (who, as his TV mother, Betty Beaird, said, "was not a child 'star'; he was a real and great kid") and the delightful, spirited Corey Baker, played by Marc Copage.

So when you combine all these ele-

ments, and throw into the mix the influence of the times in which *Julia* was set, it's easy to conclude that it has a rightful and significant place in television history, and would even be a welcome addition to today's TV lineup! And perhaps one day soon that might become a reality... if Betty Beaird ("Marie Waggedorn") has her way. A former stand-up comic and commercial producer before *Julia* -- and now a playwright and sketch writer for comedians like Lily Tomlin -- Betty loved her experience on *Julia* so much that she's recently developed a treatment for a reunion show. According to Betty, Hal Kanter and Diahann Carroll have indicated that they would also love to do it. Now it's just a matter of convincing a network!

*Julia* ended its run after three seasons in 1971, because both Hal Kanter and Diahann Carroll wanted to leave and go on to other projects. It was a relatively short run (although in those days, individual seasons were much longer than they are today), and the show hasn't enjoyed the nostalgia revival (a la Nick at Nite or TV Land) that so many old series are now enjoying; but residents of, or visitors to, New York and Los Angeles can treat themselves to *Julia* -- again, or for the first time -- by visiting the Museum of Television and Radio, where a handful of episodes are available for viewing.

- Saryl T. Radwin



Fred Williamson, at left, joined the cast as *Julia*'s steady for the third and final season just before becoming *Hammer* in the movies.

## Season 1, 1968-69:

### MAMA'S MAN (9/17/68)

Julia applies for a job in the Astrospace clinic  
Lloyd Haynes, Whit Bissell, Charles Lampkin, William  
O'Connell, Monique Montaigne, Gil Lamb  
Written and directed by Hal Kanter

### THE INTERVIEW (9/24/68)

Julia has an interview for the job she wants, and she's sure that she failed to get it -- until she gets to know her future boss and his assistant

Written by Hal Kanter; Directed by Barry Shear

### SORRY, RIGHT NUMBER (10/1/68)

Julia finds that the simple matter of having a phone installed can turn into a major operation

Richard Elkins, Alvin Hammer, Don Eitner

Written by Ben Gershman, Gene Boland; Directed by Coby Ruskin

### HOMEWORK ISN'T HOUSEWORK (10/8/68)

Julia hires a mother's helper and finds that the helper needs a helper

Alison Mills, Joel Fluellen, Michael Wajacs, Guy de Vestel, Virginia Capers, Maye Henderson, Lillian Lehman, Madge Kennedy

Written by Hal Kanter; Directed by Ezra Stone

### THE UNLONELIEST NIGHT OF THE WEEK (10/15/68)

Julia's plans for a quiet weekend are disrupted by house guests and visitors

Carl Byrd, John Copage, Richard Krisher, Alan Reed Jr., Virginia Capers

Written by Jim McGinn; Directed by Coby Ruskin

John Copage is the father of Marc

### WHO'S A FREUD OF GINGER WOLFE? (10/22/68)

Corey starts school and Julia starts to have doubts about her boy, thinking that his first paintings indicate that he is maladjusted

Cynthia Pepper, Charles Herbert

Written by Hal Kanter; Directed by Ezra Stone

### AM I, PARDON THE EXPRESSION, BLACKLISTED? (10/29/68)

Julia starts to think she is going to lose her job when she's restricted to the clinic while a security man investigates her

Arch Johnson, Ed Brown

Written by Robert L. Goodwin; Directed by James Sheldon

### THE CHAMP IS NO CHUMP (11/12/68)

When Julia wins a date with a famous boxer, Corey tries to capitalize on their meeting with the champ

Ron Rich, Terry Carter, Jim Piersall, Janee Michelle, Lillian Lehman, Gale Peters, George Spell, Hazel Shermat, Alicia Gardner, Paul M. Jackson Jr., Fabian Gregory

Written by Hal Kanter; Directed by Bernard Wiesen

### TOO GOOD TO BE TOO BAD (11/19/68)

Julia is involved in another embarrassing situation when Corey the matchmaker goes to work again

Jeff Burton, George Spell, Cynthia Pepper, Abigail Kanter, Alycia Gardner, Carolyn M. Roth

Written by Bert Ford, Ben Gershman; Directed by Ezra Stone

### PAINT YOUR WAGGEDORN (11/26/68)

Julia and Corey find Marie and the landlord on their side when they have to confront the prejudice of a neighboring tenant

Jeff Donnell, Susan Olson  
Written by Harry Winkler, Harry Dolan; Directed by Coby Ruskin



THE DOCTOR'S A DILEMMA, with Gene Raymond

### FAREWELL, MY FRIENDS, HELLO (12/3/68)

Julia becomes entangled in a web of homeless kittens, dead fish, a retiring fellow employee, and an unrequited love affair

Morris Erby, Eric Copage

Written and directed by Hal Kanter

### THE SOLID BRASS SNOW JOB (12/10/68)

Julia resents being catered to by a young man who's trying to become a salesman

Tommy Farrell, Peter Leeds, Leonard Simon

Written by Gene Boland, Ben Gershman; Directed by Ezra Stone

### DESIGNERS DON'T ALWAYS HAVE DESIGNS (12/17/68)

Hannah and Dr. Chegley team up as matchmakers for Julia

Don Marshall, Olive Dunbar

Written by Earl Barret, Ferdinand Leon; Directed by Ezra Stone

### I'M DREAMING OF A BLACK CHRISTMAS (12/24/68)

All of Julia's friends pitch in to make Corey's Christmas a happy one

Michael Wajacs, Renny Roker, Jack Soo, Eugene Jackson

Written by Jim McGinn; Directed by Coby Ruskin

### THE ONE AND ONLY, GENUINE, ORIGINAL FAMILY UNCLE (12/31/68)

Uncle Lou arrives unexpectedly and Julia tries to find out the reason for his visit

Eugene Jackson, Don Marshall, Charles Lampkin

Written by Earl Barret, Ferdinand Leon; Directed by Ezra Stone



A thoughtful moment between Julia's neighbor, Marie Waggedorn (Betty Beird) and her hair stylist (Ezra Stone) in *HOW TO KEEP YOUR WIG WARM*.

**HOW SHARPER THAN A BABY'S TOOTH (1/7/69)**

Julia tries to bolster Corey's courage for a trip to the dentist, but Corey's problem isn't fear

Roy Glenn Sr., George Spell, Richard Steele, David Henn, Jack Spratt

Written by Joanna Lee, Ben Gershman; Directed by Bernard Weisen

**MATCHMAKER, BREAK ME A MATCH (1/14/69)**

An old beau breezes in to sweep Julia off her feet and con her into a loan

Chuck Wood, Ketty Lester, Andy Albin, Clarence Lung, Michael Romanoff

Written by Harry Winkler, Harry Dolan; Directed by Hal Kanter

**DANCER IN THE DARK (1/21/69)**

Julia is caught in the middle when Astrospace campaigns for the services of a black militant football player

Morris Erby, Fred Williamson, Bonnie Boland, Abigail Kanter, Don Newsome, Milton Stark

Written by Hal Kanter; Directed by Barry Shear

**HOW TO KEEP YOUR WIG WARM (1/28/69)**

Julia acts as a rematchmaker when Marie thinks her husband no longer loves her

Ezra Stone

Written by Earl Barret, Ferdinand Leon; Directed by Coby Ruskin

**STICKS & STONES CAN BREAK MY PIZZA (2/4/69)**

Julia, seeing the example set by a scrappy Italian, revokes the "no fighting" rule she made for Corey

Peter Brunt, Shannon Kelly

Written by Earl Barret, Ferdinand Leon, Robert L. Goodwin (s);

Directed by Ezra Stone

**A LITTLE CHICKEN SOUP NEVER HURT ANYBODY (2/11/69)**

Julia tries to play the Good Samaritan when her landlord seems in need of help

Benny Rubin, Janet Waldo, Irene Tedrow

Written by Hal Kanter; Directed by Ezra Stone

**WANDA MEANS WELL (2/18/69)**

Julia, thanks to the stupidity of Len Waggedorn's sister, is a burglary victim

David Moses, Harry Caesar, Tracy Morgan

Written by Jim McGinn; Directed by Coby Ruskin

**CUPID'S NO COMPUTER (2/25/69)**

Hannah and Julia's landlord are the victims of a determined team of matchmakers

Written by Ben Gershman; Directed by Ezra Stone

**I THOUGHT I SAW A TWO-TIMER (3/4/69)**

Julia sees Len with another woman and is torn between helping Marie and minding her own business

Chanin Hale, Judy March, Billy Curtis, Angelo Rossitto

Written by Earl Barret, Ferdinand Leon; Directed by Coby Ruskin

**IT TAKES TWO TO TANGLE (3/11/69)**

Julia is cooperative but cunning when she must deal with a wolf to help Dr. Chegley

Andy Albin, Paul Winfield, Junero Jennings, Demetra Ann McHenry

Written by Hal Kanter, Michael Fessier (s); Directed by Bernard Weisen

**HOME OF THE BRAVES (3/18/69)**

Julia's friends learn that Corey needs a proxy father and all chip in with a volunteer

Booker Bradshaw, Lee Weaver, Jim Payne, John Copage, Ketty Lester

Written by Harry Winkler, Harry Dolan; Directed by Coby Ruskin

**A BABY'S A NICE NUISANCE (3/25/69)**

Julia and Corey become involved when Earl, jealous of his baby brother, runs away from home

Harlan Margolis

Written by Helen McAvity, Hal Kanter; Directed by Coby Ruskin

**GONE WITH THE DRAFT (4/1/69)**

Julia's well-ordered life is disrupted when her mother's helper suddenly elopes

Benny Rubin, Virginia Capers, Leonard Simon, Abigail Kanter, Michael Payne

Written by Hal Kanter; Directed by Ezra Stone

**THE DOCTOR'S A DILEMMA (4/8/69)**

Julia encounters prejudice at home and devious plotting at the clinic

Virginia Capers, Mousie Garner, Jerry Hausner, Gene Raymond, Demetra Ann McHenry, Ortez Winfrey

Written and directed by Hal Kanter

**LOVE IS A MANY-SIGHTED THING (4/15/69)**

Julia must resort to drastic tactics to ward off a friend's romance with her boyfriend

Ketty Lester, Don Marshall, Mel Stewart

Written by Earl Barret, Ferdinand Leon; Directed by Bernard Weisen





In the second season, it would not be Julia FOR WHOM THE WEDDING BELL TOLLS, despite appearances.

## Season 2, 1969-70:

### A TALE OF TWO SITTERS (9/16/69)

Dr. Chegley's retired uncle proves to be an amazing and amusing vacation replacement for his nephew  
Royce Wallace, Rena Horten, Andy Albin, Milton Stark  
Written by Hal Kanter; Directed by Bernard Wiesen  
Lloyd Nolan plays dual role of Chegley and his uncle

### THE WHEEL DEAL (9/23/69)

When Julia decides to buy a used car, everybody gets into the act  
Robert Guillaume, Edward Crawford  
Written by Philip Leslie; Directed by Ezra Stone

### THE UNDERGRADUATE (9/30/69)

Julia, in need of help again, finds a qualified but unusual mother's helper through her friend, Rita  
Ketty Lester, Ernestine Wade, Mantan Moreland, Ingeborg Kjellden, Glynn Turman  
Written by Earl Barret; Directed by Coby Ruskin

### TWO'S A FAMILY -- THREE'S A CROWD (10/14/69)

Julia almost "adopts" a little six-year-old girl  
Ford Lile, Kristi Taylor  
Written by Arthur Alsberg, Don Nelson; Directed by Fletcher Markle

### TANK'S FOR THE MEMORY (10/21/69)

Through an old school friend, Julia has a chance at fame and fortune, but turns it down  
Gary Crosby, Johnny Brown, Michael Donnen  
Written by Ben Gershman; Directed by Fletcher Markle

### FOR WHOM THE WEDDING BELL TOLLS (10/28/69)

Julia's collegiate mother's helper falls in love and proposes to her  
Ketty Lester, Glynn Turman  
Written by Earl Barret; Directed by Coby Ruskin

### YOU CAN'T BEAT DRUMS (11/4/69)

A knotty problem arises when a family with a drum-playing son moves into Julia's building  
Hazel Scott, Jeff Donnell, Ralph Johnson  
Written by Harry Winkler, Harry Dolan; Directed by Ezra Stone

### THE WOLF! (11/11/69)

Julia is tossed to a wolf by Chegley's wife, who's filling in for Hannah  
Paul Winfield, Leona Early, Royce Wallace, Milton Stark  
Written by Hal Kanter; Directed by Bernard Wiesen

### ROMEO AND JULIA (11/18/69)

Julia accepts a blind date and becomes involved in a fight against prejudice on a different front  
Vince Howard, Kathleen Hughes, Arthur Adams, David Garrison, Jodie Foster  
Written by Bob Marcus; Directed by Coby Ruskin

### THE GRASS IS SOMETIMES GREENER (11/25/69)

Julia is offered a better job and must choose between it and the friends and job she likes  
Don Ameche  
Written by Alan J. Levitt; Directed by Coby Ruskin

### THE EVE OF ADAM (12/2/69)

An artist draws a romanticized picture of life for Corey which Julia would like erased  
Georg Stanford Brown  
Written by Ben Gershman; Directed by Ezra Stone

### SO'S YOUR OLD UNCLE (12/9/69)

Julia dates a cocksure new employee so Hannah will accept Uncle Norton's dinner invitation  
Abigail Kanter, Terry Carter, Norman Grabowski, Michael Romanoff  
Written by Ben Gershman; Directed by Bernard Wiesen

### HILDA'S NO HELP (12/16/69)

Julia again becomes involved with Len's sister, but this time it's Wanda's twin, Hilda  
Tracy Morgan, Jay Novello, Ingeborg Kjellden, Jack Carter  
Written by Jim McGinn, R.A. Cinader; Directed by Hollingsworth Morse

### TEMPER ALSO FUGITS (12/30/69)

Hannah and Dr. Chegley have an argument that leads to her resignation, and Julia acts as peacemaker  
Written by Howard Leeds; Directed by Luther James



Photo courtesy Hake's Americana & Collectibles

THE PRISONER OF BRENDA (1/6/70)

Julia hires a walking encyclopedia as a mother's helper, and Chegley battles an eccentric maintenance man  
Phyllis Thompson, William Bramley  
Written by R.A. Cinader, Ferdinand Leon; Directed by Hollingsworth Morse

THE DATES OF WRATH (1/13/70)

Julia keeps the company wolf from her door with an assist from Earl, Corey and boyfriend Ted  
Don Marshall, Paul Winfield  
Written by Hal Kanter; Directed by Bernard Wiesen

THE JOLLY GREEN MIDGET (1/20/70)

Julia is surprised to discover that an imaginary friend of Corey's is real  
Jerry Maren  
Written by Philip Leslie; Directed by Bernard Wiesen

SIoux ME, DON'T WOO ME (1/27/70)

Julia has to ask the plant wolf to act as Corey's father, and finds that it isn't as dangerous as she thought  
Paul Winfield, Melvin Stewart  
Written by Harry Winkler, Harry Dolan; Directed by Hollingsworth Morse

CHARITY BEGINS WITH CHEGLEY (2/3/70)

Julia gets into more trouble than she bargained for when she helps a little Mexican boy who is ill  
Ruben Moreno, Anna Maria Majalad, Charles Hillary Morteo  
Written by Ralph Goodman, Jai Rich; Directed by Hollingsworth Morse

FATHER OF THE BRIBE (2/10/70)

Corey proves to be a better judge of true friendship than Julia and Dr. Chegley give him credit for  
Kevin McCarley  
Written by R.A. Cinader, Sherli Evans Goldman (s); Directed by Hollingsworth Morse

CALL ME BY MY RIGHTFUL NUMBER (2/17/70)

Corey and Earl accidentally make a long distance call, which eventually leads to the diagnosis of a boy's illness  
Don Ameche, Janet Waldo, Larry Renda, Milton Stark  
Written by Arthur Alsberg, Don Nelson; Directed by Don Ameche

GONE WITH THE WHIM (2/24/70)

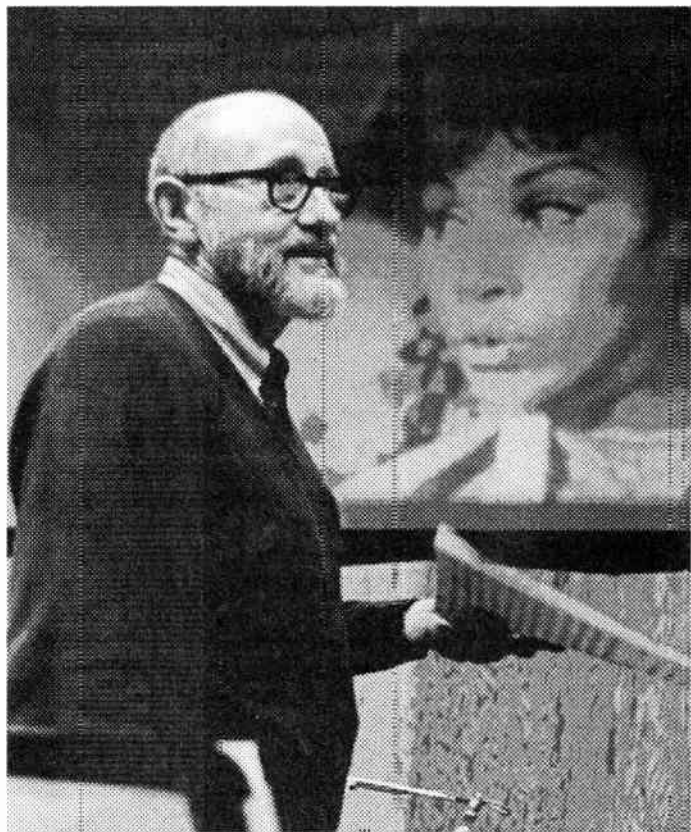
Jealousy rears its ugly head when the traveling musician husband of Julia's new neighbor comes home  
Hazel Scott, Hamilton Camp, Milton Stark, Monique Montaigne, Larry McCormack  
Written by Ferdinand Leon, R.A. Cinader; Directed by Sid McCoy

CHARLIE'S CHANCE (3/3/70)

Julia goes away on vacation, and a slick gambler moves his floating crap game into her apartment  
George Kirby, Percy Helton, Allison McKay, Jody Gilbert, Lisa Moore, Carol Speed, Milton Stark, John Williams  
Written by Hal Kanter; Directed by Richard Lang

I'LL BE YOURS (3/10/70)

Julia and Earl, lonesome for the vacationing Corey, console each other with a day on the town  
Mel Stewart, Terry Carter, Norman Grabowski, Ezra Stone  
Written by Hal Kanter; Directed by Ezra Stone



Jeff Alexander, *Julia's* composer, in the scoring studio.

THE DIVINE DEVINE (3/17/70)

Julia's cousin arrives from Kansas bent on a movie career, and Julia is unable to discourage her  
Judy March, Felton Perry  
Written by Hal Kanter, R.A. Cinader; Directed by Bernard Wiesen

Part one of a two-part story

SARA'S SECOND PART (3/24/70)

Cousin Sara gets a part in a picture, and it nearly leads to a career for Corey  
Peter Haskell, Sugar Ray Robinson, Tommy Farrell, Jerry Hausner, Milton Stark, Dick Winslow, John Gabrielson, Matthew D. Gelbwaks, Frank Scannell, Michael Donnen  
Written by Hal Kanter; Directed by Bernard Wiesen

Part two of a two-part story

COREY FOR PRESIDENT (4/7/70)

Julia endeavors to get voters out for a city election, and Corey runs for president of his class at school  
Andy Albin, Abigail Kanter, Tracy Lee  
Written by Al Lewis, Bucky Searles; Directed by Hollingsworth Morse

THE SWITCH SITTERS (4/14/70)

While Julia encounters a sitter who leaves taped instructions for the girl who does the actual work, Chegley has some tape recorder trouble of his own  
Tom Hatten, Lindsay Workman, Anna Pagan, Janear Hines, Melissa Newman, Gerald York  
Written by Ben Gershman; Directed by Bernard Wiesen

ABSENCE MAKES THE HEART GLOW (4/21/70)

Julia meets a widower with a daughter; Chegley is tricked into a charity donation; and Earl and Corey aid a poor little rich boy  
T.J. Halligan, Alvin Hammer, Eddie Crawford, Stephanie James, Matthew Gelbwaks, G.O. Smith  
Written by Hal Kanter; Directed by Coby Ruskin

**BUNNY HUG (4/28/70)**

While Hannah finds romance, Corey loses a rabbit that a con-  
niving youngster has sold to several of his playmates  
Kevin McCarley, Milton Stark, Kevin Cooper  
Written and directed by Hal Kanter

**Season 3, 1971-72:**

**READY, AIM, FIRED! (9/15/70)**

Hannah's wedding plans save Julia from a personnel cutback at  
Astrospace  
Lindsay Workman, Bill Halop, Milton Stark  
Written by Hal Kanter; Directed by Coby Ruskin

**HALF PAST SICK (9/22/70)**

Chegley prescribes a day's rest for Julia, but her concerned  
friends make it impossible  
Written by Hal Kanter; Directed by Bernard Wiesen

**LITTLE BOYS LOST (9/29/70)**

On the way to Las Vegas for Hannah's wedding, Corey and Earl  
are accidentally separated from their mothers  
Stu Gilliam, Douglas V. Fowley, Buddy Hodge, John Copage  
Written by Hal Kanter; Directed by Ezra Stone

**ALTAR EGO (10/6/70)**

With the help of Julia, Chegley, and her other friends, Hannah  
survives a case of bride's nerves and marries Bunny  
Henry Hunter  
Written by Arthur Alsberg, Don Nelson; Directed by Ezra Stone

**TANKS AGAIN (10/13/70)**

Before Julia leaves Las Vegas, her musician friend, Tank Blue,  
drafts her to substitute for his ailing vocalist  
Robert Alda, Gary Crosby, Carol Shelyne  
Written by Ben Gershman; Directed by Ezra Stone

**KIM AN' HORROR (10/20/70)**

Corey and Chegley separately anticipate horrible weekends, one  
because of a visiting little girl, the other because his wife's  
planned a stay with friends, and both are surprised  
Written by Alan J. Levitt; Directed by Coby Ruskin

**MAGNA CUM LOVER (10/27/70)**

When Roberta develops a crush on Steve, Julia asks him to be  
kind to her and gets a surprise glimpse into her own feelings  
Written by Jean Holloway; Directed by Bernard Wiesen

**BOWLED OVER (11/10/70)**

Bunny gives the boys lessons in marbles so they can beat the  
school bully, and marie teaches Julia bowling for Steve's sake,  
but it all proves to be for nothing  
Bob Braun  
Written by Ben Gershman; Directed by Richard Lang

**LONG TIME NO SKI (11/17/70)**

Corey is jealous when Julia and Steve go on a skiing trip and  
leave him at home  
Written by Alan J. Levitt; Directed by Ezra Stone

**SMOKE SCREAM (11/24/70)**

Having heard that smoking causes cancer, Corey and Earl  
assume Len is dead when he falls asleep after smoking a cigar  
Lindsay Workman, Milton Stark, John D. Harrison  
Written by Hal Kanter; Directed by Coby Ruskin

**PARENTS CAN BE PAINS (12/1/70)**

Overly-helpful parents swamp the efforts of Corey and Earl to  
make projects for science class  
Written by Sid Morse; Directed by Bernard Wiesen

**ESSAY CAN YOU SEE (12/8/70)**

To win a color TV, Corey enters an essay about his late father in  
a contest  
Jackie Coogan, Essex Smith  
Written by Blanche Franklin; Directed by Ezra Stone

**THAT NEW BLACK MAGIC (12/22/70)**

When it rains on Corey's eighth birthday party, Chegley comes  
to the rescue with a bag of magic tricks  
Michael J. Wixted  
Written by Jim McGinn; Directed by Richard Lang

**TWO FOR THE TOAD (12/29/70)**

Corey buys a lucky stone to cure warts, but the only one who  
seems to benefit by it is Dr. Chegley  
Written by Frank Fox, Rik Vollaerts; Directed by Jay Sandrich

**KIDS IS A FOUR LETTER WORD (1/5/71)**

Julia enlists Steve for a man-to-man lecture after having  
received a note from Corey's teacher which says he has been  
using profanity  
Jeff Donnell, Irwin Charone, Andy Albin, Milton Stark  
Written by Sid Morse; Directed by Richard Lang

**COUSIN OF THE BRIDE (1/12/71)**

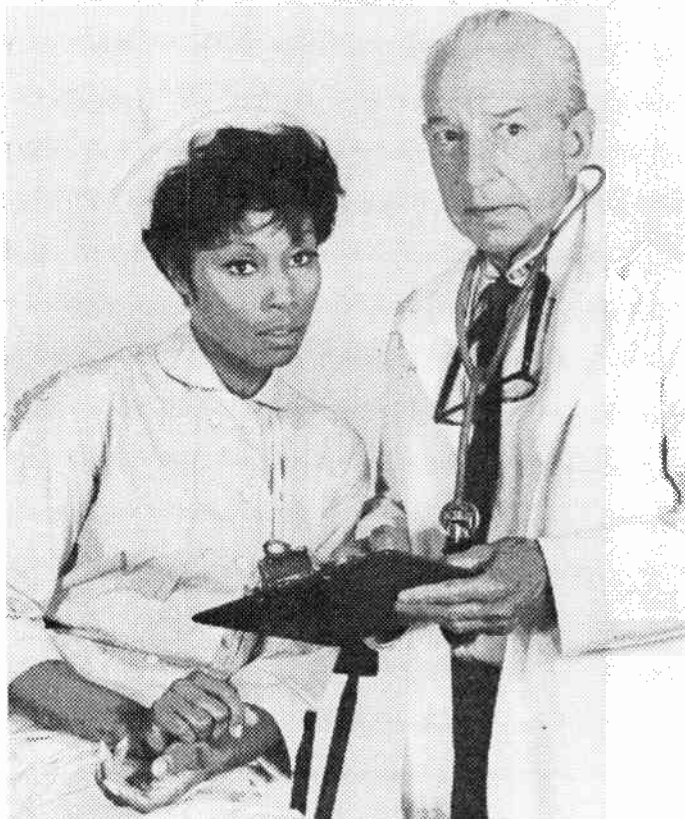
With Julia frantically involved in Sara's wedding plans, the boys  
try to get a question answered about how babies are made  
John McGiver, Morris Erby, M. Emmet Walsh, Jerry Hausner  
Written by R.A. Cinader; Directed by Bernard Wiesen

**COOL HAND BRUCE (1/19/71)**

Julia learns that Steve was out dancing while she worked at  
home typing for him, and is angry until she finds there was a  
reason  
Benny Baker, Ingeborg Kjeldsen, Bob Hope, Milton Stark  
Written by Harry Winkler, Harry Dolan; Directed by Ezra Stone

**TOAST MELBA (1/26/71)**

When overwork at the clinic begins to tell on both Julia and  
Chegley, his wife steps in as a volunteer with a few surprises  
Lindsay Workman, Milton Stark  
Written by Hal Kanter; Directed by Coby Ruskin





Diahann Carroll as Julia (left) and during her *Dynasty* days (right).

**COURTING TIME (2/2/71)**

When Sara walks into a pedestrian and is sued, Julia is her star witness – and Steve is the opposition’s lawyer  
 Jack Soo, M. Emmet Walsh, Marvin Kaplan, Bob Bailey  
 Written by Phil Leslie, R.A. Cinader; Directed by Bernard Wiesen

**STRICTLY FOR THE BIRDS (2/9/71)**

Steve helps the boys keep a tree from being cut down, thus saving a nest of baby birds  
 Neville Brand  
 Written by Milton Pascal, Sam Locke; Directed by Richard Lang

**COREY’S HIGH Q (2/16/71)**

When the computer says Corey has a genius I.Q., Julia panics over new school arrangements until it’s found the computer goofed  
 Jerome Cowan, Maida Severn  
 Written by Sid Morse; Directed by Ezra Stone

**PAPER TIGERS (2/23/71)**

Dr. Chegley helps Corey and Earl win the prize in a school paper drive  
 Kevin McCarley, Argentina Brunetti, Shep Sanders  
 Written by Phil Leslie. Directed by Richard Lang

**SWING LOW, SWEET CHARITY (3/2/71)**

Corey and Earl donate to a telethon and meet idolized Captain Blastoff, then have to prove to Richard they really met him  
 Phil Silvers, Ezra Stone, Milton Stark, Michael Jackson  
 Written by Al Schwartz, Bill Freedman. Directed by Bernard Wiesen

**ANNIVERSARY FAULTS (3/9/71)**

Plans for a second honeymoon in Hawaii for Steve’s parents lead Julia’s friends to suspect that she’s going to elope  
 Ken Sansom, Milton Stark  
 Written by Alan J. Levitt; Directed by Ezra Stone

**THE GENDER TRAP (3/16/71)**

Steve and Julia quarrel over Women’s Lib, and she has to resort to some wily and elaborate tricks before they make up  
 Bill Smith

Written by Ben Gershman; Directed by Coby Ruskin

**ANYONE FOR TENANTS? (3/23/71)**

When Sol decides to sell the apartment building, Marie comes up with the idea of the tenants owning it cooperatively  
 Jeff Donnell, Abigail Kanter, Eddie Crawford  
 Written by R.A. Cinader; Directed by Richard Lang



## INTERVIEW: MARC COPAGE

Interview by Saryl T. Radwin

TC: *The first natural question is "How were you cast for Julia?"*

MC: I was with my father, who was an actor. His agent saw me and said that they were casting for this new show, and would I be interested in going? I said okay, I'd go down for the audition. Went down for the audition, got called back. I think I went on another audition, then my dad said that they called and asked if I wanted to do it. I said no, I didn't want to do it. Then they called back again and asked if I wanted to do it, and then the second time my dad asked me, I said I did want to do it.

TC: *What made you not want to do it the first time?*

MC: I'm just going by what my dad said. My dad said that he had asked me, and that I said I didn't want to do it the first time.

TC: *Maybe as a kid you felt, "I want to play, I don't want to do work."*

MC: Could be. I know my dad said I used to do a lot of imitations, like Bill Cosby on *I Spy*; *Man From U.N.C.L.E.* I was, I guess, a TV kid like all of us were in that generation.

TC: *So that was your first acting job?*

MC: Well, the first speaking acting job. I had "cameo" in *Tammy and the Doctor*. It was a hospital scene where they were delivering babies, and they were delivering to everyone the wrong baby. They delivered me to this white woman that was quite surprised when she looked in the blanket and saw me looking up at her.

TC: *At that point you were really a baby.*

MC: Yeah, three weeks old.

TC: *Oh, my goodness. What kind of acting did your father do?*

MC: Episodic, mainly. He'd done commercials, a couple of movies. *With Six You Get Eggrroll*. I know he was in that movie. He did some episodes of *Man From U.N.C.L.E.*, *Ghost* and *Mrs. Muir*.

TC: *And he appeared on some episodes of Julia. What did he play?*

MC: He played an old wartime friend of my father's; he played a policeman; he played a sheriff's officer.

TC: *In an article I read, it said that you had a phenomenal memory as a kid, but also that he really helped you learn lines.*

MC: He'd read the lines to me and I'd memorize them. Wish I had that kind of memory today.

TC: *So your father had no qualms about-- I mean, some parents don't want their kids to become actors, especially if they're an actor, because they kind of know the downfalls of the business and child actors and stuff like that. Your father obviously encouraged you.*

MC: Well, I don't know if he would say it, but I think to a certain extent he was living out kind of what he wanted to do. Again, I don't know if he would say that.

TC: *Is he still acting.*

MC: Some acting, still doing that.

TC: *How old were you when you got cast, then?*

MC: Five when I did the pilot. Then six, seven, and eight when I did the series.

TC: *Do you remember feeling at all intimidated by being around all these adults?*



Marc Copage during his *Julia* days.

MC: I don't remember feeling that. I remember meeting a lot of interesting people, like Joe Frazier and Muhammad Ali and Joe Namath. They were working on the show, going on different press things, award things. Sidney Poitier, Harry Belafonte... Generally, the sports figures stuck out in my mind more, because I was more into sports. Bill Cosby, or even working with Diahann Carroll like that, when you're a kid, not as much wisdom you can get, whereas if you're older you can really take more advantage of it. And Hal Kanter, those were, like, great people. Lurene Tuttle, Betty Beard, Lloyd Nolan... Also, the guy that played the building manager.

TC: *You got along well with Diahann Carroll? Did she sort of guide you or help you, or was that more your father's field? As an actor, I mean.*

MC: Yeah. I don't think she guided me. She might have. I don't remember that. I remember spending the night over at her house.

TC: *Was she like a mother figure?*

MC: Well, yeah. I mean, I didn't really have a mother.

TC: *What about some of the men who played the father figures on the show, like Paul Winfield? Did you get along well with them, too?*

MC: Yeah. Robert Hooks... came to see a play I did, probably ten years ago now.

TC: *And Lloyd Nolan was nothing like his crusty character?*

MC: No. I have only fond memories of him. Everyone. I think it was a pretty good group of people all together. I don't remember not liking anyone. Even the directors. I'm able to remember one or two directors that were a little crusty, but other than that everyone was very good.

TC: *And Hal Kanter? Did he just let you be a little boy, or did he really work hard with you? Did he ever give you a hard time?*

MC: No. I remember, I used to call him Uncle Hal, and "Uncle Bernie" was the other producer on the show.

TC: *What was your relationship like in real life, or on the set for that matter, with Michael Link, who played Earl J. Waggedorn?*

MC: He was my best friend when we were doing it?

TC: *So you got along as well as the characters in the show? Because the chemistry between the two of you was phenomenal in the show.*

MC: I used to spend the night over at his house up in Malibu a lot, too.

TC: *Did he come from a show-biz background?*

MC: He did a lot of commercials before that.

TC: *Did you stay in touch after the show ended for awhile?*

MC: Not really. It's weird. It's like everyone -- and I don't know why, because I was just a kid -- I don't know why it was difficult to stay in touch. Like with Diahann and stuff. I don't know if my dad wanted me to stay away from it, because (she) wasn't-my-real-mother-so-I-might-as-well-get-rid-of-that-idea-now, or what. I don't think we really saw each other much after that. Last I heard, (Michael) was living in the Philippines, surfing, but I heard that maybe eight years ago.

TC: *Do remember having any particular favorite or least favorite episodes?*

MC: When we went to Las Vegas. We shot some episodes in Vegas with Gary Crosby. That was a lot of fun. I remember him driving me and Michael Link around in this yellow dune buggy. It seemed really fast. An episode where we had our Indian friend -- we were some kind of Indian group or some kind of boy scout group. I liked episodes when other kids were around.

TC: *There's a Michael Jackson credited in one episode. Was that the Michael Jackson?*

MC: I know he was a fan of the show, because I ran into him at an Image Awards show, and he asked me for my autograph.

TC: *Isn't that cool?*

MC: Yeah, it was. I doubt if he still has it. I don't remember him being on the show. I'm sure I would remember that.

TC: *Yeah, I don't think he would ask for an autograph if he was on the show.*

MC: Yeah, exactly.

TC: *Jodie Foster appeared on the show, didn't she?*

MC: Jodie Foster. I don't know, because I actually went to the movies with her right around when I was in high school. A friend of mine was friends with her, and we all went to the movies, and she didn't say anything about it.

TC: *Did she know who you were at that point?*

MC: I don't know. Maybe she didn't, because we didn't really talk about anything like that. I think she was getting ready to go to Yale with this other friend of mine. We were all around 18 years old, and I don't think she was working a lot then.

TC: *Any fun behind-the-scenes gossip you can share, or fun stories?*

MC: Diahann Carroll and Hal Kanter would probably know more of that, because they were older. I mean, I was probably causing most of the trouble, so I don't really remember.

TC: *Were you rambunctious?*

MC: From what I hear, I was pretty rambunctious.

TC: *How did you feel when the show went off the air? What was the transition like?*

MC: It was a weird transition, because no one really prepares you for it. It's almost like when you go to work and your time card's not there, because you've been let go or whatever, because it was sudden. One day you're doing a show, then one day you're not.

TC: *Yeah, and how does an eight-year old understand that?*

MC: Yeah.

TC: *Who told you? Your father? Hal?*

MC: I think my dad did. It was like -- they don't really give you any warning.

TC: *That's hard enough for an adult, that one minute they're the star of something, and they're getting all this attention, and then the next minute they're not. That must be very hard on a child. Did you work on any other shows right away?*

MC: I don't know about right away, but I know I did others like *Temperatures Rising*, with Cleavon Little, and *Sanford and Son*.

TC: *A couple of episodes, or just once in awhile?*

MC: Once in awhile. Just one-episode things. The series called *Sunshine* that was on -- I don't know if you remember that. It was a movie and then a series.

TC: *When you were doing *Julia*, you had school on the set?*

MC: Yeah.

TC: *So you were away from your normal friends.*

MC: Half a year.

TC: *Was it in one sense a relief when you stopped working full-time, so you could just sort of be a boy and play games with your friends?*

MC: It was immediately, but then you miss the other stuff. In one sense, it was good to be able to actually play little league baseball and Pop Warner football, be in the Cub Scouts... Looking back, if I were older, there were such great people that I worked with... Just to learn about other facets of the business, I think anyone should do that, because you never know if you're the new flavor of the month, or who's going to be in positions of power to hire, whatever.

TC: *Was your dad basically like your agent or manager? Did he want you to try and get another series, or maybe feature films?*

MC: Not right away, but then he had me go out on interviews. But then I know I didn't really like going out on interviews and stuff. I would have preferred to be playing. But when you get started in a certain direction, I guess everyone thinks this is what you're supposed to do.

TC: *As you got older, did people remember you, and was that fun or hard or difficult?*

MC: Well, I did have an agent say to me that the only thing harder than being a former child actor would be being a male black former child actor, and the only thing harder than that would be being a female black former child actress. I think it's easier, though, making the transition today, because they can look back and see what you could do. After the show ended, I really didn't just take some years off to not do anything.

TC: *Then when you wanted to come back, did people remember you as Corey?*

MC: They did.

TC: *Do people still recognize you?*  
 MC: They do. I wouldn't say that interferes with working. I mean, I think it's hard for anyone, and most people that I know are incredibly tenacious or they're incredibly lucky. One of the two. It seems like you've either got to be a pest or you've got to be really lucky. As far as looking back on it, I'd hate to think that I peaked when I was eight years old. That's kind of depressing.

TC: *I read in an article about you that you wanted to be a singer, or were a singer, actually; you had an album. At what point was that?*  
 MC: I forget how old I was, but I did an album and a couple of singles.

TC: *Do you still sing? With a band?*  
 MC: Not with a band. I still sing.

TC: *Have you gone back and watched old episodes?*  
 MC: They haven't really been out here. I have the pilot, and that's all, because I was having some video work done and the guy happened to be a collector of old TV shows, and he had recognized me and made me a copy of the pilot that he had. I don't think they've run anywhere in LA. I would love to see that. The only thing I could get from the pilot, or the thing that stuck out in my mind when I first saw it, was that she goes and leaves me in the car when she goes to interview with the doctor, and there's no way you can do that these days. That would be, like, child endangerment. It's sad to think. Once, you could really do that and it was okay. You didn't have to worry about someone snatching your little kid out of the car in 1969 or whatever year it was.

TC: *Right. Being a single mom was different then, too. Is there anything you're aware of in your life that came about because of your experience of Julia?*  
 MC: I think I learned to be responsible at an early age. It got me to be mature at a certain age, as well as immature in a certain way, too, because when people are taking care of all these different things, it kind of teaches you not to be as responsible. I was responsible as far as learning my lines and showing up places on time, but I've also noticed -- I don't know if it's because of that or not -- I kind of tend toward perfection or whatever, because people are always looking and making judgments, and I don't know if it comes from that or because of my race, but I try and be a good example most of the time; to be on my best behavior. I've always felt that if I did something kooky and wild or goofy and crazy or stupid, that someone would know that it was the kid on this show doing that versus if I were totally anonymous and no one knew me from Jack.

TC: *Going back to when you first went on the show and Michael Link was your friend; at that age had you already come from kind of an integrated life, so that having a white kid friend and being in a show that still felt awfully white... Did you see that as unusual?*  
 MC: I only remember growing up in a predominantly white neighborhood. I grew up in a black neighborhood when I was, like, two or something, but ever since I can remember, I can just remember white friends. I remember any black friends, we would journey somewhere else and they were children of friends of my dad and stuff. They weren't living next door.



TC: *Which actually leads me into the bigger picture. Again, being so young, you probably weren't even aware of the show's place in history at the time, but it was the first show ever to feature a black person in a starring role who wasn't a maid or a butler or whatever, which was considered a big thing at that time. Were you at all aware of that?*  
 MC: Not at that time, no. Later, yeah.

TC: *Do you have any interest in going back to acting at all?*  
 MC: Yeah, I'm in an acting class now. I'm not full-throttle pursuing it, but I'm trying to make sure that I'm ready when and if an opportunity presents itself. I wrote this thing with myself and Diahann Carroll in mind to play those roles, a mother and son, respectively. Whether that'll happen, I don't know. I wouldn't balk at just being producer and writer on it, because I know it's names and TVQ and all this... I think if I can get a toe in the door. I can always act later, if I really want to do that. I enjoy acting, but I don't enjoy the grind. I don't enjoy going out on just anything. I would like to be in a position where, when interesting things come that I would like to do, I could do them. I would like to do theatre. If I could get something going with this, I would like to start some kind of theatre, with writers and directors and actors to really do work, and hopefully from the visibility of your TV show, you can get other industry people out to see your theatre work so they can see your different range.



**Magnum, p.i.** - 157 episodes, CBS

**Credits:**

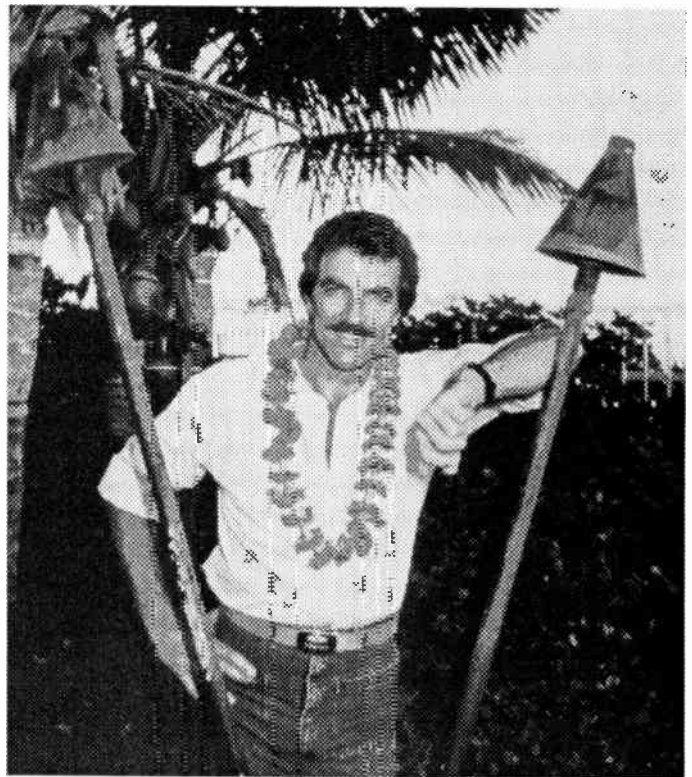
Created by Donald P. Bellisario and Glen A. Larson  
 Executive Producers Donald P. Bellisario, Glen A. Larson, and  
 Chas. Floyd Johnson

**Regular Cast:**

Thomas Sullivan Magnum III - Tom Selleck  
 Jonathan Quayle Higgins - John Hillerman  
 T.C. (Theodore Calvin) - Roger E. Mosley  
 Rick (Orville Wilbur Wright) - Larry Manetti  
 Agatha Chumley - Gillian Dobb (Seasons 3-8)

**Semi-Regular:**

Robin Masters - Orson Welles (voice)  
 Mac Reynolds - Jeff Mackay (Seasons 1, 2, 5, 8)  
 Lt. Tanaka - Kwan Hi Lim (Seasons 3-8)  
 Lt. Maggie Poole - Jean Bruce Scott (Seasons 3, 4, 7, 8)  
 Assistant D.A. Carol Baldwin (Seasons 4-8)  
 Ice Pick (Francis Hofstetler) - Elisha Cook Jr. (Seasons 4-8)



Television had grown up by the 1970s. Color was everywhere and the audience was more sophisticated. They would no longer settle for phony-looking backlot action shows, shot in daylight with filters to make it look like (well, sort of) a night scene. Used to seeing the real thing on the big screen, audiences wanted it on the small.

*Hawaiian Eye* had been mostly a backlot show, complete with fake tapa cloth and styrofoam tikis. *Adventures in*

*Paradise* started on the 20th Century Fox backlot but eventually headed for the South Pacific, with Gardner McKay as a schooner captain on the high seas. Ten years later, *Hawaii Five-O* was filmed entirely in Hawaii. Locations were the reason it was there, and it used them to the fullest, capitalizing on the contrast between the Victorian excess of Iolani Palace and modern jet engines.

Universal Television became the standard bearer for dramatic episodic TV

in the mid-1960s. This was partly because Universal still had contract players and partly because as feature film production slowed from the hectic post-war pace, ever-more impressive producers and writers were lured to the lot and these people often turned to television.

Universal produced the first made-for-TV movies, and the TV-movie became a wonderful proving ground for pilots. Many of the early Universal TV-movies were crime and spy stories, and





The core *Magnum* ensemble: (Left to right) John Hillerman, Tom Selleck, Larry Manetti, and Roger E. Mosley.

many became series, including: *Ironside*, *Prescription: Murder* (*Columbo*), *Then Came Bronson*, *Dagnet*, *The D.A.: Murder One*, *McCloud: Who Killed Miss U.S.A.?*, *Dial Hot Line* (*Matt Lincoln*), *Alias Smith and Jones*, and *O'Hara, United States Treasury: Operation Cobra*.

A veteran of TV-movies, Tom Selleck, had made seven of these TV-movie/pilots by 1979. The previous year, Selleck had done a guest stint on *The Rockford Files* as super-detective Lance White. The oil-and-water combination of the noble, pristine and slightly pompous Lance White and Rockford that worked so well that CBS wanted to make a series with Selleck as a private eye. Selleck was engaging and ready to carry a series on his own. He had already played a cop in the 1977 NBC pilot *Bunco*, with Robert Urich; and an Army captain in CBS's *The Gypsy Warriors*, with James Whitmore, Jr. In 1979, CBS re-teamed Selleck with Whitmore as private eye Tom Boston in *Boston and Killbride*, but it didn't work.

So, the network went to Glen Larson, producer of *McCloud* and *Switch*, and asked him what he had. He gave them "Magnum," a script about "a James Bond private eye. An ex-CIA agent who lived on the private estate of an author named Robin Masters. Magnum lived in the guest house all by himself except for his killer Doberman and a roomful of fantastic" gadgets. Larson didn't want to proceed with the project and turned the script over to Don Bellisario. Bellisario had his own private eye pilot script, H.H. Flynn, and he combined the two to create *Magnum, p.i.* Bellisario says, "It was the first time a handsome hunk fell over his shoelaces. He made mistakes."

*Hawaii Five-O* was going off the air after twelve seasons of ruling Thursday nights. CBS persuaded Bellisario to set *Magnum* in Hawaii to make use of the *Five-O* production facilities built on Army land right behind Diamond Head. *Magnum* would also take over *Five-O*'s Thursday night timeslot.

The pilot was made in the spring of

1980 and got an order to go to series before it was even aired; but two things nearly derailed the show. Not only was Selleck ready to star in a TV series, Steven Spielberg thought he was ready to star as Indiana Jones in *Raiders of the Lost Ark* and the director asked CBS to delay the show. CBS refused, and then the actors' strike hit on July 21, 1980, and everything was delayed. Thus, the show premiered on December 11, 1980, only two weeks before Christmas; an inauspicious time to begin anything on television, because regular series usually are in reruns or pre-empted. This break prevents viewers from developing the habit of watching a new show. But *Magnum* proved the exception; it was No. 14 for the year with an overall rating of 21.0.

For decades, CBS had failed to offer much competition to NBC's *Tonight Show* in late-night TV. In 1983, they put on *CBS Late Night*, rerunning their prime time shows including *Magnum*, *Simon & Simon*, *Trapper John, M.D.*, *Quincy*, and *Hart to Hart*, from the previous season. It was a success and so, for most of its

network run, *Magnum* was on twice a week.

Central to the *Magnum* ensemble of characters is Jonathan Quayle Higgins (played by John Hillerman), is the thorn in Magnum's side. The British major domo of the estate is an inveterate snob. Higgins' opinion of Magnum? "I don't like the way you live, I don't like the way you drive Robin's car and I don't like your friends."

Higgins' father was quite a rake and three different half brothers spring up over the years to cause Higgins embarrassment and grief. Higgins and his father were estranged for many years, but thanks to Magnum's surprising empathy, Higgins goes home at last, to a fine welcome.

Higgins tells boring war stories after having served Her Majesty in five conflicts over thirty five years. He was expelled from Sandhurst, a source of great embarrassment to this day. He is active in a great many charitable organizations, is managing director of the King Kameha-meha Club and is writing his memoir

T.C. (Theodore Calvin, played by Roger E. Mosley) is an All-American tight end from Grambling and was a helicopter pilot in Vietnam. His good business sense and frugal ways (despite Magnum's endless "gas money" tab) have turned his Island Hoppers charter helicopter service into a thriving business. He is divorced, has two children, Melody and Bryant, and a girlfriend, Gloria.

Rick (Orville Wilbur Wright; played by Larry Manetti) is from Chicago, was a Marine Corps weapons specialist in Vietnam and gave up his own nightclub, Rick's Place, to manage the King Kamehameha Club. He has the widest circle of friends of all the guys, including underworld connections, and is invaluable in obtaining information from the street. He falls in love easily, and usually with the wrong women.

The pilot for *Magnum, p.i.* sets the tone beautifully for the series. It contains most of the show's signatures: Magnum's "little voice" (and voice-overs), his habit of hanging his head when frustrated, talking into the camera, his big-brother attitude toward women, his relationships with Higgins, Rick, T.C. and the dogs, and his all-out efforts to clear the name of

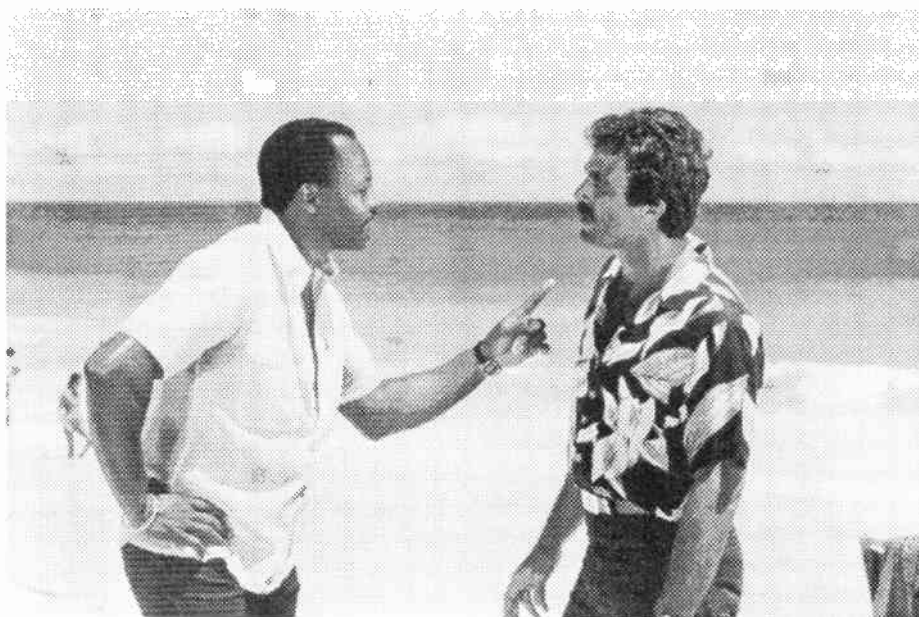
a friend. Thomas begins what will be an eight-year-long vocation: rescuing a beautiful young woman in deep trouble. Here, as will also become usual, he does not get romantically involved.

The scenery is fabulous and more lavishly displayed -- thanks to the helicopter shots -- than in any other show set in Hawaii. *Magnum's* Hawaii is glorified, idealized, and sanitized -- the Hawaii Visitors Bureau's version. The seediest *Magnum* ever got was Hotel Street, an actual Honolulu street which was a haven for sailors and hookers during earlier years, but which is now primarily known to residents as the daytime home of lei stands, with prices far below the ones at the airport; but the show usually used an alley in Waikiki or a slightly down-at-the-heels shopping block in Kaimuki for the location; and in this show, if it isn't seedy, it's lavish. Robin Masters' estate -- shown extensively and expansively in the first two seasons -- looked like an island itself. The bad guys frequently had digs just as impressive. Everyone drove great cars; Rick had a Mercedes, Higgins an Audi, Magnum the Ferrari and T.C. the helicopter. The bad guys escape to Maui or Kauai, and chasing them is pretty scenic, you have to admit. The pilot was so well-shot that several of its scenes remained in the opening credits for all eight years. There continued to be references to *Hawaii Five-O* in dialogue as if the special police unit was real and functioning in Hawaii.

Though Magnum never seems to have a dime, he runs in some pretty rarefied circles. The King Kamehameha Club is based on the world-famous Outrigger Canoe Club, which used to have a ramshackle clubhouse on Waikiki right next to the Moana Hotel. In the first season, the club is on the beach adjacent to Robin's Nest; the second year it moves to Old Pali Road and is lush and shrouded in expensive mist. The first season's club set was actually built for the show adjacent to the parking structure of the swank Kahala Hilton Hotel. When the noise from the parking lot made shooting difficult, the show moved to the Oahu Country Club in Nuuanu, but it was miles from the beach, and thereafter, standing sets were used for the interior.

Since Magnum has no office and usually meets clients in the Club, this sets up a haves/have nots situation where his clients are either at ease in these surroundings or aren't. The endless stream of Robin's rich and influential friends popping in and out of Robin's Nest adds a bit of class to the proceedings.

*Magnum's* voice-overs were a wonderful gimmick lifted from the 1930s detective films. They often began, "I know what you're thinking...." It worked beautifully because it let us know what he was thinking and involved us in the process. It made it possible for us to learn about his family and childhood, what he really felt about Vietnam, and what he'd say if he was writing a book on



T.C. makes a point.

"How to Be a World-Class Private Investigator." He even spoke into the camera directly on rare occasions, somehow without losing the character or his credibility.

A few things from the pilot would fade with time. The use of the team ring that Magnum, T.C. and Rick wear -- a French croix -- as a graphic for the opening credits was dropped after the pilot, Rick sold his disco (Rick's Place) and became manager of the King Kamehameha Club, half-owned by Robin Masters and overseen by Higgins. Buxom stewardesses drift in and out of the estate during the first few episodes, but give way to more interesting guests over the years. The music for the show didn't settle in for some time, but by the tenth episode, Mike Post and Pete Carpenter had the show's theme and variations well under control. And the license plate on the Ferrari was changed from 5GE478 to "Robin 1."

Every episode has a wonderfully absurd secondary story which not only enhances the main story, but usually offers a medium for Higgins to display his essential humanity or Magnum his inherent probity. These "B" plots usually involve Higgins making elaborate preparations for a charity gala benefiting the Anglo-Hawaiian Society of Something-or-Other. Magnum drops the ball yet again, Higgins explodes, and eventually, everything works out.

Tom Selleck had spent a dozen years trying to get a break in television. In the beginning, he said, "All I ever sought as an actor was a steady job and *Magnum* is the first regular job I've had." But he found that one should be careful what one asks for. "No matter how I feel or how I look, there's going to be ten pages of script for me. It kind of assaults you every morning. To say it hasn't been an adjustment would be lying." But he also noted that it helped his movie career, "*High Road to China* did very well in the countries *Magnum* is seen in and it did best in the countries where *Magnum* does best. There's a direct relationship to my TV exposure." He's a bit amused that *Magnum* became an Hawaiian tourist attraction. "We find that one of the things on a tourist's agenda is to watch *Magnum* shoot, which is fine, and I'm glad. We get huge crowds."



Magnum and Mac (Jeff Mackay) enjoy a drink and the presence of an attractive young woman.

Selleck responded mid-series to people who suggested that he dump *Magnum* and do features. His answer? "Well, first, I have a contract. And second, I have a commitment -- if not to anyone else, then to my fellow actors. People say, 'Aren't you worried about being typecast?' I say, 'Of course I am! But what about my commitment?'"

Reflecting on being a leading man in a 1984 *TV Guide* feature, Selleck said. "All my lead characters -- O'Malley in *High Road*, and *Magnum* and Nick Lassiter -- the story revolves around them, and they're largely reactive. More often than not, I think, that's the function of a leading man, who in some ways represents the audience. He's acting through their eyes.

"One of the things I've found is that I'm not that good an actor. I'm only as good as the people I work with. Whatever they bring to the part, that's what I'm reacting to. I know a lot of actors that I've worked with who can work very well alone. I wish I was able to conjure up more in a scene with another person, where for some reason or other the scene wasn't working."

What did Selleck like most about *Magnum*?

"I don't always get the girl and I don't have to look macho."

Early in the second season, the *Magnum* series went from good to great

with the 2-hour *MEMORIES ARE FOREVER*. As Magnum himself says in one segment, "Vietnam stays awfully close to my heels." The show treats Vietnam as something to be proud of, be afraid of, have nightmares about, and most of all acknowledge as part of our common history. *Magnum, p.i.* wasn't *Apocalypse Now* or *Platoon*, but the horrors of operations against the Viet Cong or the hell of a POW camp were never glossed over. More than anything, it seemed as if Vietnam made Magnum more moral, compassionate, and vulnerable.

Vietnam also gave Magnum the love of his life and took her away. Twice. Michelle was his wife, and he believes her to be dead until he sees her one day in Honolulu. Their brief reunion and romantic idyll is interrupted by reality and she's gone again.

Michelle always haunts him, both when he thinks she's dead and when he knows she's alive but inaccessible. Magnum doesn't compare every woman to her, but she somehow stops him from giving himself totally, which answers the question of why Magnum didn't come on to all those stewardesses who hung around Robin's Nest the first couple of seasons..

Vietnam also plays a part in *THE LAST PAGE*, where a comrade of "Operation Chessboard" deals with the guilt of being the one who came home.

Higgins past is also somewhat revealed when his first half-brother shows up -- sort of -- in THE ELMO ZILLER STORY, as a bronc-busting tobacco-chewing rodeo rider.

Don Bellisario had more than *Magnum* on his mind during this season, having created a new series which premiered in the fall of 1982. *Tales of the Gold Monkey* was an Indiana Jones-type adventure series set in Bora Bora in 1938. Among its stars were Jeff Mackay and Marta DuBois from *Magnum*. It lasted one season.

*Magnum's* third season opened to strength with another intense Vietnam story, the 2-hour DID YOU SEE THE SUNRISE?, in which *Magnum's* pal and computer source MacReynolds is killed. The season also included a crossover show (KI'T'S DON'T LIE) with *Magnum's* new Thursday night partner, the slightly lighter P.I. show, *Simon & Simon*. The episode began on *Magnum* and ended on *Simon & Simon* (EMERALDS AREN'T A GIRL'S BEST FRIEND). Both shows were written and edited to stand alone in each series' syndication run. The conventions of the *Magnum, p.i.* series were firmly established by this time, and the season included such staples as another half brother for Higgins, another flashback show, a little romance, a lot of scenery and a bunch of car chases.

In the fourth year, Don Bellisario wrote the season opener -- a tour de force for Selleck -- HOME FROM THE SEA. Nearly the entire episode takes place with

*Magnum* stranded in a treacherous ocean current with a broken surf ski. *Magnum's* family is introduced, as are the values they gave him and the inspiration of his Naval lieutenant father (who was killed at Inchon in 1950) which gives him the fortitude to survive.

Eugene Roche makes the first of five appearances as "Saint Looley" gumshoe Luther P. Gillis in LUTHER GILLIS: FILE #521, and he and *Magnum* clash much the way Lance White and Jim Rockford clashed. They even have dueling voice-overs. After two seasons of talking about him, Rick's mob-connected friend, pseudo-uncle and mentor, Ice Pick, finally shows up in DISTANT RELATIVE, the fourth show. In other fourth season outings, Carol Burnett spends an episode (REMBRANDT'S GIRL) locked in a bank vault with *Magnum*, and Higgins gets a crack on the head and gets to spout Shakespeare for one hour (THE CASE OF THE RED FACED THESPIAN). Luther Gillis came back for an encore near the end of the season (THE RETURN OF LUTHER GILLIS), and the finale that year was a Rashomon-type story with a robbery at the King Kamehameha Club as seen by *Magnum*, T.C., Rick and Higgins (I WITNESS).

Don Bellisario was less involved with *Magnum* by this time as he created yet another adventure series for CBS that year, *Airwolf*, the more successful of two series inspired by the feature film *Blue Thunder* (the other was a like-titled, direct adaptation of the film, but it lasted

only a half-season). The cast of *Airwolf* included Jean Bruce Scott, who had played Lt. Maggie Poole as a recurring character on *Magnum* since 1982, and Deborah Pratt, the then future (and now ex-) Mrs. Bellisario, who also played Gloria, T.C.'s girlfriend in several *Magnum* episodes. Lance LeGault ("Buck Green" on *Magnum*), provided the narration on *Airwolf*. The show ran for two seasons, then was reincarnated on USA cable with an entirely different cast.

If there was a season which did everything right, the fifth year was it. The characters unveil more of their souls than ever before. The season's two-part opener (ECHOES OF THE MIND) involves serious romances for both Higgins and *Magnum*. Lance White is reincarnated as the too-perfect Sebastian Sabre in KISS OF THE SABRE, and Selleck's talented wife guest stars in an effervescent episode, Professor Jonathan Higgins.

Luther Gillis re-visits the islands (LUTHER GILLIS: FILE #001), and this time everyone thought there was a possible spin-off series there and that THE RETURN OF LUTHER GILLIS was actually a pilot. However, it was the interplay between *Magnum* and Gillis which made the magic work and the idea was abandoned. Lt. MacReynolds, killed in DID YOU SEE THE SUNRISE? makes a surprise appearance in MAC'S BACK, but it isn't really Mac... or is it?

But the highlight of this or any other year was ALL FOR ONE. There are snippets of Vietnam action in many *Magnum* episodes, but this two-part story shows how these men fought, how they felt about it, the different ways men react to war, and ultimately, the human toll and humanity of the soldiers. It also showed the iron-clad basis for the friendship of *Magnum*, T.C. and Rick, with Higgins thoroughly initiated into the fraternity.

For the sixth season, cast and crew traded sunsets and rainbows for London fog at the end of shooting the 1984-85 season, to film a 2-hour special for the fall (DÉJA VU). During filming, Selleck was unable to stay at the Grosvenor House with the rest of the production staff, as the staid British hotel has a long-standing policy against housing actors. He stayed at the St. James's Club. Selleck, a true Anglophile, asked for this location. The splendid cast, including





Two of television's most eminent detectives join forces as Jessica Fletcher lends Magnum a hand in the crossover episode *NOVEL CONNECTION*, the resolution of which came in *Murder, She Wrote's* *MAGNUM ON ICE* episode.

Francesca Annis, gave this show a lot of class.

This year, Magnum and Higgins' relationship seems to show severe signs of wear and Magnum moves off the estate for a time, working as a hotel detective; then Higgins quits and leaves in disgrace. But there is no question that the high spot of the season is *GOING HOME*. Magnum returns to Tidewater, Virginia for the funeral of his beloved grandfather. His relationship with his mom (perfectly cast and masterfully played by Gwen Verdon) is nearly destroyed by his suspicions that his stepfather has sold a family heirloom to prop up his faltering business. A segment of the show was filmed at the recently com-

pleted Vietnam memorial in Washington, D.C., making this one of the most honestly emotional shows in the entire series.

Though it could be argued that perhaps Magnum only avoided romantic entanglements on Thursday nights, the way Perry Mason may have won only the cases he argued on Saturday nights, the growing legion of Tom Selleck fans wanted their hero to have some love life. The third show of the season, *KONA WINDS*, gave it to him and them, as Magnum has a torrid affair with a woman -- a married woman.

In *WHO IS DON LUIS HIGGINS... AND WHY IS HE DOING THESE TERRIBLE THINGS TO ME?*, Higgins' third half brother nearly kills the president of Costa

de Rosa during a chess championship, and Magnum gets on a horse on the Big Island to deal with some durned cattle rustlers.

Everyone was sure that the seventh year was the last season of *Magnum*. *Cosby* and network tampering with *Magnum's* time slot had eroded the ratings, plus all of the actors' contracts were up at the end of the year. Production costs had risen astronomically and renegotiation of the cast's salaries would mean a larger and larger deficit for Universal. Tom Selleck became a producer of the show this year and the planning began early. The company was going to Hong Kong to film an exotic, atmospheric season opener called *THE SILK ROAD*, but the studio and network wouldn't spring for the location expenses. The cast and crew were all in L.A., so that's where the new opening show was set.

In the episode titled simply *L.A.*, Magnum falls in love and proposes marriage. The object of his intentions is lawyer Cynthia Farrell, but the car chases and shootouts he gets involved in are not conducive to rational decision-making, and she asks for more time to respond.

Favorite characters encored during the year. Unrepentant hooker Leslie Lang (*THE HOTEL DICK*) returned for the fourth episode, *STRAIGHT AND NARROW*. The fifth episode brought back four Magnum veterans: Tracy Spencer (*LEGACY FROM A FRIEND*), Luther Gillis, Jean Claude Fornier (*THE MAN FROM MARSEILLES*), and Gordon Katsumoto (*THIS ISLAND ISN'T BIG ENOUGH*). When Reuben Leder wrote the episode *A.A.P.I.*, about a P.I. convention and Magnum getting an award, the staff originally planned to use famous TV private eyes as extras in the banquet scene. That proved to be too complicated and expensive, so they settled for Peter Falk, Telly Savalas and Karl Malden lookalikes. The episode bears a resemblance to a Lance White *Rockford Files*, which was an intentional homage. The inside joke in the episode -- Magnum constantly saying (but not believing) that the award isn't important -- was lifted from the *Rockford* episode *NICE GUYS FINISH DEAD*. The author of that episode (and *Rockford's* supervising producer), Stephen J. Cannell, has a cameo in *A.A.P.I.* as Ray Lemon, the



INFINITY AND JELLY DONUTS: Magnum's mother (Gwen Verdon) and Higgins maintain a bedside vigil as the detective hovers between life and death.

hotel detective.

Everyone wanted to bring in Jim Garner for a cameo as Rockford; however, Garner's acrimonious lawsuit against Universal (*The Rockford Files* was produced by Garner's production company, and he was entitled to a percentage of the profits. The suit was settled out of court in 1989 for a reported \$126 million) soured him on the studio to the point that even Tom and Charles couldn't talk him into walking onto a Universal set.

*Magnum* couldn't end without some kind of resolution of the relationship between Magnum and Michelle. Don Bellisario always dictated that Magnum and Michelle would not end up together, however, so a conventional happy ending was out. Bellisario and Selleck were not on good terms by this time, so Don's wife Deborah Pratt wrote it. This was a good way to get the Bellisario voice back into the series, particularly regarding such a sensitive storyline.

Never was the backstory of Magnum's war years so poignant as where Michelle was concerned, and Marta DuBois was the perfect bride-who-can't-be for Magnum; glossy, flawless, limpid and sensual -- and unattainable. *LITTLE GIRL WHO* (originally titled *LITTLE GIRL LOST*, and scheduled for the 85-86 season) is the direct sequel to *MEMORIES ARE FOREVER*. Michelle is still married to General Hue; there is still unrest in Vietnam; and again Magnum

finds her, only to lose her again. At any other time and place, this episode would have surely been a two-hour special (though syndication buyers hate two-parters). The story really is too complex for just one hour and plot holes are the result. Despite *Magnum's* healthy syndication sale, rising costs had ensured that pencils were very sharp in Universal's accounting office.

*PAPER WAR* is the ultimate battle between Higgins and Magnum, which culminates in the voicing of Magnum's most secret suspicion: that Higgins is Robin Masters.

Then, CBS' other top-ten sleuth, Jessica Fletcher, paid a visit to Hawaii. The story began on *Magnum* (*NOVEL CONNECTION*) and ended on *Murder, She Wrote* (*MAGNUM ON ICE*). There were a few problems with dual crews and dual directors and with Angela Lansbury's firm limit of 10-hour shooting days. When the last scene of the last day wasn't finished by her deadline, it had to be drastically rewritten. But in general, it all worked out quite smoothly.

Frank Sinatra had long flirted with the idea of doing the show. It finally happened this year, and it is an interesting, very dark episode (*LAURA*) about a retired New York cop (Sinatra) whose granddaughter is senselessly murdered.

Magnum's marriage proposal to L.A. lawyer Cynthia Farrell that opened the season was eventually turned down in

OUT OF SYNC.

Tom Selleck had always been adamant that Thomas Magnum would die at the end of the series, so there would not be a collection of reunion movies decades later with the four characters, wrinkled and old, cavorting around Hawaii. Hence the final episode of the season, *LIMBO*, where Magnum is critically wounded in a gun battle and which ended with a close-up on his heart monitor's flat line. CBS and Universal freaked. They flatly refused to let the episode go before the cameras. Negotiations resulted in the cast signing on for a limited eighth season. A new ending to *LIMBO* was shot just before the fall season began.

For the eighth season, the producers were faced with creating more episodes after most loose ends had been resolved, and as a result, the season doesn't have much direction. The first order of business was that Magnum had to be brought back to life. Selleck, producers Chris Abbott and Charles Johnson didn't want Magnum to jump up and go on after near-death, as TV heroes usually do. In *INFINITY AND JELLY DONUTS*, it is Higgins who brings him back. His recovery is long and painful, but he manages to expose the man who almost killed him.

After this shattering experience, the relationships of the *Magnum* characters change in many subtle ways. They all help Magnum recover and are genuinely concerned as he seems to grope for some direction in his life. In essence, they've all grown up and are drifting apart. Magnum's brush with death makes them each examine their own lives and mortality.

Lt. Tanaka is killed in *TIGER'S FAN*, and Magnum works feverishly to unravel the circumstances of his death, and to clear his name and reputation. An episode harkening back to *LEST WE FORGET* and *THE WOMAN ON THE BEACH* (*FOREVER IN TIME*) concerns a beautiful Hawaiian princess; and Carol Baldwin goes through the gut-wrenching discovery that her mother isn't her real mother in *THE LOVE THAT LIES*. Carol Burnett's character from *REMBRANDT'S GIRL* returns to drive Magnum nuts (*A GIRL NAMED SUE*); and a tongue-in-cheek parody of *Raiders of the Lost Ark* has Magnum duded up in leather jacket,

Indiana Jones hat and bullwhip (LEGEND OF THE LOST ART).

In all good drama, there is an event which changes the course of the story from then on. That event occurs in the eighth show, UNFINISHED BUSINESS. It's an episode of surprises for Magnum and the audience. Thomas thought he knew what had happened to Michelle and Lily Catherine, but he was wrong, and is given the most precious gift of his life.

The *Magnum, p.i.* finale (RESOLUTIONS) brought most of the regulars back. On a path toward the rest of his life, Magnum settles his accounts, pays his debts and makes sure his friends are taken care of.

The final episode was watched by 48% of the national television audience that night, and got a 32 rating. Thus ended the super-spectacular, big budget, explosion-and-car-crash action shows. Never again would there be such large casts, so many special effects, such luminous guest stars. Those things were not the main reasons for *Magnum's* popularity, but they made it seem richer, more exciting, and allowed a greater variety of storylines.

*Magnum, p.i.* attracted great guest stars right from the first. After all, not only did actors enjoy the Hawaiian location, the show was a hit.

In addition, the show used some of the best directors in Hollywood. Alan J. Levi rarely directs episodes of anything--he is one of the premiere pilot directors, yet he did numerous *Magnum* episodes. Former or current actors also directed many episodes of the show, including Jackie Cooper, Ray Danton, *Avengers*-stunt-coordinator-turned-director Ray Austin (who also appears in several shows), Ivan Dixon (*Hogan's Heroes*), and David Hemmings. *Magnum's* own Roger E. Mosley wrote and directed a couple of shows; and Stuart Margolin (*The Rockford Files*) and Robert Loggia each directed one.

Critics have been kind to *Magnum*:

"*Magnum* has always been an unusually well-produced detective series, one that has emphasized character as much as plot. Tom Magnum has been fully fleshed out over eight years, and fans of the series have come to feel an uncommon closeness, and even kinship, with

this character."

-- Bill Carter, *The Baltimore Sun*

"*Magnum, p.i.* never lost its sense of humor, which makes it sad to say goodbye."

-- Grey Joseph, *San Diego Tribune*

"*Magnum, p.i.* revised the image of the TV Viet vet...and took it upon itself to define America's post-Nam masculinity...."

-- J. Hoberman, *American Film*

"*Magnum* has long been one of the most underrated series on television--exceedingly well written, well acted, clever and witty and self-deprecating."

-- Steve Sonsky, *Miami Herald*

"For all its run, *Magnum* has been creative in the ways for which *Moonlighting* has captured headlines....But we who've been following it have seen it quietly surprise and delight the viewer with its unpredictability."

-- Janine Gressel, *Seattle Times & Post Intelligencer*

The year before *Magnum* came to an end, when CBS wouldn't go for a Hong Kong location because of the cost, Don Bellisario had an on-air commitment for 14 hours from NBC, and the show he proposed was an exciting action/adventure blending of *Romancing the Stone* and *Raiders of the Lost Ark* called *The Ultimate Adventure Company*. The pilot was set in Peru and it was set in locales all over the world. It was a brilliant script but the whole concept was just too expensive. Until then, studios deficit-financed, which means they made shows that cost more than they earned. The difference was made up in the lucrative syndication market.

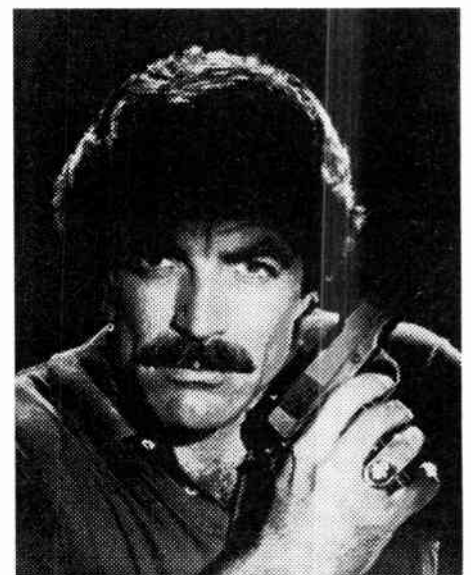
But that year, Universal's *Knight Rider* could not be sold into syndication (though it eventually was, the following year). The market was "saturated" with one-hour action shows; half-hours were easier to program. Universal immediately pulled the plug on anything with an excessive budget. *Simon & Simon* was renewed that year only because it was delivered for less money than the year before, and even took a reduced fee from

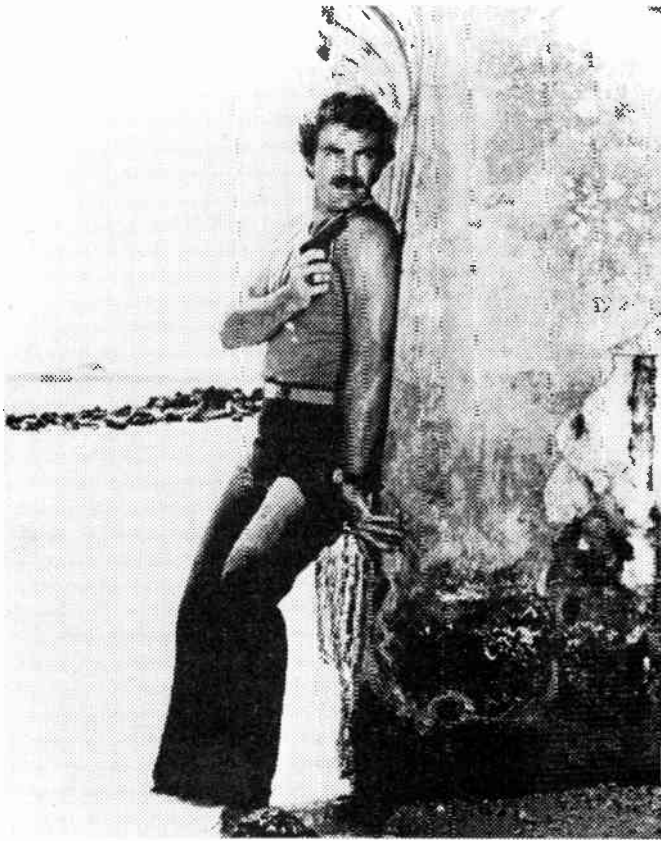
CBS --unheard of at the time. *Ultimate Adventure* never had a chance. NBC cancelled it less than a month before shooting was to begin. Bellisario still had his on-air commitment, and would eventually fill it with *Quantum Leap*, a new kind of backlot production.

So *Magnum* was over and so was the era of the larger-than-life action shows. But they live on in syndication. Whatever Don Bellisario, Tom Selleck, Chris Abbott, Charles Johnson and everyone else gave to *Magnum, p.i.*, it is an enduring legacy now being enjoyed by new generations. *Magnum's* syndication sale of over \$1.8 million per episode (from all U.S. TV stations) broke all records. It's doubtful it will ever be broken by a one-hour drama.

-- Sylvia Stoddard

Sylvia Stoddard is the author of the TV Treasures volumes on *Gilligan's Island* and *The Brady Bunch*. She is currently working on a book devoted to *Magnum, p.i.*, a series that she worked on in various capacities for three years. Sylvia wrote a *Magnum* episode which was never filmed because the final season was cut from 22 to 13 episodes. It was a major character arc story, which would have been a precursor to the final four episodes and was titled "Miles to Go."





**Season 1, 1980-81:**

**DON'T EAT THE SNOW IN HAWAII (2-hr. Pilot) (12/11/80)**

Navy Admiral Cook's son is found dead with 10 bags of cocaine in his stomach, and war pal Magnum must solve the mystery and clear his name while dodging bullets and cupid's arrows  
 Fritz Weaver, Robert Loggia, Pamela Susan Shoop, W. K. Stratton, Allen Williams, Clyde Kusatsu, Derit Stevens, Yuliis Ruval, Jeff Mackay, Judge Reinhold, Murray Salem, Eugenia Wright, Mel Carter, Peter Kalua, Beau Vanden Ecker, Fuzzy Moody, Fred Ball, Harold J.K. Iseke. Branscombe Richmond  
 Written and directed by Donald P. Bellisario

**CHINA DOLL (12/18/80)**

Magnum is treated to a crash course in Oriental artifacts and intrigue when a beautiful Chinese girl hires him to protect a priceless urn coveted by both the Communists and Nationalists of her country  
 Suesie Elena, Lee DeBroux, George Kee Cheung, Yankee Chang, Lee Woodd, Lee Gaber, Marvin Wong, Alice Lemon, Roland Nip, Remi Abellira  
 Written and directed by Donald P. Bellisario

**THANK HEAVEN FOR LITTLE GIRLS AND BIG ONES TOO (12/25/80)**

Magnum's latest clients are five angelic schoolgirls with a large problem: their teacher and chaperone is missing; but the teacher isn't really missing and the girls are far from angelic  
 Katherine Cannon, Lauri Hendler, Elizabeth Hoy, Shannon Brady, Erin Ostrem, Pamela Piper, Jim Demarest, George Fisher, Al Harrington, William Erickson  
 Written by Babs Greyhosky; Directed by Bruce Seth Green

**NO NEED TO KNOW (1/8/81)**

Higgins tries desperately to keep Magnum out of the estate while a top-secret British brigadier general is in residence, but Magnum's curiosity uncovers a plot Higgins knows nothing about which endangers all their lives  
 Richard Johnson, Robin Dearden, Ed Grover, John Allen, Gene Hamilton, Mariko Van Kampen  
 Written by Frank Lupo; Directed by Lawrence Doheny

**SKIN DEEP (1/15/81)**

Magnum tells a potential client that he doesn't find new boyfriends of ex-live-in-lovers, but David Norman is desperate - his old girlfriend is dead and the new boyfriend is the murderer  
 Ian McShane, Cathie Shirriff, Ron Masak, Remi Abellira, Paul Dennis Martin, Reri Tava, Tom Fujiwara, Rodrick Martin  
 Written by Donald P. Bellisario; Directed by Lawrence Doheny

**NEVER AGAIN... NEVER AGAIN (1/22/81)**

Magnum gets involved in a nightmare plot when Saul and Lena Greenberg are killed, and he ends up chasing a mystery yacht and unraveling a tangled story which leads all the way back to a Nazi concentration camp  
 Hanna Hertelendy, Robert Ellenstein, Glenn Cannon, Earl Kingston, Todd Camenson, Joslyn Suan, Robert Silva, Lisa Hullana, Clay Wai, Rick Quan  
 Written by Babs Greyhosky, Jim Carlson (s), Terrence McDonnell (s); Directed by Robert Loggia

**THE UGLIEST DOG IN HAWAII (1/29/81)**

Magnum must learn some new tricks to capture the heart of a wealthy heiress while preventing the Mob from capturing her dog  
 Kathleen Nolan, Michael Gazzo, Shawn Hoskins, Paul Gale, Michael Nader, Jake Hoopai, Robert Harker, Wayne Oxford, Michael Hasegawa, Liwai Napuelua, Jr.,  
 Written by Allan Cole, Chris Bunch, Frank Lupo; Directed by Lawrence Doheny

**MISSING IN ACTION (2/5/81)**

The new singer at the Kamehameha Club is psychic and believes her boyfriend, listed as MIA in Vietnam, is alive and in Honolulu  
 Rebecca Holden, Francisco Lagueruela, Lance LeGault, Remi Abellira, Patrick Bishop  
 Written by Craig Buck, Ken Pettus; Directed by Robert Loggia



**MISSING IN ACTION:** Magnum is menaced by Lance LeGault and Francisco Lagueruela, as Rebecca Holden observes.



**LEST WE FORGET (2/12/81)**

A story which began on a wartime Waikiki beach in 1941 plays itself out in the present as a Supreme Court Justice asks Magnum to find a woman who disappeared 40 years ago  
Jose Ferrer, June Lockhart, Anne Lockhart, Miguel Ferrer, Scatman Crothers, Elizabeth Lindsey, Sonny Ching, Remi Abellira, Reri Tava Jobe, Patricia Herman, David Palmer, Larry Shriver, Judith Sykes, Grady Bumpus

Written by Donald P. Bellisario; Directed by Lawrence Doheny

**THE CURSE OF THE KING KAMEHAMEHA CLUB (2/19/81)**

Magnum's getting ready for the annual surf-ski race at the King Kamehameha Club when an old Kahuna places a curse on the club, after which the top contender dies in a pre-race workout with Magnum

Gretchen Corbett, Lew Ayers, Manu Tupou, Remi Abellira, Herman Wedemeyer, Sol Bright, Elizabeth Smith, Jo Pruden, Robert Oldt

Written by Babs Greyhosky; Directed by Winrich Kolbe

**THICKER THAN BLOOD (2/26/81)**

A war comrade who once saved TC's life calls in the favor and lands TC in jail on drug smuggling charges

Vincent Caristi, Chip Lucia, Andre Philippe, Jeff MacKay, Alan Caillou, James Hildenbrand, Michael Dennis, Neal Lipe, Michael Spilotro, Kit Wennersten, Frank Adolphi, Norm Compton, Howard Kaohi

Written by Donald P. Bellisario; Directed by Lawrence Doheny

**ALL ROADS LEAD TO FLOYD (3/11/81)**

A woman hires Magnum to find her missing father, a small-time crook who'd just as soon stay missing

Noah Beery, Anne Bloom, Red West, Andy Romano, Georgia Schmidt, Seth Sakai, Deborah Hedquist, Elissa Hoopai, John Stalker, Esmond Chung, Ben Wong, Dave Kimura, Sam Yoshida

Written by Rogers Turrentine, Babs Greyhosky; Directed by Ron Satlof

**ADELAIDE (3/19/81)**

Magnum is hired to protect "Norman" by the niece of a retired Navy surgeon who once saved Magnum's life, but Magnum remains nonplussed when he finds out that Norman is a horse  
Cameron Mitchell, Christine Belford, Don Lamond, Allan Kucin, Gray Gleason, Tremaine Tamayose, Deborah Takushi

Written by Robert Hamilton; Directed by Lawrence Doheny

**DON'T SAY GOODBYE (3/26/81)**

Agatha Kimball asks Magnum to pay off a blackmailer, but Magnum soon discovers that his feisty former client is the victim of a series of "accidents" which could be caused by the long-lost granddaughter Magnum found for her a year ago  
Mercedes McCambridge, Andrea Marcovici, Ted Danson, Kanani Choy

Written by T. J. Miles, Babs Greyhosky; Directed by Winrich Kolbe

**THE BLACK ORCHID (4/2/81)**

The rich are different from everyone else, as demonstrated by the fact that they can even hire handsome private detectives to help them act out their wildest fantasies

Kathryn Leigh Scott, Judith Chapman, John Ireland, Bob Hoy, Robert Apisa, Rich Johnson, Ray Austin

Written by Robert Hamilton; Directed by Ray Austin

**J. "DIGGER" DOYLE (4/9/81)**

Because of threats on his life, Robin Masters hires an intriguing security expert to try to catch Magnum and Higgins with their defenses down

Erin Gray, Stewart Moss, Jacquelyn Ray, Ric Marlow, Dean Wein, Philip Bancel, Patrick Bishop, Diane Crowley, J.D. Jones, Bruce Atkinson, Sherly Kaahea

Written by Donald P. Bellisario; Directed by Winrich Kolbe



**LEST WE FORGET:** In an extraordinary bit of casting, Miguel Ferrer (top left) and Anne Lockhart (top right) portray their own parents (Jose Ferrer and June Lockhart, bottom) 40 years earlier in a flashback sequence.

**BEAUTY KNOWS NO PAIN (4/16/81)**

Barbara Terranova from Bayonne bulldozes Magnum into finding her missing fiancé and entering the "Ironman" contest  
Marcia Wallace, Curtis Credel, Jim Weston, Louise Fitch, Walt Davis, Darby Hinton

Written by Robert Hamilton; Directed by Ray Austin

**Season 2, 1981-82:**

**BILLY JOE BOB (10/8/81)**

An explosive, short-fused Texan hires Magnum to find his missing sister, Carol Ann, but as Magnum begins to like Billy Joe more and more, the information he uncovers about Carol Ann's sordid lifestyle gets dirtier and dirtier

James Whitmore Jr., Marla Pennington, Seth Sakai, Jimmy Borges, Danny Kamekona, Sam Peters Jr., Deborah L. Hedquist, Leeannah Roberts, Deborah Takushi, Francis Yoshida, Patrick Nakata, Roland Nip, Patrick Francis Bishop, Bob Apisa.

Written by Jeff Wilhelm; Directed by Ray Austin

**DEAD MAN'S CHANNEL (10/15/81)**

To solve a missing persons case, Magnum must explore primitive legends, curses, scholarship and ancient artifacts which lead to a very modern solution of a crime involving greed and ego  
Ina Balin, Wendy Girard, Mamaluna, Curtis Malia (additional cast unavailable)

Written by Diane Frolov; Directed by Ray Austin

**THE WOMAN ON THE BEACH (10/22/81)**

A beautiful woman steps out of the past to entrance Rick and lure him and Magnum into a closet of long-forgotten skeletons Kenneth Mars, Judith Chapman, Jack Hogan, Rebecca Clemons  
Written by Andrew Schneider; Directed by Donald P. Bellisario

**FROM MOSCOW TO MAUI (10/29/81)**

Yuri Dolgov, who defected a year ago and now has a new identity and job, now needs Magnum to help him snatch his girlfriend from the clutches of a KGB-guarded athletic team  
Susan Heldfond, Jeff Pomerantz, Allan Rich, Jan Ivan Dorin, Marianne Muellerleile, Bob Apisa, Richard MacPherson, R.J. Arterburn, Jeff Albert, John Dullaghan, Jim Grimshaw, Neal Lipe, Kit Wennersten  
Written by Andrew Schneider; Directed by Michael Vejar

**MEMORIES ARE FOREVER (2 hours; 11/5/81)**

A tragic marriage in Magnum's past comes to light and threatens diplomatic relations between the U.S. and Vietnam during secret meetings in Hawaii  
Paul Burke, Clyde Kusatsu, Marta DuBois, Soon-Teck Oh, Lance LeGault  
Written by Donald P. Bellisario; Directed by Ray Austin

**TROPICAL MADNESS (11/12/81)**

Higgins is seduced by a mysterious British woman who seems to delight in being obnoxious and rude to Magnum  
Roy Dotrice, Devon Ericson, Jake Hoopai, Bruce Johnson, Michael Dennis (additional cast unavailable)  
Written by Robert Hamilton; Directed by Lawrence Doheny

**WAVE GOODBYE (11/19/81)**

A champion surfer about to make a comeback is killed one night on the beach, and to solve the crime, Magnum gets involved with some nasty drug dealers on Maui  
Vic Morrow, Wings Hauser, W.K. Stratton, John Calvin, Diane Crowley, James Grant Benton, Patrick Bishop, Joey Coleman, Robert Silva  
Written by Reuben Leder; Directed by Sidney Hayers

**MAD BUCK GIBSON (11/26/81)**

Buck Gibson's got a string of best-sellers to his credit, but he seems to have a death wish, and his ex-wife hires Magnum to protect her back alimony checks  
Vera Miles, Darren McGavin, Wally Landford, Jo Pruden, Peter Kalua  
Written by Robert Hamilton; Directed by Winrich Kolbe

**THE TAKING OF DICK McWILLIAMS (12/3/81)**

Magnum's old Navy buddy is kidnapped in front of his wife and bodyguard, which leads Magnum into a twisted labyrinth involving the multi-million dollar family business  
Guy Stockwell, Irene Yah-Ling Sun, John Fujioka, Moe Keale, Reri Tava Jobe, Barbara Kelly, Esmond Chung,  
Written by Diane Frolov; Directed by Winrich Kolbe

**THE SIXTH POSITION (aka AN OLD-FASHIONED SQUARE DANCE; 12/17/81)**

Magnum is hired to guard a prima ballerina by a friend of Robin's who runs a ballet company, but Magnum and the dancer develop an instant loathing for each other  
Signe Hasso, Andrea Marcovicci, Corinne Michaels, Doug Barden, Bob Fimiani, Devon Guard, David Palmer, Robert Silva  
Written by Babs Greyhosky; Directed by Sidney Hayers

**GHOST WRITER (12/24/81)**

A famous ghost writer for movie stars, politicians and athletes hires Magnum when all her notes and research are stolen  
Patch Mackenzie, Alan Fudge, Louise Fitch, Jon Lormer, Ed Sheehan, Randy Spangler, L. Christian Moore  
Written by Caroline Elias; Directed by Ray Austin

**THE JORORO KILL (1/7/82)**

Kate Sullivan was a wire service reporter in Vietnam, and she's desperately pursuing a career-revitalizing story, no matter whom she hurts  
Christopher Morley, Tyne Daly, Burr DeBenning, Edward Fernandez, Blaise Domino, Bill Erickson, Jeff Albert, Brandon Smith, Geoff Heise, Zoulou, Jeffrey Cutrer, Henry Wilks  
Written by Donald P. Bellisario, Andrew Schneider, Reuben Leder, Alan Sutterfield (s); Directed by Alan J. Levi

**COMPUTER DATE (1/14/82)**

While Higgins is in a lather over the imminent arrival of his long-ago fiancée, Magnum runs into information he'd rather not have: Rick's seeing a married woman.  
Charles Aidman, Nancy DeCarl, Edward Bell, Wayne Ward, Olga Marr, Doug Mossman, Frank Atienza, Marguerite Matsumura  
Written by Babs Greyhosky; Directed by Robert Thompson

**TRY TO REMEMBER (1/28/82)**

Magnum suffers amnesia when he crashes after someone drives him off the road, and his investigation into what happened leads him back into the same jeopardy  
Nancy Grahn, Mark Withers, Kwan Hi Lim, Glenn Cannon, Clay Wai, Laurie Foi, Tony Compton, Francesca Dodge, Norman Compton, Tracy Monsarrat  
Written by Andrew Schneider, Reuben Leder; Directed by Mike Vejar

**ITALIAN ICE (2/4/82)**

After Magnum rescues a damsel in distress from a Sicilian villa and takes her back to Robin's Nest, an evil Marchese comes after her  
Ann Dusenberry, Jean Claudio, Lenny Montana, Mimi Rogers, Lilyan Chauvin, Wallace Merck, Camilla Griggs, Mark Tuinei, Wendell Martin Jr., Stanley Yamagata  
Written by Donald P. Bellisario; Directed by Gilbert Shilton

**ONE MORE SUMMER (2/11/82)**

Magnum gets to re-live the best -- and worst -- of his Naval Academy football career when he goes undercover to help a star pro quarterback  
Louise Sorel, David Wilson, Pat Morita, Paul Tinder, Dick Butkus, Bill Edwards, Bernard "Gus" Rethwisch, Robert Cain, Kimber Hinkson, Jerry Schmeer, Jeffrey Cutrer, Ellen McMarlin Coleman, Robert Silva, Cecilio Rodriguez, Daniel Fitsimmons, Jamie Winpenny  
Written by Reuben Leder, Del Reisman (s); Directed by Rod Daniel

**TEXAS LIGHTNING (2/18/82)**

Magnum forgets that the odds are always with the house when he gets involved in a high-stakes gambling sting  
Jack Hogan, Julie Sommars, Tony Brubaker, Todd Camenson, Seth Sakai, Vic Leon, Bob Whiting, Danny Kamekona, Herbert Borsting, Ann Fernandez, James Deeth, Lawrence Romero  
Written by Robert Hamilton; Directed by Mike Vejar



With Jill St. John in THREE MINUS TWO.

**DOUBLE JEOPARDY (2/25/82)**

Rick's all agog when a movie company takes over the estate, but when real bullets from a prop pistol nearly kill the leading man, the drama becomes real

Barry Nelson, Dana Wynter, Kathleen Nolan, Larry Pennell, Kwan Hi Lim, Bart Peaslee, Frank Atienza, James McInerney, Madeline Press, Jon Sakata, Cynthia Ream, Bill Thompson, Ron Wood, Lee Wood, Dutch Dickinson

Written by Reuben Leder, Babs Greyhosky, William Taub (s); Directed by Robert Totten

**THE LAST PAGE (3/4/82)**

The long arm of vengeance reaches across the Pacific as a Vietnam vet uses Magnum to get close to an old enemy  
Joanna Kerns, Robert F Lyons, James Edgcomb, Kam Fong, Sonis Nilsen, Tom Fujiwara, Linda Watson, West Hogan, Elizabeth Smith, Francine Van Den Bergh, Dave Kimura, Marvin Wong, Sam Thompson, Fuzzy Moody  
Written by Andrew Schneider; Directed by Alan J. Levi

**THE ELMO ZILLER STORY (3/25/82)**

Magnum comes home to find a cowboy who looks just like Higgins in the guest house  
Barbara Rhodes, Robin Dearden, John Dennis Johnston, Med Flory, Glenn Cannon, Gillian Dobb, Ben Jaus, Henry Kapon, Carolyn Shofner  
Written by Robert Hamilton; Directed by Mike Vejar

**THREE MINUS TWO (4/1/82)**

Magnum and TC invade the world of high fashion when a partner in a design house is killed and the other two wonder if they're next.

Jill St. John, Beverly Garland, Denny Miller, Robert Harker, Wayne Ward, Don Lamond, Dick Jensen, Terri Linn, Julie Nickson, Gibo Romero  
Written by Robert Van Scoyk; Directed by Sidney Hayers

**Season 3, 1982-83:**

**DID YOU SEE THE SUNRISE? ( 2 hours; 9/30/82)**

Magnum becomes a moving target when a reunion of war buddies suddenly explodes into a deadly search-and-destroy mission  
Paul Burke, Lance LeGault, Bo Svenson, James Whitmore, Jr., Jean Bruce Scott, Marianne Bunch, Robert F. Hoy, Kevin Bash, Jimmy Borges, Rap Reiplinger, Laurie Foi, Winston Char, Emmett Rose, James Grimshaw, Hong Souksamlane  
Written by Donald P. Bellisario; Directed by Ray Austin

**KIT'S DON'T LIE (10/7/82)**

Higgins is delighted to get a rare Hawaiian idol to sell at a charity auction, but the statue is of the ancient god of poison and seems to be cursed

Morgan Fairchild, Jameson Parker, Gerald McRaney, Liam Sullivan, Branscombe Richmond, Gillian Dobb, Michael Cowell, Ron Wood, Leonard Scanlan

Written by Philip DeGuere, Bob Shane; Directed by Lawrence Doheny

Two-part crossover episode with *Simon & Simon*. The story begins on *Magnum*, then is completed in *Simon & Simon* episode, EMERALDS AREN'T A GIRL'S BEST FRIEND. In syndication, episodes have been re-edited with enough scenes added to make them comprehensible on their own.

**THE EIGHTH PART OF THE VILLAGE (10/14/82)**

After a miraculous escape in a shootout, Magnum starts repaying favors, but when he agrees to pick up a crate for Higgins at the docks, he's unprepared for what it contains

Richard Hill, Kim Miyori, Marilyn Tokuda, Danny Kamekona, Dick Durock, Donald Gibb, Peter Kalua, Jorie Remus, Erick Scarsborough, Christine Pan, Allan Okubo

Written by George Geiger; Directed by James Frawley

**PAST TENSE (10/21/82)**

TC is forced at gunpoint to help two men break a friend out of prison, and when they all crash land on an uninhabited island, Magnum and Higgins have to go to the rescue

James Wainwright, Drew Snyder, Pat Studstill, Kwan Hi Lim, Frank Atienza, Phil Sunada, Clay Wai, Jim Reynolds, Walter Ghotzen

Written by Reuben Leder; Directed by Michael O'Herlihy

**BLACK ON WHITE (10/28/82)**

Higgins is on the hit list of African Mau-Mau, but doesn't know it

Ian McShane, Lynne Moody, Gillian Dobb, Glenn Cannon  
Written by Donald P. Bellisario; Directed by Alan J. Levi

**FLASHBACK (11/4/82)**

Magnum wakes up in the guest house and it's 1936  
Rosemary Murphy, Anne Lockhart, Robin Strand, Irene Yah Ling Sun, Lee Patterson, Michael Hasegawa, Earl I Kingston, Bill Verdier, Harland Reed

Written by Lance Madrid III; Directed by Ivan Dixon

**FOILED AGAIN (11/11/82)**

Higgins looks forward to a prestigious fencing tournament with mixed emotions, as his opponent is an old enemy who's married to Higgins' old flame

Nicholas Hammond, Dana Wynter, Paxton Whitehead, Patricia McCormack, Joshua Bryant, Michael Norton-Dennis, Edward B. Randolph, Robert Medeiros, Jamie Winpenny

Written by Tom Greene; Directed by Michael Vejar

**MR. WHITE DEATH (11/18/82)**

The guys meet a pro wrestler who hires Magnum to find his son, but it's so easy, Magnum's reluctant to take the man's money, until the son insists his father died 27 years ago

Ernest Borgnine, Margie Impert, James Edgcomb, Linda Ryan, Ric Marlow, James Grant, Lord James Blears, Farmer Boy Ipo, Percy Brown Jr., Reri Tava Jobe, Raymond Scanlan

Written by Reuben Leder; Directed by Jeff Hayden

**MIXED DOUBLES (12/2/82)**

Magnum gets involved in a deadly tennis tournament  
Claudette Nevins, Kim Richards, Elaine Giftos, Henry Gibson, Philip English, Anulka Dziubinska, Nels Van Patten (additional cast unavailable)

Written by Reuben Leder, Rob Gilmer; Directed by Burt Kennedy

**ALMOST HOME (12/9/82)**

Clearing Seaman Miles Archer of an AWOL charge is no simple case for Magnum -- the sailor's dead; he went AWOL on December 7, 1941; and his ship was the Arizona.

Kathleen Lloyd, Stephen Elliott, Beulah Quo, Gilbert Green, Jean Bruce Scott, Gillian Dobb, Gabriel Aio, Charles Faust, Ruth Lin

Written by Alan Cassidy, Rob Gilmer; Directed by Ivan Dixon

**HEAL THYSELF (12/16/82)**

A surgeon Magnum knew as an Army nurse in Vietnam is accused of poisoning three of her patients

Edward Winter, Marcia Strassman, Kario Salem, Peter Brown, Woody Eney, Cathy Gemmitti, Chris Penn

Written by Robert W. Gilmer; Directed by Leo Penn

**OF SOUND MIND (1/6/83)**

Wilson MacLeish is a pill and no one's a bit sorry when he's killed, least of all Magnum, who's the astonished heir to a fortune of some \$50 million

Roscoe Lee Browne, Donnelly Rhodes, Elaine Joyce, James Murtaugh, Michael Delano, Raymond Singer

Written by Andrew Schneider; Directed by Mike Vejar

**THE ARROW THAT IS NOT AIMED (1/27/83)**

Magnum teams up with a samurai after an antique Japanese porcelain plate is stolen by Ninja warriors

Mako, Lee DeBroux, Seth Sakai, Tom Fujiwara, Michael Honma

Written by Steve, Miyoko Hensley; Directed by James Frawley

**BASKET CASE (2/3/83)**

Magnum's youth basketball team is playing TC's team and they're hurting, but when Willie comes along, with her spectacular abilities, she seems the answer to their prayers

Dana Hill, William Schallert, Jo Pruden, Joe Moore, Madeline Press, Roy Apao, Jr., Haku Kahoano, Sundown Spencer

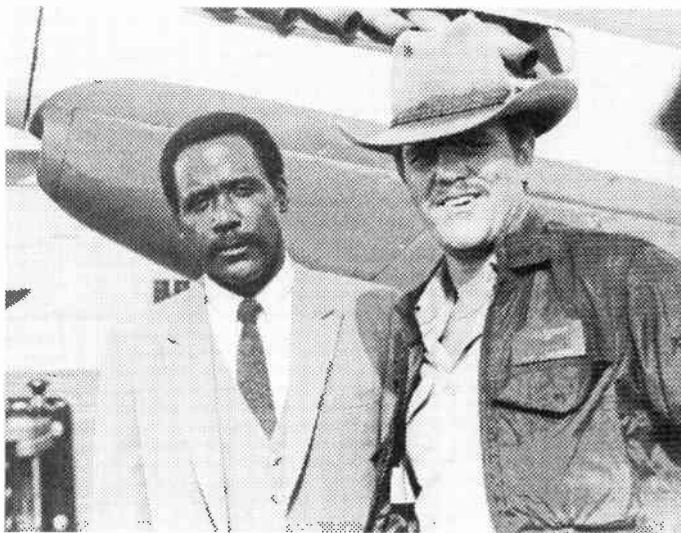
Written by Julie Friedgen; Directed by Ivan Dixon

**BIRDMAN OF BUDAPEST (2/10/83)**

Robin's high school English teacher and first muse is arriving, and Higgins is anxious to get Magnum out of the way, but he's glad of Magnum's help when the little old lady turns out to have more than birdwatching on her mind

Sylvia Sidney, Joseph Wiseman, Jacquelyn Selleck, Fritz Feld, David Kraul, Mel Cabang

Written by Louis F. Vipperman; Directed by Mike Vejar



Guest stars Richard Roundtree and William Lucking are **TWO BIRDS OF A FEATHER**.

**I Do? (2/17/83)**

It's a lovely wedding in a cathedral, and the bride's uncle weeps into his handkerchief -- the bride is beautiful and the groom is...

Magnum

Dick O'Neill, Katherine Cannon, Nicolas Coster, Mary Jackson, Doreen McLean, Kathy McCullen, Charles Peck, Wayne Ward

Written by Robert W. Gilmer; Directed by Ivan Dixon

**FORTY YEARS FROM SAND ISLAND (2/24/83)**

Robin asks Higgins to do some research for his novel about the Japanese experience in Hawaii, but when he asks a Senate candidate about his interment on Sand Island, he uncovers some skeletons that the politician would rather keep buried

James Shigeta, Keye Luke, Marilyn Tokuda, John L. Roselius, Danny Kamekona, David Palmer, Michael Duffett, Francesca Dodge, Brian Clark, Christopher Coad, Francis Yoshida, Shaun Shimoda, Darryl Tsutsui

Written by Rogers Turrentine, Rob Gilmer, Reuben Leder;

Directed by Mike Vejar

**LEGACY FROM A FRIEND (3/10/83)**

A lifeguard pal of Magnum's is so flush with cash, he's sporting a new set of wheels, but it looks even more suspicious when he drowns that night

Annie Potts, Rosemary Forsyth, Annette McCarthy, Bob Minor, St. John Smith, Susan Mechsner, Julie Nickson, Ardi Maioho, Frank Atienza

Written by Robert Hamilton; Directed by Stuart Margolin

**TWO BIRDS OF A FEATHER (3/17/83)**

A former hotshot fighter pilot crashes a new plane he's delivering into the estate's tidal pool

William Lucking, Soon-Teck Oh, Richard Roundtree, John Calvin, Joanna Kerns, Ann Doran, John Di Santi, Matthew Faison, Chad Sheets, Dean Wein, Emmett Dennis, Andy Dupree, Raymond Ma, Steven Wilson, Peter J. McKernan

Written by Donald P. Bellisario; Directed by Virgil W. Vogel

**... BY ITS COVER (3/31/83)**

Magnum gets snookered into helping his old Academy and Vietnam pal Rodney Chrysler, but Rod hasn't changed his ways, and the more Magnum helps, the more tangled up he gets in Rod's schemes

Carlene Watkins, Stuart Margolin, Ronald Hunter, Ted Gehring, Robert Feero, Robert Apisa, Clay Wai, Peter Bourne Jr.

Written by Rogers Turrentine, Donald P. Bellisario; Directed by Mike Vejar

**THE BIG BLOW (4/7/83)**

Hurricane Kukana threatens to ruin Robin's Spring Equinox Weekend at the estate, as Higgins has to cope with downed trees, torrential rains, power outages, a royal couple, robbers and a woman in labor

Barry Van Dyke, Richard Cox, Sondra Currie, James Doohan, Lori Lethin, John McCook, Linda Ryan, Kelly Ward

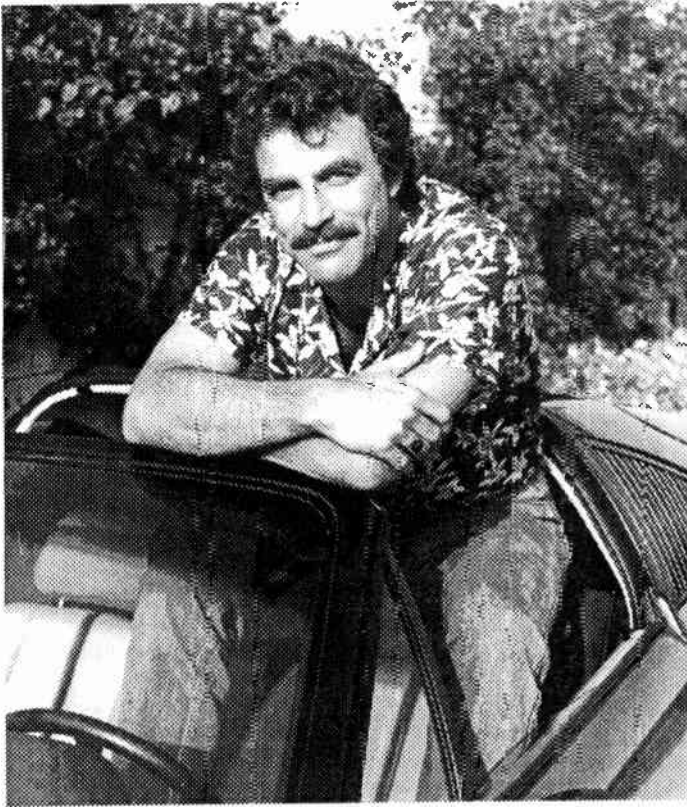
Written by Reuben Leder; Directed by Allan J. Levi

**FAITH AND BEGORRAH (4/28/83)**

Higgins is beset by another illegitimate sibling, this time a drink-loving Irish priest, whom he tries in vain to keep from accusing a visiting Brigadier General of stealing St. Patrick's ashes

Richard Johnson, Lee Canalito, Rebecca Kimble, Gillian Dobb, Jim Bertino, Donald P. Bellisario, Michael de Ycaza, Terri Ann Lynn, Steven Wilson (additional cast unavailable)

Written by Donald P. Bellisario; Directed by Virgil W. Vogel



**Season 4, 1983-84:**

**HOME FROM THE SEA (9/29/83)**

It's Fourth of July and the guys all have their own plans: Higgins plays polo; Rick has a babe and a boat; TC's taking his youth league to an Islanders game; and Magnum's spending it alone, as he always does, on his surf ski. Until an accident and a treacherous current threaten to sweep him all the way to Alaska Robert Pine, Susan Blanchard, Constance Forslund, R. J. Williams, Gillian Dobb, Geoffrey Heise, Patrick Tendo, Norman Tang, DeJohn Williams, Bud Ralston  
Written by Donald P. Bellisario; Directed by Harvey Laidman

**LUTHER GILLIS: FILE #521 (10/6/83)**

St. Louis P.I. Luther ("Trouble is my business") Gillis describes his own case: "Teenaged girl ditches geography and runs out to Honolulu"  
Eugene Roche, Melora Hardin, Gillian Dobb, Kwan Hi Lim, Faye Cameron, Wallace Landford, Gabriel Aio, Jim Bertino, Steven Perry, Robert Silva  
Written by Reuben Leder; Directed by Virgil Vogel

**SMALLER THAN LIFE (10/13/83)**

A cat burglar friend of Rick's is full of tall tales and big plans, but the guys doubt his stories  
Cork Hubbert, Lenore Kasdorf, Blackie Dammett, Alike Chase, Lani Kim, Gene Price  
Written by J. Rickley Dumra; Directed by Alan J. Levi

**DISTANT RELATIVE (10/20/83)**

Magnum doesn't count on murder when he agrees to chaperone Rick's convent-schooled sister for a night on the town  
Carol Channing, Kathleen Lloyd, Alice Cadogan, Gillian Dobb, James Lawrence, Doug Mossman, Frank Atienza, George O'Hanlon Jr.  
Written by Nick Thiel; Directed by Virgil W. Vogel

**LIMITED ENGAGEMENT (11/3/83)**

While undercover as a clerk in a convenience store, Magnum gets mixed up with the eccentric LaSalle sisters who insist on treating him like "a ten-year-old with an all-day sucker"  
Martha Scott, Mildred Natwick, Darleen Carr, John McLiam, Gillian Dobb, Jim Hutchison, Michael Bair, Lasi Tanoai, Jack Hisatake, Daniel Fitzsimmons, Bart McCollough, Sandy Sands  
Written by Richard Yalem, Jay Huguely, Stephen Katz (s);  
Directed by Harvey Laidman

**LETTER TO A DUCHESS (11/10/83)**

Higgins rescues a genteel British woman and becomes involved in her family troubles; and Magnum proves to be as chivalrous as Higgins when the lady mistakes Higgins' love epistle for a mash note from Magnum  
Jane Merrow, Terence Knapp, Max Kleven, Terry Head, Yankee Chang  
Written by Robert Hamilton; Directed by Bernard Kowalski

**SQUEEZE PLAY (aka GOING, GOING, GONE; 11/17/83)**

Robin bets the estate on a ridiculous softball game with a tycoon's team, which the guys think is made up of no-talent bimboes, but it's not  
Dick Shawn, Peter Isachsen, Debbie Zipp, Eddie Deezen, Patrick Bishop, Lord Blears, William Ogilvie, Bob Fimiani, Clyde Friar, Antone Ferreira III, Megan Hughes  
Written by Reuben Leder; Directed by Harry Falk

**A SENSE OF DEBT (12/1/83)**

TC is stiffed by a Detroit client to the tune of 10 grand and, since the Tigers are about to start a long series at home, Magnum offers to collect the debt for his expenses  
Denny Miller, Greg Mullavey, Shannen Doherty, Robert Whiting, Donald Gibb, Alan Trammell, Lou Whitaker, Barbara Sinclair, Todd Camenson (additional cast unavailable)  
Written by Jay Huguely; Directed by Ivan Dixon

**THE LOOK (aka LIVING LEGEND; 12/8/83)**

Magnum hears a D.J. on the radio who sweeps him back to Saigon, where all the guys used to fantasize about Holly Fox, who's now broadcasting in Honolulu, and needing Magnum's help to locate an old flame  
Gretchen Corbett, Stephen Young, Jean Bruce Scott, Ralph Strait, Gillian Dobb, Raymond O'Keefe, Joe Moore, Devon Guard, Nevada Woodward, Mark Pinkosh  
Written by Louis F. Viperman; Directed by Harry Falk

**OPERATION SILENT NIGHT (12/15/83)**

On Christmas Eve, TC has a chopper full of freeloaders, but their plans are all canceled when they crash on a small island that the Navy's using for target practice  
Ed Lauter, Bruce French  
Written by Chris Abbott-Fish, Reuben Leder; Directed by Mike Vejar

**JORORO FAREWELL (1/5/84)**

The young prince of an island country is more interested in baseball than ruling, but is more accustomed to dodging bullets than fast balls  
John Saxon, Robert Ito, Wesley Ogata, Linda Ryan, Marcus Shimomi, George Liberato  
Written by Reuben Leder, Fay Nakagawara (s); Directed by Ivan Dixon

THE CASE OF THE RED FACED THESPIAN (1/19/84)

This year, Robin's annual bash to benefit the Home for Incorrigible Boys is to be a Great Gatsby Weekend, with the rich and famous donating \$10,000 each for a few days of 1920s excess at Robin's Nest, but the usual disasters are made worse by the fact that Higgins has suffered a head wound and thinks he's Sir Fearing Pangborne, "the world's greatest tragedian on continual tour"

Ronald Lacey, Colleen Camp, John McCook, Laurette Spang-McCook, Vonetta McGee, June Chadwick, Kwan Hi Lim, John P. Romano

Written by Robert Hamilton; Directed by Ivan Dixon

NO MORE MR. NICE GUY (1/26/84)

Thomas plans to head east for the Army-Navy game and his class reunion, but Carol's problems get in the way  
Kathleen Lloyd, Sal Viscuso, James Emery, Norman Compton, Jerry Harpin, Peter Kalua, Roberto Silva, Phil Sunada

Written by Nick Thiel; Directed by Mike Vejar

REMBRANDT'S GIRL (2/2/84)

Magnum's got big plans for the weekend until he's locked in a bank vault with an accident-prone assistant manager whose father is a famed counterfeiter

Carol Burnett, John McMartin, Deborah Pratt, Gillian Dobb, David Palmer

Written by Chris Abbott-Fish; Directed by James Frawley

PARADISE BLUES (2/9/84)

TC and Magnum get mixed up with an old friend who has a talent for getting people to do what she wants and getting into big trouble

Leslie Uggams, Chuck Mangione, Tony King, Nick Dimitri, Wayne Van Horn, James Grant Benton, Patrick Bishop, Ed Kaahea, Ric Marlow

Written by Chris Abbott-Fish, Chas. Floyd Johnson (s); Directed by Bernard L. Kowalski

THE RETURN OF LUTHER GILLIS (2/16/84)

Luther's being given an award in Hawaii for his book and Magnum's asked to present it to him, but it isn't long before the "crud" they put in prison last time escapes and they're on the move again

Eugene Roche, Geoffrey Lewis, Sheree North, Jeff Harlan, Kanani Choy, Wallace Landford, Jana Lindan, Jim Bertino, Gabriel Aio, James Carroll, Jake Hoopai, Curtys Chee, Gerard Mahi, James Roach

Written by Reuben Leder; Directed by John Llewellyn Moxey

LET THE PUNISHMENT FIT THE CRIME (2/23/84)

Higgins is directing the Sandwich Island Savoyards in an abridged production of *The Mikado* at the behest of an old thespian friend, and he's just about fed up with it all when Magnum comes after his rehearsal pianist

Hermione Baddeley, Kay Lenz, Christopher Mitchum, Gillian Dobb, Olga Marr, Terence Knapp, Robert Nelson, Jacob Fuller  
Written by Robert Hamilton; Directed by Bernard L. Kowalski

HOLMES IS WHERE THE HEART IS (3/8/84)

A flashback episode to 1976, when an old friend of Higgins' from Sandhurst came to stay at Robin's Nest and acted as if he was Sherlock Holmes and Higgins Dr. Watson

Patrick Macnee, Maurice Roeses, Michael Billington, George Kee Cheung, Gillian Dobb, Danny Kamekona, Elizabeth Smith, Galen Kam, Bruce Atkinson

Written by Judy Burns, Jay Huguely; Directed by John Llewellyn Moxey

ON FACE VALUE (3/15/84)

Carol cons Magnum into doing some surveillance on a case for her, but it turns out to be much more than either of them bargained for

Kathleen Lloyd, Talia Balsam, Tom Fujiwara, Connie Kissinger, Darryl Tsutsui, Leslie Llacuna, Dick Warlock, Buddy Joe Hooker

Written by Nick Thiel; Directed by Harvey Laidman

DREAM A LITTLE DREAM (3/29/84)

It's one thing to work for a client from the past, but when the new case starts paralleling the old one, Magnum wonders just what he's gotten into

Cindy Pickett, Alexandra Diamond, Jeff Weston, Robert Apisa, Rosette Tarantino

Written by Reuben Leder; Directed by Roger E. Mosley

I WITNESS (5/3/84)

It's *Rashomon* all over again as Higgins, Magnum, Rick and TC each tell their versions of a holdup at the Club

Denise Nicholas-Hill, Joy Garrett, Ernest Harada, Kwan Hi Lim, Patrick Bishop, Elissa Hoopai, Todd Camenson, Emme Tomimbang, Robert Gleason, Fran Ward

Written by Reuben Leder, Chris Abbott-Fish; Directed by John Llewellyn Moxey

Season 5, 1984-85:

ECHOES OF THE MIND (2 parts; 9/27/84, 10/4/84)

Beautiful Dianne Dupres, who has always felt inferior to her identical twin sister Deirdre, convinces Magnum that she is the victim of a plot to kill her

Sharon Stone, Carolyn Seymour, George Innes, Gillian Dobb, Glenn Canon, Elissa Hoopai, Clem Stone, Deborah Pratt, June Chadwick

Written Donald P. Bellisario; Directed by Georg Stanford Brown

MAC'S BACK (10/11/84)

Magnum seems to be walking a thin line between reality and fantasy when he is convinced he's seen his old friend Mac walking the streets of Honolulu, since he knows Mac was killed in a car explosion meant for him

Lance LeGault, Darryl Ferrera, Glenn Cannon, Robert Harker, Fred Ball, Esmond Chung, Winston Char, Richard Groendal, Phil Johnson, Carmella Barut, Tor Kamaka, Al Leong

Written by Donald P. Bellisario; Directed by Alan J. Levi

THE LEGACY OF GARWOOD HUDDLE (10/18/84)

Higgins was with MI-6 in Mexico in 1944 when he needed a bank robber to help him obtain some Third Reich documents from a vault; and now, the bank robber shows up on his doorstep in deep trouble

Pat Hingle, John Ratzenberger, Belinda Montgomery, Philip Sterling, Michael Anderson, Jr., Nancy DeCarl, Dick Durock, Loretta Fury, Wisa D'Orso, Harold Iseke, Douglas Woo

Written by Richard Yalem; Directed by Vincent McEveety

UNDER WORLD (10/25/84)

TC is in the hospital in a coma after a helicopter crash, and when Magnum investigates, he finds evidence of foul play  
Richard Lawson, Sam Vlahos, Glenn Cannon, James Grant Benton, Rod Aiu, Michael Norton-Dennis, Josie Over, Steve Landis, Sylvia S. McAlester, Judy Sykes, Larry Goetas  
Written by Reuben Leder; Directed by Ivan Dixon

**FRAGMENTS (11/1/84)**

Magnum's so impressed when a psychic knows about his "little voice," he gladly agrees to help her solve her own murder -- before it happens

Samantha Eggar, Kenneth Mars, Gillian Dobb, Vic Leon, Madeline Press, Esmond Chung, Karen Keawehawai'i, Brian Clark, Wisa D'Orso, Anne Willmarth, Julia English  
Written by Nick Thiel, Donald P. Bellisario, Nick Thiel (s);  
Directed by David Hemmings

**BLIND JUSTICE (11/8/84)**

While working on a case for Carol, Magnum discovers evidence that a woman was not murdered, but committed suicide, witnessed by her ten-year-old daughter

Kathleen Lloyd, George DiCenzo, Margie Impert, Natalie Gregory, Barbara Rush, Kwan Hi Lim, Danny Kamekona, Dick Jensen, Gary Epper, Marian Green, Bob Silva, Bob Nelson, Susan Ditto-Paige, Lisa Larotonda  
Written by Chris Abbott-Fish; Directed by Russ Mayberry

**MURDER 101 (11/15/84)**

Magnum's adventure in adult education won't pan out unless he can convince more students to take his private investigation course

Marilyn Jones, Alan Fudge, Kim Miyori, Harry Townes, Hunter Von Leer, Frank Whiteman, Tom Shadyac, Keokeokalae Hughes, George O'Hanlon, Moe Keale, Max Kleven, Bill Bigelow, Carole Kai, Richard Yates, Norm Compton, Stan Kamaka  
Written by Rogers Turrentine; Directed by Ivan Dixon

**TRAN QUOC JONES (11/29/84)**

Magnum takes the case of a street kid who's come from Vietnam to look for the father who had to leave him and his mother behind

Roland Harrah III, Rick Lenz, Terry Kiser, Deborah Pratt, Robert Tessier, Kwan Hi Lim, George Groves Jr., Robbie Dernehl, Carmella Barut, Glenn Pinho, Naomi Otsubo  
Written by Chris Abbott-Fish; Directed by Russ Mayberry

**LUTHER GILLIS: FILE #001 (12/6/84)**

Higgins forms an unlikely alliance with Luther Gillis to help him extricate himself from a blackmailer who threatens to disclose an indiscretion that could have repercussions in the British House of Commons

Eugene Roche, Don Knight, Gary Grubbs, Kwan Hi Lim, Gary Pagett, Gary Spotts, Peggy Anne Sigmund, David Johnson  
Written by Reuben Leder; Directed by Ivan Dixon

**KISS OF THE SABRE (12/13/84)**

An over-imaginative novelist with a severe case of writer's block displaces Magnum in the guest house and meddles in his latest case

Paul Gleason, Cassie Yates, David Spielberg, Soon-Teck Oh, Patrick Collins  
Written by Jay Huguely; Directed by John Patterson

**LITTLE GAMES (1/3/85)**

Diamonds, revenge, computers, and cat burglars occupy Magnum's time during an international jewelry competition at the Estate

Cesar Romero, Jenny Agutter, Jo Pruden, Jimmy Borges, Jo Pruden, Jimmy Borges, Steven Perry, Ed Kim Jr.  
Written by Deborah M. Pratt; Directed by Arthur Allan Seidelman

**PROFESSOR JONATHAN HIGGINS (1/10/85)**

Higgins' delight at the arrival of his distant cousin who is to marry the scion of an old Hawaii family turns to dismay when she turns out to be the epitome of punk rock  
Jillie Mack, Lynn Wood, Gillian Dobb, Ronald Knight, Maralyn Nell, Meg Roach, David Traylor, Allan Graf, Ian Gourlay, Eugene Hew-Len, Juni Medeiros  
Written by Jay Huguely, Mary Lee Gaylor (s); Directed by Peter Medak

**COMPULSION (1/24/85)**

On a rainy night, Carol comes home to a power outage, slamming doors, ringing phones, and a missing dog; meanwhile, a harried Higgins announces he's leaving for the Molokai Mule Ride, dumping the lads and command in Magnum's lap  
Kathleen Lloyd, David Hemmings, John Pleshette, Susan Swift, Gillian Dobb, Richard MacPherson, Camille Yamamoto, David Palmer, Dean Turner  
Written by Chris Abbott-Fish; Directed by David Hemmings

**ALL FOR ONE (2 parts; 1/31/85, 2/7/85)**

A former Vietnam buddy, now operating an airline charter in southeast Asia, enlists Magnum's help in the rescue of a mutual friend being held prisoner in Cambodia and marked for execution

Robert Forster, Clyde Kusatsu, Seth Sakai, Dustin Nguyen, Mimorie Acain Thoma, Michael Hasegawa, Debi Parker, Nguyen Thinh Van, James Grimshaw, Reginald F.H. Ho, Christine Pan, Harry Chang, Louise Ngoc Nguyen, Nguyen Bao Loc Guy  
Written by Reuben Leder; Directed by Mike Vejar

**THE LOVE-FOR-SALE BOAT (2/14/85)**

Con man Mac is at it once again, but this time he may have outsmarted himself and placed Magnum and Rick in deadly danger  
Marilyn Tokuda, George Kee Cheung, Carolyn Seymour, Kam Fong, Nathan Jung, Jeanne Kanai, Masayo Ha, Bob Fimiani, Klee Hoskot, Linda Watson, Kathleen Edwards, Naomi Sodontani  
Written by J. Miyoko, Steven Hensley; Directed by Ray Austin

**LET ME HEAR THE MUSIC (2/21/85)**

Lacy Fletcher's mission is to unearth five love songs written by legendary George Lee Jessup, who died in a plane crash 25 years ago, and he needs Magnum's help to find the singer's old flame, a service nurse in Hawaii.

Dennis Weaver, Susan Oliver, Red West, Robert Sampson, Amanda McBroom, Robbie Weaver, Rustin Weaver, Kwan Hi Lim, Michael Cowell, Jim Demarest  
Written by Jay Huguely; Directed by David Hemmings

**MS. JONES (3/7/85)**

Magnum's nemesis from the Hall of Records and Red Tape hires him to find her husband

Lance LeGault, Margie Impert, Sam Anderson, Robert Hoy, Kwan Hi Lim, Marcia Wolf, Ray Austin, Harry Endo, Johnny Hock, Kim Bevers, Anne Willmarth, Carolyn Shofner, Randy Spangler, Robert Sizer, Anthony Luccketta, Paul Stader Jr.  
Written by Phil Combest; Directed by Ray Austin

**THE MAN FROM MARSEILLES (3/14/85)**

Carol's very impressed with a legendary Marseilles detective, but Magnum isn't so thrilled when he has to do all the Frenchman's legwork after he's shot

Kathleen Lloyd, Paul Verdier, Kwan Hi Lim, Elissa Dulce, Edward Randolph, Joe Moore, Edward Fernandez, Roydon Clark  
Written by Reuben Leder; Directed by John Llewellyn Moxey

**TORAH, TORAH, TORAH (3/28/85)**

Magnum helps a Rabbi recover a historical Torah, and uncovers an international smuggling ring

Nehemiah Persoff, France Nuyen, Arlen Dean Snyder, Ralph Strait, Kwan Hi Lim, Don Over, Peter Stader, James Calabrese, Tovik Liberman, Chris Duque

Written by Martin Sage, Sybil Adelman; Directed by Leo Penn

**A PRETTY GOOD DANCING CHICKEN (4/4/85)**

It's Magnum's least favorite kind of case -- finding a 17-year-old who's been missing for two months

Kathleen Lloyd, Matt Clark, Asher Brauner, Shannon Wilcox, Garrison True, Ted White, Mickey Caruso, Turner Pe'a, Clay Wai

Written by Jay Huguely, Joe Gores, Anthony Pelicano (s);

Directed by Bernard L. Kowalski

**Season 6, 1985-86:**

**DÉJA VŪ (2 hours; 9/26/85)**

The guys are all in London to set up Robin's new estate when Thomas is confronted by the mysterious death of a Vietnam comrade; meanwhile, Higgins avoids confronting his father

Francesca Annis, Julian Glover, Peter Davison, Pamela Salem, Arthur English, Grace Kennedy, Marc Sinden, Paddy Navin, Margaret Lacey, Geoffrey Beevers, Ben Fietelson, Ruddy L. Davis, Lesa Lockford, Kendall McLean, Adam Hussein, Alix Refaie, Roy Stevens, John Newbury, Stanley Davies, Hugh Beverton, Peter Sands, Joseph Long, Jacob Dylan Thomas, Craig Crosbie, Christopher Duffy, Paul Denny, Darren Bakal, Daniel Chapman, Marc Boyle, Red Crandall

Written by Chris Abbott-Fish, Donald P. Bellisario (s); Directed by Russ Mayberry

**OLD ACQUAINTANCE (10/3/85)**

An old high school friend, whom Magnum remembers as an ugly duckling involved in lost causes, asks his help in locating a missing dolphin

Brock Peters, Lee Purcell, Keone Young, Lee DeBroux, Hari Rhodes, Art Kimbro, Fred Lerner, Mike Adams, Michael W. Perry, Leslie Wilcox, Robert Malo

Written by Jill Sherman Donner; Directed by Ivan Dixon

**THE KONA WINDS (10/10/85)**

Magnum becomes emotionally involved with a beautiful woman who enlists his aid in extricating her from a potentially fatal situation with results that could prove equally fatal for him

Cynthia Sikes, Frank Converse, Kit McDonough, Dick Jensen, Wesley Farris

Written by Chris Abbott-Fish; Directed by Jerry Jameson

**THE HOTEL DICK (10/17/85)**

An eavesdropping hooker whose life is in danger and an agile cat burglar complicate Magnum's new job as a hotel detective

Granville van Dusen, Candy Clark, Phyllis Davis, Wayne Storm, Norman Compton, Joe Moore, David Cohen, Kenna Cohen, Jo Ralston, Jeff Habberstad, Stacie Mana

Written by Reuben Leder; Directed by Douglas Heyes

**ROUND AND AROUND (10/24/85)**

When a good friend is gunned down during a robbery at a small convenience store, TC and Magnum embark on an investigation that may lead to vigilantism

Sheila Frazier, Larry B. Scott, Robert L. Minor, Rummel Mor, Kwan Hi Lim, Grant Hubley, James Grant Benton, Warren Fabro, Francis Yoshida, Anthony Webster, Peter Bourne Jr., Maile Kinimaka, Myra English

Written and directed by Reuben Leder

**GOING HOME (aka GENESIS; 10/31/85)**

Magnum returns to his family home in Virginia to attend the funeral of his beloved grandfather and becomes estranged from his mother and step-father

Gwen Verdon, David Huddleston, Joe Regalbuto, Julie Cobb, Irene Tedrow, James Staley, Brandon Call, Vera Hussy-Forbes, David Traylor, Bob Selleck

Written by Don Balluck, Gene Donalds (s); Directed by Harry Harris

**PANILO (11/7/85)**

Magnum discovers that cattle rustling, thought to be the province of the Old West, is alive and well on the big island of Hawaii

Doug McClure, Henry Darrow, Mary Kate McGeehan, Michael Sharrett, Kawika Pagan, Clifford Lorenzo, Kenneth Uyeda, Pauline Kealoha Millare

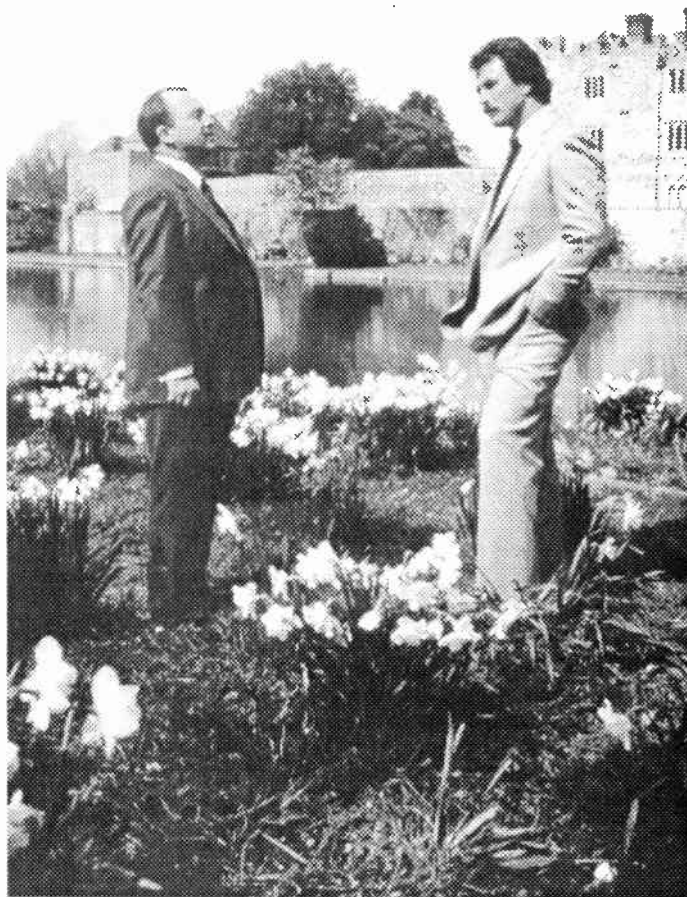
Written by Jay Huguely; Directed by Russ Mayberry

**THE TREASURE OF KALANIOPU'U (11/11/85)**

Magnum and his friends become embroiled in a frenetic hunt for buried treasure worth one million dollars as the publishers of Robin Masters' new book offer that amount, hidden somewhere in the islands

Kathleen Lloyd, Nancy Stafford, Beverly Todd, Michael Swan, Gillian Dobb, Kwan Hi Lim, Glenn Cannon, James Grant Benton, Chip Heller, Barbara Fitzsimmons, Richard Sanford, Steven Goldsberry, Bentley Alama, Mark Pinkosh, Ron Wood, Jim Demarest

Written by Reuben Leder; Directed by Ivan Dixon



Higgins and Magnum travel to England, where they experience DÉJA VŪ.



**BLOOD AND HONOR (12/5/85)**

At the specific request of Admiral Hawkes and against his better judgment, Thomas Magnum dons his Navy whites temporarily to go undercover, chasing spies

Paul Burke, Jeff Yagher, Simone Griffeth, Chris Mulkey, Dennis Haysbert, Peter Hansen, Terry Cook, Elissa Dulce, Scott Oughterson, Timothy Smith, John Elliott

Written by Phil Combest; Directed by Mike Vejar

**RAPTURE (12/12/85)**

Magnum dives into trouble when a deep sea vision leads him to a killing

John Bennett Perry, Haunani Minn, Eddie Barth, Robby Weaver, Josie Over, Lee Wood, H. Cliff Coleman, Kahale Ahina

Written by Bruce Cervi; Directed by Russ Mayberry

**I NEVER WANTED TO GO TO FRANCE, ANYWAY... (1/2/86)**

An old pal of Higgins' comes to town with his faltering carnival and, after a gruesome murder, Higgins must ask Magnum to take on the case

Geoffrey Lewis, Clive Revill, Anne Schedeen, Richard Alfieri, Kwan Hi Lim, Tommy Madden, Skeeter Vaughan, Karen Elayna Price, Anne Willmarth

Written by Reuben Leder; Directed by Arthur Allan Seidelman

**SUMMER SCHOOL (1/9/86)**

R.J. Masters, Robin's 20-year-old black sheep nephew, is banished to Hawaii under the stern tutelage of Higgins, but due to a case of hero worship, he impersonates Magnum to a client and sets the ball rolling for a deadly confrontation

Tate Donovan, Michael MacRae, Meredith MacRae, Carl Ciarfalio, Russ McCubbin, Carmella Barut, Duff King

Written by Bruce Cervi; Directed by Russ Mayberry

**MAD DOGS AND ENGLISHMEN (1/23/86)**

Magnum can't believe it when Higgins is fired, accused of grand larceny, and the estate will now be run by an attractive ex-actress with no practical experience

Darleen Carr, Michael Halsey, Rex Ryon, Gillian Dobb, John McCann, Jeff Olson, Michael Ebner, Fuzzy Moody

Written by Jay Huguely; Directed by Virgil W. Vogel

**ALL THIEVES ON DECK (1/30/86)**

A rare Hawaiian artifact being guarded by Magnum on board an inter-island cruise ship becomes a target for thievery and murder

Sarah Douglas, William Windom, Shelley Smith, Thaa Penghlis, Carole Cook, Paul Sand, Alan Hale Jr., Bob Fimiani, Meg Roach, Don Helow, Herbert Furuya, Roland Nip

Written by Reuben Leder; Directed by Jerry Jameson

**THIS ISLAND ISN'T BIG ENOUGH (2/13/86)**

Rick's out with some members on the Club's yacht when they're all sea-jacked

Kathleen Lloyd, Jenny Sherman, Clyde Kusatsu, Josie Over, Jimmy Borges, Dan Nichols, Michael Cowell, Rodney Philip Aiu, Maile Kinimaka, Todd Camenson, Vince Deadrick Sr., Jeff Jensen, Francis Yoshida, Harland Reed

Written by Chris Abbott-Fish, Reuben Leder (s); Directed by Leo Penn

**WAY OF THE STALKING HORSE (2/20/86)**

Magnum is badly wounded when he's caught once again placing his trust in a client and finds himself caught in the middle of a ten-year-old Mob contract killing

Clu Gulager, Morgan Stevens, Marta Kober, Mie Hunt, Kwan Hi Lim, Glenn Cannon, Don Pomes, Kirk Matthews, Tina Shelton, Ron Wood, John Romano, Billy Berger, David Lau, Alan Suyama, Carol Winfree, Tony Natoli, Debra Shimabukuro, Jack Blezard

Written by Bruce Cervi; Directed by John Llewellyn Moxey

**FIND ME A RAINBOW (3/13/86)**

Magnum thinks he's helping get some baubles back for a wealthy heiress when he gets mixed up in an illegal baby-broking ring

Stella Stevens, Kenneth David Gilman, Julia Montgomery, Jennifer Salt, Denise Galik

Written by Jill Sherman Donner; Directed by Rick Weaver

**WHO IS DON LUIS HIGGINS... AND WHY IS HE DOING THESE TERRIBLE THINGS TO ME? (3/20/86)**

Another of Higgins' notorious half-brothers appears, right in the middle of an important chess tournament in which one of the players is the president of the country where Don Luis Higgins lives

Robert Hogan, Cesare Danova, Gillian Dobb, Anthony La Paglia, Kanani Choy, Devon Guard, Ernest Chan, Wyle Hallman, Ed Randolph, Caron Aquino, Cecilio Rodriguez, Gil Aguilar

Written by Jay Huguely; Directed by John Llewellyn Moxey

**A LITTLE BIT OF LUCK... A LITTLE BIT OF GRIEF (4/3/86)**

Magnum proves the perils of fighting city hall when he and TC are arrested for standing fast when the owner wants to bulldoze TC's basketball team's clubhouse

Pat Corley, Claudia Cron, Bruce Forsyth, John Lisbon Wood, Robert Hoy

Written by Reuben Leder; Directed by Ray Austin

**PHOTO PLAY (4/10/86)**

Someone steals Shelly Faraday's camera in the Monte Carlo airport; the Ferrari is wrecked; Magnum is shanghaied; and Agatha is kidnapped, all while Higgins is desperately trying to watch the world snooker championships via satellite

Cassie Yates, Denny Miller, Gillian Dobb,

Written by Bruce Cervi, Chas. Floyd Johnson (s); Directed by Burt Brinckerhoff

**Season 7, 1986-87:****L.A. (2 parts; 10/1/86)**

Magnum goes to Los Angeles to track down a film company making a movie suspiciously like one of Robin's novels, and the first night he's there, a young woman he met on the plane is killed in his hotel room

Dana Delany, Ina Balin, Daniel Faraldo, Michael Goodwin, Kwan Hi Lim, Dennis Pratt, Mona Miller

Written by Chris Abbott-Fish; Directed by Alan J. Levi

**ONE PICTURE IS WORTH (10/8/86)**

The deal Linda Andrews has with a bank is good for both of them -- she has a free gallery for her paintings and the bank has original art; but when a bank robbery occurs while Linda is rotating her pictures, she's the only one who can identify the robbers

Kathleen Lloyd, Stephanie Dunnam, Tim Rossovich, Roy Jensen, Linda Ryan, Melanie Phillips, Keokeokalae, Phil Nordell, Daniel Muzinich, Russell Shimooka, Turner Pe'a

Written by James L. Novack; Directed by Ray Austin

**STRAIGHT AND NARROW (10/15/86)**

Magnum's nemesis during his brief stint as a hotel detective returns to Honolulu and seemingly trods the straight and narrow as she entangles him in her quest to locate her missing sister

Candy Clark, Cindy Fisher, Jonathan Goldsmith, Phyllis Davis, George McDaniel, Esmond Chung, Brickwood Galuteria, Ken Smolka, George Wilbur, Yankee Chang, Karen Melton, Tina Marie Machado

Written by Reuben Leder; Directed by Harry Harris

**A.A.P.I. (10/22/86)**

All the usual suspects are in attendance as Magnum receives an award from the American Association of Private Investigators, and people from his past cases keep turning up...dead. Kathleen Lloyd, Annie Potts, Eugene Roche, Clyde Kusatsu, Paul Verdier, Stephen J. Cannell, Stephen Blackmore, Bryan Clark

Written by Reuben Leder; Directed by Russ Mayberry

**DEATH AND TAXES (10/29/86)**

A serial killer challenges Magnum to catch him, tantalizing him with jingles as clues to the brutal murders

Gary Frank, Joe Santos, Jean Bruce Scott, Kenneth Tigar, George O'Hanlon, Jr., Dick Jensen, Farden Akui, Carolyn Shofner, Ellen Maloney

Written by Bruce Cervi; Directed by Alan J. Levi

**LITTLE GIRL WHO (aka LITTLE GIRL LOST; 11/5/86)**

When political unrest in Vietnam causes Magnum's former wife to secretly entrust her young daughter to his care, perilous problems begin to escalate

Soon-Teck Oh, Lance LeGault, Marta DuBois, Jean Bruce Scott, Gillian Dobb, Kristen Carreira, Lloyd Kino, Roland Nip, Faye Cameron, Rick Quan, Emme Tomimbang, Andy Dupree, Florence Chang, Scott Oughterson

Written by Deborah M. Pratt; Directed by Ray Austin

**PAPER WAR (11/12/86)**

It's war as Higgins and Magnum battle for supremacy in the midst of Magnum's case involving a gambling syndicate and an international flower show

James Shigeta, Richard Narita, Gillian Dobb, Kimo Kahoano, Clay Wai, Robert Silva, Harold Iseke

Written by Jay Huguely; Directed by Tony Wharmby

**NOVEL CONNECTION (11/19/86)**

When someone tries to kill a group of Robin's friends just after they arrive, Magnum is apologetic that he can't be there to investigate; but when he does show up, they don't want him, because they've hired someone from the mainland -- novelist Jessica Fletcher

Angela Lansbury, Ramon Bieri, Stephanie Faracy, Dorothy Loudon, Jared Martin, John McMartin, Jessica Walter

Written by Jay Huguely; Directed by Harry Harris

Two-part crossover episode with *Murder, She Wrote*, where the story concludes in episode, *MAGNUM ON ICE*

**KAPU (11/26/86)**

After a young native Hawaiian from the forbidden island of Kapu witnesses a mob hit, Magnum is caught in the crossfire and badly wounded as they pursue her, but when he is taken back to Kapu for healing and safety, the islanders don't want to let him leave

Jeannie Elias, Dick Jensen, Marlene Sai, Deborah Calbero, Larry Pennell, Karen Keawehawaii, Bill Couch, Kimo Hugho, Rocky Jensen, Maile Mataele

Written by Deborah Dean Davis; Directed by Ivan Dixon

**MISSING MELODY (12/3/86)**

TC's delight at having his young daughter and teenage son visit him turns to panic when Melody is abducted at the airport and a ransom note demanding an outrageous sum of money is delivered

Fay Hauser, Shavar Ross, Alfonso Riberio, Lillian Lehman, Thom McFadden, Albert Popwell, Cyndi James-Reese, Martina Stringer, Reginald Ho, Fuzzy Moody, Jeff Cutrer

Written by Roger E. Mosley, Cal Wilson; Directed by Harvey Laidman



Magnum comes to the aid of Michelle (Marta DuBois) and her daughter (Kristen Carreira) in *LITTLE GIRL WHO*.

**DEATH OF THE FLOWERS (aka MENTOR; 12/10/86)**

Carol discovers that the judge who was her mentor was on the take; and Rick goes to great pains to throw a wonderful surprise birthday party for Ice Pick, only to uncover a dark secret from his past

Kathleen Lloyd, Michael Constantine, Pat Li, William Watson, Kwan Hi Lim, Jeremy Gosch, Virginia Rose, Evelyn Bell, Michael Mikasa, Ronald Takemori, Robert Malo

Written by Maryanne Kasica, Michael Scheff; Directed by Jerry Jameson

**AUTUMN WARRIOR (12/17/86)**

Higgins is going to be away from the estate for the whole weekend and Magnum can't figure out how best to enjoy his freedom

Pete Kowanko, Reginald T. Dorsey, Warren Fabro, Greg Monaghan, Dennis Haskins, Pamela Bryant, Russell Omori, Marlo Scott, Bernie Pock

Written by Jay Huguely; Directed by Tony Wharmby

This is the first of two "bottle" shows (one main location, small cast) this year.

**MURDER BY NIGHT (1/14/87)**

Thomas Magnum's latest case is straight out of Dashiell Hammett, with all the requisite suspects and smoky rooms, everyone pursuing a treasure worth killing for.

Anne Twomey, Jennifer Runyon, Phyllis Davis, Henry Jones

Written by Robert Hamilton; Directed by Russ Mayberry

Filmed in black and white

**ON THE FLY (1/21/87)**

Mac is up to his usual tricks, this time using Magnum's identity while enraging a Mexican crime lord

Annete Cardona, Byrne Piven, Mike Moroff

Written by Jay Huguely; Directed by Bernard L. Kowalski

**SOLO FLIGHT (2/4/87)**

Magnum, feeling oddly disjointed and unhappy, has a fight with TC, then climbs a mountain to be alone and think, but finds an old WW II wreck and gets trapped when the rusted relic collapses

Norman Fell, Robert Phalen, Bill Ogilvie

Written by Jay Huguely; Directed by John C. Flinn III

**FORTY (2/11/87)**

When Rick and TC take Magnum to a Chinatown strip joint to celebrate his fortieth birthday and Chinese New Year, Magnum realizes he's lost his lucky \$2 bill and finds a diamond earring and the woman to go with it

Patrice Martinez, James Luisi, James Hong, Gwen Verdon  
Written by Bruce Cervi; Directed by Russ Mayberry

**LAURA (2/25/87)**

A retired New York detective sergeant seeks Magnum's help on a routine missing persons case that soon turns into a chilling and lethal trackdown

Frank Sinatra, Joe Santos, Kevyn Major Howard, Steven Keats, Jack Kruschen

Written by Chris Abbott-Fish; Directed by Alan J. Levi

**THE AUNT WHO CAME TO DINNER (3/18/87)**

Higgins is astonished to learn that Magnum's aunt is a famous New York playwright and welcomes her to the Estate, along with three limos and three tons of luggage, where she tells Magnum about a plot to steal her latest play, which he thinks sounds suspiciously like the plot of her smash hit play

Barbara Rush, Mark Stevens, Fred Sadoff, Gillian Dobb, Kwan Hi Lim, Katherine Kelly Lang

Written by Chris Abbott-Fish; Directed by Russ Mayberry

**OUT OF SYNC (3/25/87)**

Cynthia's coming and everyone's sure Magnum's getting married at last, but his idyllic weekend is constantly interrupted by his current case, in which a porno actress thinks her friend was killed during the filming of a "snuff" movie

Dana Delaney, David Hemmings, Lisa Blount

Written by Jay Huguely; Directed by Joan Darling

**THE PEOPLE VS. ORVILLE WRIGHT (4/1/87)**

Magnum makes a big bust (and gets his nose banged by an enthusiastic cop), but Rick's furious because information from Ice Pick broke the case and now Ice Pick is a "marked man" Kathleen Lloyd, Lyman Ward, John Zarchen, John Lansing, Leo V. Gordon, Kwan Hi Lim

Written by Bruce Cervi; Directed by Burt Brinckerhoff

**LIMBO (4/15/87)**

Magnum is seriously wounded during a warehouse shootout and he comes up against a death-defying situation over which he has no control and which leaves him unable to protect the ones he loves

Marta Dubois, Lance LeGault, Jean Bruce Scott, Gillian Dobb, Kwan Hi Lim, John Beck, Kathleen Lloyd, Glenn Cannon, Kristin Carreira

Written by Jay Huguely, Bruce Cervi, Chris Abbott-Fish, Tom Selleck (s), Chas. Floyd Johnson (s); Directed by Jackie Cooper

**Season 8, 1987-88:****INFINITY AND JELLY DONUTS (10/7/87)**

When Magnum is caught between life and death, can his family and friends help him out of limbo, or can he get himself out?

Gwen Verdon, Kathleen Lloyd, John Di Aquino, Jean Bruce Scott, Richard Narita, Kwan Hi Lim, Glenn Cannon, David McEwan, Tony Matoli, Carol Winfree, Martha Selleck, Kevin Selleck

Written by Chris Abbott; Directed by John C. Flinn III

**PLEASURE PRINCIPLE (10/14/87)**

Higgins is behaving very strangely: not going away for his vacation, disappearing every Tuesday afternoon, and letting Magnum take charge even though he's not really recovered from his near-fatal shooting

Julia Migenes, Gregory Sierra, Dennis Robertson, Gillian Dobb, Kwan Hi Lim, Holly Smith, Amy Yasbeck, Harold Iseke, Murray Rose, Caron Aquino

Written by Jay Huguely; Directed by Corey Allen

**INNOCENCE... A BROAD (10/28/87)**

Magnum has a boring slip-and-fall case, and has mixed emotions when a garbage mogul pays him \$600 a day to take his bored wife around with him on the investigation

Kenneth McMillan, Janis Ward, Joe E. Tata, John A. Zee, Krash Kealoha, Harry Chang, Yvonne Perry

Written by Stephen A. Miller; Directed by Harry Harris

**TIGERS FAN (11/4/87)**

It's something every cop has nightmares about, and Tanaka is no exception, but when a criminal is a faster draw than Tanaka and he is killed, Internal Affairs steps in and Magnum must circumvent the authorities to find his killer and clear his name

Joe Santos, Nobu McCarthy, James Karen, James Staley, Carlos Romero, Kwan Hi Lim, Amy Yasbeck, Alba Francesca, David Ige, Steven Perry, Cliff Jenkins, Bob Apisa, Christopher Asino, Dann Seki

Written by Bruce Cervi; Directed by Harry Harris

**FOREVER IN TIME (11/11/87)**

After several strange, almost mystical occurrences, Magnum believes he's seeing the ghost of a long-dead Hawaiian princess, and since he's still not completely recovered from his shooting and the aftermath, his friends begin to worry that there's more wrong than it first seemed

Gregg Henry, Gillian Dobb, Lei Maa Richmond, Doug Mossman, Branscombe Richmond, Gladys Man, Msgr. Charles Kekumano, Puluolo Park, Palani Vaughn, Kawaikapuokalani Hewett

Written by Kimmer Ringwald; Directed by Jackie Cooper

**THE LOVE THAT LIES (11/18/87)**

Carol's trying an especially nasty case and is suffering from intense media attention and violent protesters; then a woman hires Magnum to find her long-lost daughter, and he realizes it's Carol.

Eileen Brennan, Celeste Holm, Gary Wood, Kathleen Lloyd  
Written by Jeri Taylor; Directed by Ray Danton

**A GIRL NAMED SUE (1/13/88)**

Magnum's hired by a woman to prove her brother killed their father, but imagine his dismay when he finds out the private investigator hired by the brother is none other than Susan Johnson, the accident-prone woman who locked him in a bank vault

Carol Burnett, George Coe, Shelley Smith, John Calvin, Rosalee Mayeux, Hank Lindsley, Greg Tabasa

Written by Stephen A. Miller; Directed by Russ Mayberry

**UNFINISHED BUSINESS (1/20/88)**

An old enemy bent on avenging his brother's death sets a diabolical plan in motion that finds tragedy stalking an unsuspecting Magnum

Vincent Bagetta, Lance LeGault, Jean Bruce Scott, Leslie Wing, Marta DuBois, Richard Narita, Kristen Carreira, Bob Harker, Harry Endo, Cynthia Yip, Scott Oughterson, Patrick Gilbert, Dennis Bolton, Andy Dupree, Michael Adamshick, Vincent Thinh Nguyen, Randall Kawell

Written by Chris Abbott, Jeri Taylor; Directed by Russ Mayberry

**THE GREAT HAWAIIAN ADVENTURE COMPANY (1/27/88)**

Magnum's enthusiasm for a lucrative business deal is put on a back burner when TC's son lands in jail  
Phyllis Davis, Shavar Ross, Shanna Reed, Danny Nucci, Elissa Dulce, Dennis Chun, Kathy Paulo-Hirai, Turner Pe'a  
Written by Jeri Taylor; Directed by Ray Danton

**LEGEND OF THE LOST ART (2/10/88)**

Higgins has Magnum hot on the trail of the lost art of the ancients: a scroll with hieroglyphs decipherable only with something called the Hanoli Prism  
Margaret Colin, Anthony Newley, Kabir Bedi, Carmella Arut, Esmond Chung, Harland Reed  
Written by Jay Huguely; Directed by Burt Brinckerhoff

**TRANSITIONS (2/17/88)**

Magnum wants to go home to Tidewater and barbers a month off for a job Higgins wants done: find the manuscript for Robin's latest book  
Eugene Roche, Ray Buktenica, Phyllis Davis, Randi Brooks, Shavar Ross  
Written by Chris Abbott; Directed by Harry Harris

**RESOLUTIONS (5/1/88)**

After a visit to Annapolis, Magnum is home in Tidewater when he gets a call that Linda Lee Ellison, the TV newscaster he met on his birthday, was nearly killed by a hit-and-run driver  
Brandon Call, Julie Cobb, Phyllis Davis, Gillian Dobb, Howard Duff, Fay Hauser, Kathleen Lloyd, Patrice Martinez, Joe Regalbuto, Shavar M. Ross, Joe Santos, Jean Bruce Scott, Gwen Verdon, Hal Williams, Amy Yasbeck, Peter Elbling, Jay Ingram, Tim Rossovich, Lauren Levian, Nicky Blair, Joe Moore, Clint Carmichael, Kristen Carreira, James Grant Benton, Robert Fimiani, David Traylor, David Johnson, Steven Goldsberry, Martina Stringer, Richard MacPherson, Ben Wong, Devon Guard, Bill Fiddler, Judi Andersen, Carmella Barut, Elissa Dulce, Glenn Cannon, Lance LeGault  
Written by Stephen A. Miller, Chris Abbott; Directed by Burt Brinckerhoff

**Related:**

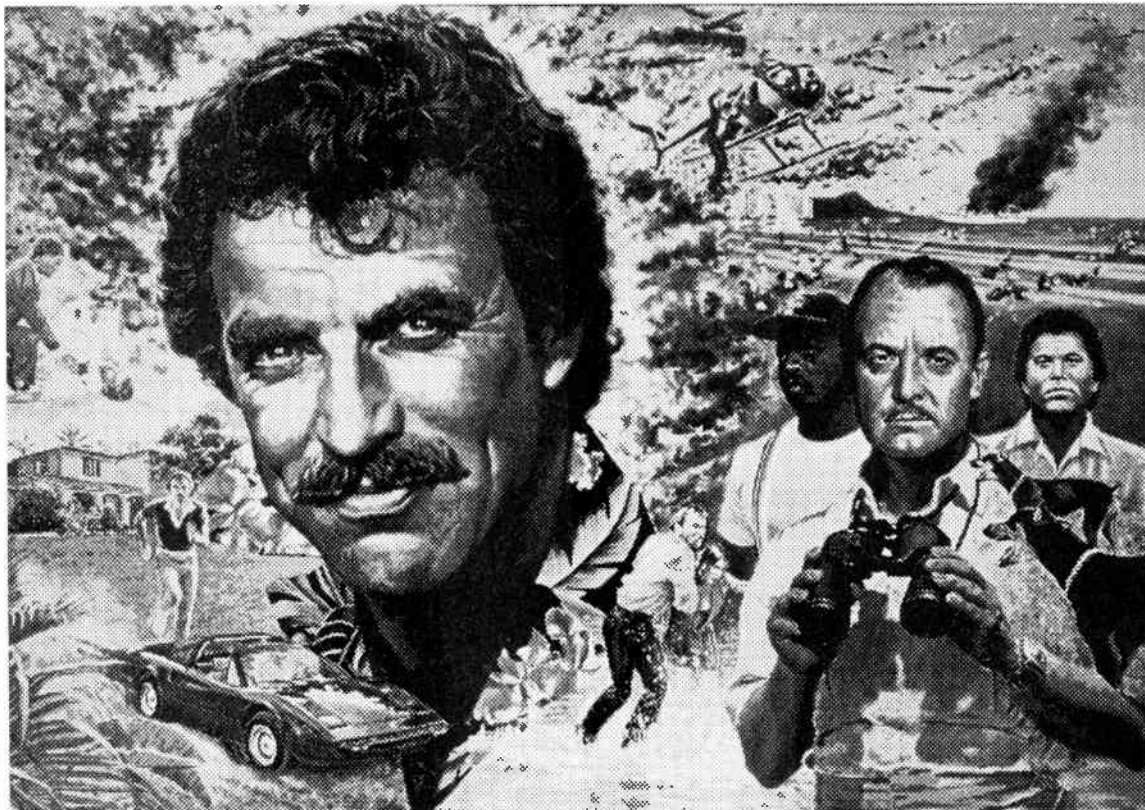
**Simon & Simon : EMERALDS AREN'T A GIRL'S BEST FRIEND (10/7/82)**

The Simons track a rare Hawaiian idol's thief to Latin America  
Jameson Parker, Gerald McRaney, Morgan Fairchild, Joe Mantegna, Panchito Gomez, Eduardo Ricard, J.P. Bumstead, Robb Madrid, Tony Acierto, Ashley Hester  
Written by Bob Shayne, Richard Chapman, Michael Sloan (s), Glen A. Larson (s), Philip DeGuere (s); Directed by Lawrence Doheny

Two-part crossover episode with *Magnum, p.i.* The story begins on *Magnum* in the episode, *Ki's DON'T LIE*, then is completed in this episode. In syndication, episodes have been re-edited with enough scenes added to make them comprehensible on their own.

**Murder, She Wrote: MAGNUM ON ICE (11/23/86)**

Author/detective Jessica Fletcher uncovers evidence that Magnum is being framed, but he resists her help because he regards her as only a talented amateur  
Angela Lansbury, Ramon Bieri, Stephanie Faracy, Dorothy Loudon, Jared Martin, John McMartin, Jessica Walter, Andrew Prine, Kwan Hi Lim, Rhonda Aldrich, Keahi Farden, Harry Endo, Byron Ono, Winston Char, Turner Pe'a  
Written by Robert E. Swanson; Directed by Peter Crane  
Two-part crossover episode with *Magnum, p.i.* The story begins on *Magnum* in the episode, *NOVEL CONNECTION*, then is completed in this episode.



# THE NEW ADVENTURES OF CHARLIE CHAN

The New Adventures of Charlie Chan - 39 episodes,  
Syndicated

Regular Cast:

Charlie Chan - J. Carrol Naish  
Barry Chan - James Hong

Semi-regular:

Inspector Duff - Rupert Davies, Patrick Holt (THE  
COUNTERFEITERS only)



The world was introduced to Inspector Charlie Chan of the Honolulu Police Department in early 1925 in the pages of *The Saturday Evening Post*. The January 24th issue carried the first installment of Earl Derr Biggers' serialized mystery novel *The House Without a Key*. As it happens, the story is pretty far along (Chapter 7 in the book version) before Chan makes his first appearance: "He was very fat indeed, yet he walked with the light dainty step of a woman. His cheeks were as chubby as a baby's, his skin ivory tinted, his black hair close cropped..."

The character was inspired by a true life detective named Chang Apana that Biggers had read about in a newspaper. Chan enters the scene early in the second novel, *The Chinese Parrot*. As it happens, the first visual depiction of Chan doesn't occur until

*Chinese Parrot's* first installment, in the June 26, 1926 issue of the *Post*.

Little time was wasted adapting the character to the big screen. 1926 saw *House Without a Key* produced as a ten-chapter Pathé serial, with Japanese actor George Kuwa in the role of Charlie Chan. Universal turned *The Chinese Parrot* into a feature the following year, directed by famed director Paul Leni, and featuring Anna May Wong in a small role. Another Japanese actor, Kamiyama Sojin (who appears as a villain in Douglas Fairbanks' *Thief of Baghdad*) took on the role of Chan, while prior Chan George Kuwa appeared as another character. According to contemporary accounts, Sojin made quite an impression on audiences and critics, taking a humorous approach to the role vastly different from what would become the typical, more soft-spoken Chan

portrayal. Ironically, while the gaunt Sojin conveyed a different physical look than the portly detective described by author Biggers and immortalized in later films; of all the actors who have played Charlie Chan to date, Sojin most closely resembled the man who inspired the character, Chang Apana. Sadly, no prints of *House* or *Parrot* are known to exist.

The earliest extant Charlie Chan film, if it may be called such, is Fox's 1929 adaptation of Biggers' third Chan novel, *Behind That Curtain*, starring Warner Baxter and featuring one of Boris Karloff's pre-*Frankenstein* villainous turns. The character of Chan, however, who is in the employ of Scotland Yard in the film, is relegated to a walk-on near the end of the picture. Korean E.L. Park is seen in the role of the Chinese detective. According to one bit of lore, Park



From the collection of James Hong

Chang Apana of the Honolulu Police, the inspiration for Charlie Chan.

was actually a custodian on the Fox lot, grabbed at the last minute to play the role because he was "oriental." His awkward performance in the film lends credibility to this account.

Fox struck paydirt with the next Chan project, their 1931 adaptation of *Charlie Chan Carries On*, the first to feature Warner Oland in the role. As the benevolent and brilliant Charlie Chan, Oland did an about-face from his prior -- and to some extent, concurrent -- Chinese role, the villainous Fu Manchu, which he

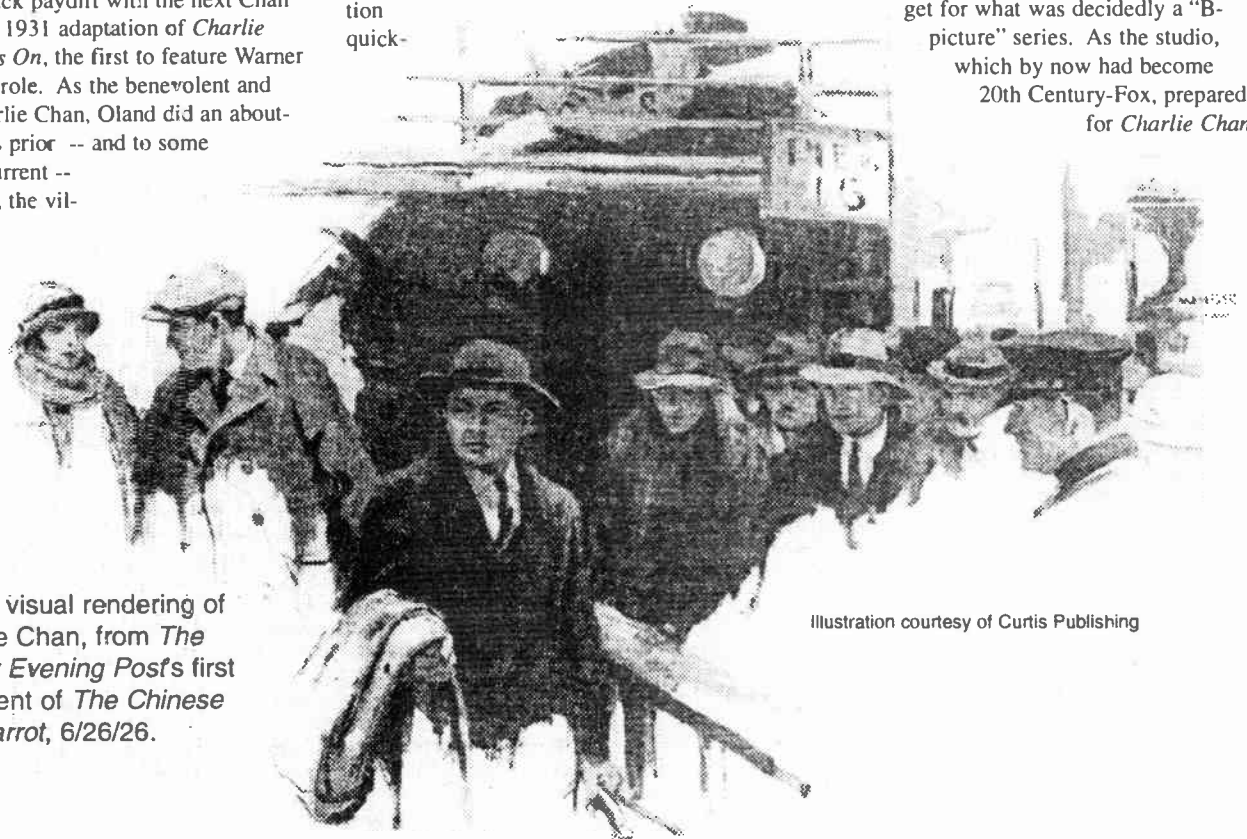
portrayed in four films for Paramount. *Charlie Chan Carries On* began a run of 16 Chan films starring the Swedish-born actor. Unfortunately, *Charlie Chan Carries On* is also one of the four Oland films that have not survived. The earliest surviving Chan feature starring Oland, and considered by many to be among the best in the entire series, is 1931's *The Black Camel*, adapted from what is perhaps the most entertaining of the Chan novels (itself inspired by the real-life, unsolved Hollywood murder of director William Desmond Taylor). The cast of *The Black Camel* is also notable for the presence of Robert Young (*Marcus Welby, M.D.*), Bela Lugosi, and Frankenstein series regular Dwight Frye.

For some reason, despite the fact that the earliest Chan movies -- those based on Biggers' novels -- were remade (some more than once) during the run of the film series, the final Chan novel, *Keeper of the Keys*, was never adapted as a feature. Instead, it was translated to the stage in 1933 by Valentine Davies, who is perhaps best known as the author of the story upon which *Miracle on 34th Street* was based. The play was launched in Boston as *Inspector Charlie Chan*, and starred William Harrigan in the role (Dwight Frye was also in the cast). After a run in Philadelphia, the play moved to New York where it was renamed *Keeper of the Keys*, after its source. The title change didn't stave off poor reviews, however, and the production quick-

ly folded.

1935's *Charlie Chan in Paris* introduced a character who had not appeared in Biggers' novels: Lee Chan, most often referred to as Number One Son, who admired his father's skills and eventually aspired to follow in his footsteps as a detective. Keye Luke, known to more recent generations as the blind Master Po on the TV series *Kung Fu* (or as the elderly shopkeeper in the movie *Gremlins*) was cast in the role of Lee Chan. In Lee's earliest appearances, the elder Chan appears to have a fair respect for his son's intelligence. Eventually, however, as Number One Son's role becomes primarily one of comic relief, the famed detective begins to good-naturedly berate the youngster, while apparently sharing the audience's amusement as he fatalistically resigns himself to having to constantly pull his offspring's proverbial fat out of the proverbial fire. There was, in the character of Lee Chan, an echo of a character that did appear in the novels: Kashimo, an eager but intellectually thick Japanese assistant. Kashimo's only film appearance is in *The Black Camel*, and the character serves little purpose beyond a cheap laugh or two, if that.

The Charlie Chan film series won the grudging respect of the Fox studio, as some of the productions were quite atmospheric (*Dead Men Tell*, for example) and, in at least one case (*Charlie Chan at the Opera*, co-starring Boris Karloff) so elaborately staged as to seemingly reflect an "A-picture" budget for what was decidedly a "B-picture" series. As the studio, which by now had become 20th Century-Fox, prepared for *Charlie Chan*



The first visual rendering of Charlie Chan, from *The Saturday Evening Post's* first installment of *The Chinese Parrot*, 6/26/26.

Illustration courtesy of Curtis Publishing



Number One Chan: George Kuwa, seen here in the 1922 Rudolph Valentino picture, *Moran of the Lady Letty*.

at the *Ringside*, series star Warner Oland died after a long bout with alcoholism that had, at times, resulted in his confusing his own identity with that of the famed detective. In fact, liquor has been cited as one of the means by which he achieved the smooth Charlie Chan line deliveries, whereas prior to imbibing he had tended to rush his lines.

The affected Chan production was quickly retcooled to accommodate another Asian detective who had joined the Fox line-up: Mr. Moto, played by Peter Lorre. Ironically, Mr. Moto had been created by



Number Two Chan: Kamiyama Sojin, seen here in the 1924 production of *The Thief of Baghdad*, starring Douglas Fairbanks.

## ROLE CALL:

### The Forgotten Chans --

author John Phillip Marquand at the request of *The Saturday Evening Post* following the death of Earl Derr Biggers in order to fill the vacancy created by the loss of the popular Chan stories in the magazine. With Mr. Moto filling in for Charlie Chan in the new picture, a unique series crossover resulted as the film, retitled *Mr. Moto's Gamble*, retained the presence of Number One Son Lee Chan.

The studio soon found a replacement for their star in the person of stock player Sidney Toler, whose facial features lent themselves to the part in much the same way that Charles Bronson has been able to portray a variety of nationalities. Despite his more wooden, even sleepy, line delivery style, the series rolled on successfully, beginning with *Charlie Chan in Honolulu* (1938). Gone, however, was Keye Luke as Lee Chan. In his stead came Sen Yung (often billed as Victor Sen Yung; remembered by many as Hop Sing on *Bonanza*), as Chan's Number Two Son, Jimmy, who served the same purpose as Lee had in terms of his contributions to the stories.

Following 1942's *Castle in the Desert*, a loose remake of *The Chinese Parrot*, Fox cancelled the series, at which point Sidney Toler bought the rights to the character from the widow of Earl Derr Biggers, and took the property to low-budget studio Monogram. After the first Monogram picture, *Charlie Chan in the Secret Service*, the detective's name would no longer be found in any of the titles.

Yet another member of Chan's large family was introduced in the Monogram series, Number Three Son, Tommy, played by Benson Fong. Also joining the Monogram cast was black comic actor Mantan Moreland as cab-driver-turned-Chan's-chauffeur, Birmingham Brown. His role was the stereotypical, eye-rolling "feets do yo' duty" black character that was unfortunately prevalent in such films of the day. The Fox series had not been devoid of this device, however; most notoriously in the otherwise very good entry *Charlie Chan in Egypt*, which included the actor who was to become the icon of the black stereotype, Stepin Fetchit (real name: Lincoln Perry).

With the death of Sidney Toler, the series was on its last leg. Again the role was recast, this time with Roland Winters taking the lead for the final six films. Of these, only a couple bear mention. *Docks of New Orleans* was a remake of *Mr. Wong, Detective*, the first of an earlier short-lived (and vastly inferior) Monogram Chinese



Number Three Chan: E.L. Park, as Charlie Chan in *Behind That Curtain*.

detective series featuring Boris Karloff (except for the final entry, which starred Keye Luke). The penultimate Monogram Chan film, *The Feathered Serpent*, was unique in that it featured both Number One and Number Two Sons. Sen Yung returned to his role as Number Two Son, though the character was confusingly renamed Tommy; and Keye Luke stuck around as Lee for the final film, *The Sky Dragon* (1949).

Which brings us to *The New Adventures*



The Spanish Chan: Manuel Arbo, seen at left here as an asylum orderly in Universal's Spanish-language production of *Dracula*, portrayed the Chinese detective in *Eran Trece*, the Spanish-language production of *Charlie Chan Carries On*.



J. Carrol Naish as Mexican General Santa Anna in *The Last Command*.

of *Charlie Chan*. As in the film *Behind That Curtain*, the TV series bases Chan in London, where he frequently assists Scotland Yard. Even so, as in the movies, Chan is still very much the world traveler, journeying to such exotic locales as Amsterdam (*THE SWEATER*), Paris (*PATRON OF THE ARTS*, *NO HOLIDAY FOR MURDER*, *THE NOBLE ART OF MURDER*), Scotland (*CHARLIE'S HIGHLAND FLING*), Venice (*THE MAN WITH A HUNDRED FACES*, *POINT OF NO RETURN*), Rome (*A BOWL BY CELLINI*), and Burbank (*BLIND MAN'S BLUFF*), where mysteries conveniently drop into his lap. Like *I Spy* a decade later, the series was actually filmed in the cities in which the stories were set, which gives the series an authentic look on at least one count.

Cast as TV's Chan was J. Carrol Naish, who had considerable prior experience in ethnic roles. He originated the title role in a radio comedy, *Life With Luigi*, that transitioned to television in 1952. After a half season, the series left the airwaves, to reappear briefly a few months later with Vito Scotti in the lead. A more dubious credit for Naish was the role of Dr. Daka, the Asian villain of Columbia's notoriously racist first *Batman* serial, released during World War II when anti-Japanese fervor was at its peak.

The actor had also crossed paths with the detective he was to later play on TV, having appeared in a supporting role in one of the Warner Oland features, *Charlie Chan at the Circus*. When he eventually took on the role of Chan, Naish's visage was altered with prosthetic makeup to give him an Asian appearance. The result is fairly appalling, though one does sort of adjust to it after watching a few episodes. He was also noticeably leaner than his predecessors, which facilitated the occasional use of judo in subduing the feistier miscreants. His line delivery is clipped, and seems more forced

than his predecessors, as if he is more consciously doing a stereotypical "no tickee, no laundry" Chinese dialect. Overall, his characterization is closer to Peter Sellers' Chan parody, Sidney Wang, in the Neil Simon spoof, *Murder By Death*, than the more subdued portrayals of Oland or Toler.

The character of Number One Son, renamed Barry, was imported for the TV series from the features. James Hong, who has since appeared in countless TV and film supporting roles (*Big Trouble in Little China*, *The In-Laws*, and *Black Widow*, among others), played the younger Chan. Barry Chan, like his cinematic predecessors, moves the stories along, usually by rushing into situations in an effort to help solve the mystery, but frequently complicating the solution, leaving "Pop" to sort things out. Sometimes, however, Barry simply has the misfortune of being in the wrong place at the wrong time and, once again, Charlie must come to the rescue.

After being essentially absent from the films, a semi-regular character appeared in the TV series who originated in the novels: Inspector Duff, of Scotland Yard, who was introduced in the novel *Behind That Curtain*, and who actually takes center stage at the beginning of the novel *Charlie Chan Carries On*. In the latter novel, it is when Duff is gravely wounded that he turns the case over to his good friend Charlie Chan, who does as the title suggests. Rupert Davies appeared as Duff in the series, with Patrick Holt filling in for one episode (*THE COUNTERFEITERS*).

A few episodes were filmed in the U.S.

and featured such notable character actors as Hans Conreid (*THE GREAT SALVOS*), Strother Martin (*BLIND MAN'S BLUFF*), Philip Ahn (*SECRET OF THE SEA*, which also featured John Berardino), and Dabbs Greer (*THE LOST FACE*). The London-based episodes featured some British actors familiar to U.S. audiences, including former Avenger Honor Blackman, perhaps better remembered in the U.S. as Pussy Galore in *Goldfinger* (*THE PATIENT IN ROOM 21*); the second Dr. Who, Patrick Troughton, also recalled as the ill-fated priest in *The Omen* (*SOMETHING OLD, SOMETHING NEW*); and Walter Gotell, who played a Soviet official in some of Roger Moore's James Bond films (*HAMLET IN FLAMES*). Director Don Chaffey, who was soon to begin a successful career in motion pictures, helmed many of the episodes.

The general tone of the series is similar to that of the Monogram features. However, despite a valiant effort to offer as many suspects as possible within the half-hour time constraint, too often the identification of the killer offers no special new revelation; as if the writers simply went "Eeny, meeny, miney, moe. Your motive wins, you're the culprit."

The series was hardly a hit. Author Richard Meyers, in his *TV Detectives*, expresses the view that part of the problem was Naish's recent identification with his Italian role in *Life With Luigi*: "To American viewers, it was still Naish the 'Italian' in a Far Eastern disguise." Even so, Meyers describes the series as "basically enjoyable." More enthusiastic was Larry James



From the collection of James Hong

Naish as Charlie Chan and James Hong as Number One Son, Barry.



Gianakos, who, in volume 5 of his *Television Drama Series Programming*, praised Naish's portrayal: "Naish herein achieved a personal triumph as Charlie when considered against the actor's long line of other character roles, for his Chan might have been far more condescending to stereotype in the age of Joe McCarthy and Yellow Peril," an odd comment in view of the fact that Naish's portrayal could hardly be more stereotypical. More representative of the historical consensus on the show is the opinion of author Ken Hanke, who, in *Charlie Chan at the Movies*, writes: "It is hard to see why the attempt was even made and the kindest thing is to pass over the series in silence. Essentially the TV series accomplished what the series itself never could -- making something worse than *Dangerous Money* [one of the last Chan features, starring Roland Winters]. The odd magic that had marked even the lesser Charlie Chan movies totally eluded the TV series."

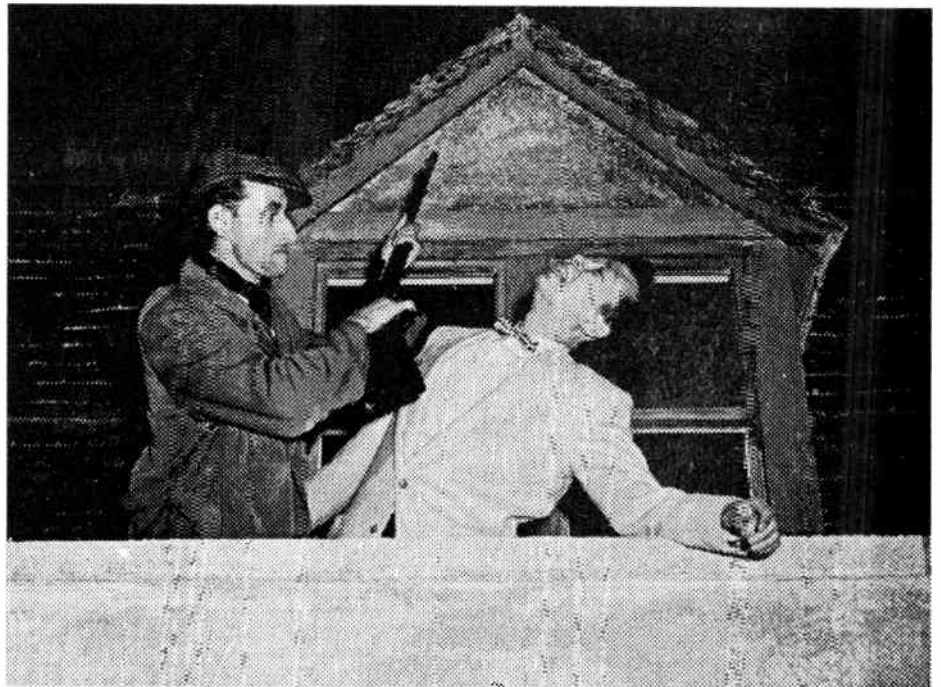
Naish was later seen as Chief Hawkeye in the western-flavored sitcom, *Guestward Ho*, and he died in 1973. James Hong has gone on to become an extremely in-demand actor, with hundreds of featured and guest roles to his credit, including several voice-over parts in the English-dubbed American release of *Godzilla*, which featured additional footage of Raymond Burr "hosting" the devastation. In the mid-70s, he was cast as a regular in the short-lived NBC detective series *Jigsaw John*, starring Jack Warden; and he appeared in the final season of *Switch*, starring Eddie Albert and Robert Wagner.

Following the culmination of *The New Adventures of Charlie Chan*, the character lay dormant in the media for over a decade, though in the mid 60s producer William



From the collection of James Hong

"Ethnic makeup like arrow without head: misses the point."



From the collection of James Hong

Dozier (*Batman*, *The Green Hornet*) acquired an option on the property with the intent of doing a series focusing on (and to be entitled) *Number One Son*, starring up-and-comer Bruce Lee. The project never materialized.

In 1971, a pilot telefeature was produced, starring Ross Martin as the famed Chinese detective. *The Return of Charlie Chan* was for Martin another opportunity to sport an ethnic makeup job, a talent he'd demonstrated amply during his stint as Artemus Gordon in *The Wild Wild West*. The pilot was unsold, however, and remained unaired for eight years before finally airing as *Happiness is a Warm Chue*.

Despite the failure of the Ross Martin project, Chan re-emerged on television a short time later in animated form. CBS brought to its 1972-73 Saturday morning lineup *The Amazing Chan and the Chan Clan*, which inserted the sleuth into the then-popular formula of teenagers solving mysteries and playing music on the side. Chan's large family had been frequently mentioned in the films, but with few exceptions (notably *Charlie Chan at the Circus*), his younger offspring were not seen. In the cartoon series, however, not only did the entire Chan brood appear, they took center stage along with the family dog, Chu Chu (who actually looks more like some breed of cat). Charlie, in fact, does little aside from introducing the premise and showing up at the end to explain the finer points of the solution.

The older kids perform in a band called "The Chan Clan," and occasionally their musical performances actually make sense in

the storyline. The musical direction for the series was provided by Don Kirshner, who had previously shepherded *The Monkees* and *The Archies*.

There is little to distinguish the *Chan Clan* series from other uninspired formula cartoon shows of the time, but in terms of casting there are some items worth mentioning. For the first time since E.L. Park, Chan was being played by an Asian actor. In fact, it was the original *Number One Son* himself, Keye Luke, providing the voice of the elder Chan. In addition, a number of other Asian-American performers gave voice to other characters. Of the non-Asians in the cast, most notable is Jodie Foster, who, along with Leslie Kumamoto, shared the role of Chan daughter Anne. Of course, Chu Chu the dog was voiced by Don Messick, who -- in addition to his many human roles for *Hanna-Barbera* (including *Dr. Benton Quest*) -- has specialized in animal roles such as *The Jetsons' Astro* and the more recent animated icon, *Scooby-Doo*.

What would now be termed "political correctness" dogged the heels of *Charlie Chan* long before the term was coined. Though not the lightning rod of controversy that *Amos 'n' Andy* has been, nevertheless there have certainly been critics of the Chan character, not only because of the predominance of non-Asian actors in the role, but also because of the character's broken English (which in the novels is somewhat more irritating, as he tends to substitute the word "are" for "is"), his brilliant mind notwithstanding. It's somewhat ironic, then, that when social consciousness finally did make its mark on the Chan property -- that



tures have thus far been released on home video (most of them from the Monogram period); and a small video label, King Bee, released three volumes of *The New Adventures of Charlie Chan* episodes a few years back. The movies, meanwhile, have enjoyed revivals on the American Movie Classics cable channel and been the subject of recent books. Not long ago there were reports in the trades of a new Charlie Chan movie project at Universal, to be written by playwright/director David Mamet, but the entertainment press has been silent on the subject for awhile, so presumably it has stalled if not been abandoned completely. If the character is resurrected, it will certainly be played by an authentic Asian, but it remains to be seen if the Asian-American community will be forgiving enough to allow a new Charlie Chan to appear at all.

- Bill Groves

is, when it was offered as a cartoon -- it was in regard to non-racial issues, as the ethnicity of the Chan Clan characters was easily overshadowed by their general "teen-ness."

Concerns about violence in children's television had resulted in some limitations on the medium that often proved difficult for animators to deal with.

Australian illustrator-animator Paul Power recalls his experience working on *Chan Clan*:

"It was subcontracted through Hanna-Barbera to Eric Porter Animation Studios, which was pretty much the only soundstage, outside of Channel 7, the biggest soundstage in Sidney. We'd just finished doing an animated feature film called *Marco Polo and the Red Dragon* that was shown about 15 years ago on Showtime. We had done that and some other things, and the contract was awarded to Australia for *Chan Clan*. This was in '72, and I was hired at the age of 16 as a Junior in the layout department. It was my third working gig -- I've been working as an artist since the age of 15. The talent we had were all a bunch of Australian, ex black-and-white comic book artists and comic strip artists. I was working with a lot of good guys from comics, and we busted our asses doing the layouts on this rather mediocre television show. And right in the middle of an episode -- I don't know what the name of the episode was, but we had some guards, kind of like British palace guards. They had guns, they had rifles, chasing the Chan Clan, and then we got a wire, saying-- We were just about to go to animation from layout. In this sequence, where the Chan Clan were being chased by this gunman with a rifle, we got this letter from the network saying 'You have to change that,' no longer having guns

or anything. The soundtrack was already done in America, and here we had to put broomsticks in their place, and they were firing these broomsticks. The broomsticks still had the gunshot effects! It was really weird. The actual show itself was pretty easy to draw, even as a kid, because (the animation) was just a shade above *Clutch Cargo*."

If anything about *The Amazing Chan and the Chan Clan* stands out, it would be the episode *THE CROWN JEWEL CAPER*, in which three characters feature voices that are impressions of actors who played famous movie detectives: Peter Lorre (Mr. Moto), Boris Karloff (Mr. Wong), and Humphrey Bogart (Sam Spade and Philip Marlowe). In addition to this tribute to the movies, there is also a tip of the hat to a famous TV cartoon "detective," as Hanna-Barbera's ever-popular Great Dane, Scooby-Doo, makes a brief cameo appearance.

Charlie Chan has remained popular with mystery lovers, though only a handful of the fea-



Given the degree of concern over cartoon violence, this seems a rather odd bit of merchandising.

Television Chronicles #9



From the collection of James Hong

#### SAFE DEPOSIT

Charlie is asked to investigate a series of bank robberies that were planned and executed with almost military precision  
Hugh Williams, Wensley Pithey, James Raglan, Terence Kilburn, John Brooking, Jerold Wells, Godfrey Kenton  
Written by Richard Grey; Directed by Leslie Arliss

#### THREE MEN ON A RAFT

While in a bookstore, Charlie stops a 16-year-old boy from shooting a famous author who portrayed the boy's dead war hero father as a coward in his latest book  
Raymond Huntley, Maxine Audley, Stanley Van Beers, Ernest Clark, Nancy Roberts, Keith Crane  
Written by Ted Thomas, Jan Leman; Directed by Leslie Arliss

#### EXHIBIT IN WAX

Charlie looks into the reason behind the decapitation of a famous murderer's figure in Madame Tussaud's Wax Works  
Brian Nissen, Ronald Leigh-Hunt, Sidney Monckton, John Unicomb, Oliver Burt, Ralph Truman, Rosemary Frankau, Maitland Rose  
Written by Sam Neuman, Lawrence Huntington (s); Directed by Alvin Rakoff

#### THE SWEATER

In Amsterdam, Charlie befriends a couple on their second honeymoon, but finds himself with a murder investigation on his hands following a conflict over a jewelled garment  
Margot Grahame, Conrad Phillips, Robert Cawdron, Billy Milton, Sandra Francis, Nicholas Stuart  
Written by Jerry Sackheim; Directed by Charles Bennett

#### PATRON OF THE ARTS

Charlie suspects a plot against the life of a young Parisian artist when his paintings are suddenly and mysteriously in demand  
Lloyd Lamble, Adrienne Corri, Maurice Kaufmann, Bernard Rebel, Redd de Rouen, Oscar Quitak, Harold Arneil  
Written by Lee Erwin; Directed by Leslie Arliss

#### DATELINE - EXECUTION

Convinced of the innocence of a condemned man, a priest turns to Charlie to uncover the evidence that will exonerate the accused  
Hugh Williams, Robert Raglan, Richard Caldicot, John Stratton, Mary Laura Wood, Oliver Burt, Arthur Howard  
Written by Richard Grey; Directed by Leslie Arliss

#### THE GREAT SALVOS

Secret plans for a new jet engine are stolen and the microfilm copies placed in Charlie's watch while he enjoys a brother and sister mentalist act  
Grandon Rhodes, Gertrude Michaels, Ralph Moody, Damian O'Flynn, Maria Palmer, William Tregoe, Hans Conreid, Pat Colby  
Written by Barry Shipman; Directed by Jack Gage

#### DEATH AT HIGH TIDE

The death of an escaped Nazi war criminal appears to end any hope of locating a fortune in gold hidden by him beneath the sea  
Ivan Craig, Victor Beaumont, Peter Dyneley, Lisa Daniely, Thomas Gallagher, Henry Vidon, Leslie Weston  
Written by Lee Erwin, Kenneth Enochs (s); Directed by Leslie Arliss

#### YOUR MONEY OR YOUR WIFE

Charlie solves a kidnapping plot that turns out to be an extortion attempt by the victim, but the victim soon turns up dead  
Lowell Gilmore, Virginia Gregg, Dayton Lumms, Liam Sullivan, Howard Culver  
Written by Richard Grey, Brock Williams (s); Directed by Charles Haas

#### HAMLET IN FLAMES

A rare first edition of Hamlet is at the center of an arson and murder that occurs while Barry is photographing the book  
Raymond Huntley, Walter Gotell, Carl Jaffe, Douglas Wilmer, Paul Hardtmuth, Dervid Ward, Tony Thawnton  
Written by John Butler; Directed by Don Chaffey

#### VOODOO DEATH

Charlie and the police find plenty of suspects when a wealthy man is murdered and a voodoo doll found in his room  
Trevor Reid, Hugh Miller, John Harrison, Ann Sears, William Abney, David Peel, Richard Bebb  
Written by Lee Erwin; Directed by Don Chaffey

#### CIRCLE OF FEAR

A diamond cutter is found attacked and in a coma following the theft of a large diamond about to be presented to the Crown Jewel collection of Great Britain  
Patricia Burke, Tom Macaulay, Arnold Marle, Nora Gordon, Leonard Sachs, Keith Pyott, Michael Balfour, Ian Whittaker  
Written by Tony Barrett; Directed by Leslie Arliss

#### NO HOLIDAY FOR MURDER

While waiting for a postponed flight out of Paris, Charlie becomes acquainted with a group of American tourists, one of whom is presently murdered  
Alan Wheatley, Betty McDowall, George Margo, Aletha Orr, Norah Gorsen, Peter Elliott  
Written by Terence Maples, Doris Gilbert (s); Directed by Charles Bennett

#### SECRET OF THE SEA

Charlie investigates the death of a wealthy Chinese merchant's son, a ship steward who was killed while trying to warn his ship's crew of some unknown danger  
Harry Shannon, Jean Willes, Lane Bradford, John Berardino, Stuart Randall, Philip Ahn  
Written by Sidney Marshall, Tony Barrett, Brock Williams (s); Directed by Charles Haas

#### THE NOBLE ART OF MURDER

While learning savate in a French gym, Barry finds himself accused of murder when his sparring partner dies  
Mary Kerridge, Ferdy Mayne, John Van Eyssen, Andre Maranne, Teresa Thorne, Malou Pantera  
Written by John Butler; Directed by Charles Bennett



From the collection of James Hong

**BLIND MAN'S BLUFF**

A blind man is murdered shortly after Charlie and Barry witness his seeing-eye dog being struck by a car outside Burbank Airport  
 Jay Adler, Strother Martin, Carleton Young, Jeanne Bates, Robert B. Williams, Carlos Vera. Frank McLun, Robert Strong, Fred Shellac, Chris Christie  
 Written by Richard Grey, Paul Conlar. (s); Directed by Les Goodwins

**CHARLIE'S HIGHLAND FLING**

While visiting Scotland, the wife of Charlie's host is murdered by a sniper  
 Percy Marmont, Conrad Phillips, Ian Fleming, Ballard Berkeley, Jack Lambert, Sheila Cowan, Hugh Moxey  
 Written by Fred Schiller; Directed by Leslie Arliss

**NO FUTURE FOR FREDERICK**

An egotistical actor is found dead in his dressing room on opening night of his new play  
 Derrick de Marney, Hugh Williams, Maggie McGrath, Genine Graham, Anita Sharp Bolster, Derek Waring. Cameron Hall, David Markham, Peter Swanwick  
 Written by Terence Maples; Directed by Don Chaffey

**THE LOST FACE**

After writing articles impugning the honesty of a criminal defense attorney, a crime reporter is suspected of the lawyer's murder following an incident in which the reporter's wife had acid thrown in her face  
 Frank Gerstle, Rodney Bell, Dabbs Greer, Willis Bouchey, Austin Green  
 Written by Sidney Marshall. Richard Grey, Brock Williams (s); Directed by Charles Haas

**THE RAJPUT RUBY**

Charlie investigates when a valuable necklace is stolen from a visiting dignitary while during a tour of the Tower of London  
 Michael Ritterman, Jill Melford, Bill Nagy, Maurice Kaufmann, Harold Young, Charles Morgan, Arnold Marle, Donal Donnelly  
 Written by John Butler; Directed by Don Chaffey

**THE PATIENT IN ROOM 21**

Charlie is called upon to investigate criminal allegations against a surgeon who once saved his life  
 Henry Longhurst, Peter Dyneley, Honor Blackman, Leslie Perrins, Raymond Francis, Nancy Graham  
 Written by John Butler; Directed by Don Chaffey

**THE COUNTERFEITERS**

French currency plates are stolen, and Charlie is called upon to recover them before they can be put to use by the criminals  
 John Loder, Mackenzie Ward, Patrick Holt, Marnie Maitland, Peter Allenby, Sara Burn, Peter Elliott  
 Written by Richard Grey; Directed by Leslie Arliss

**THE FINAL CURTAIN**

A broken-down actor pays the ultimate price to separate his estranged wealthy daughter from the swindler she's involved with  
 John Longden. Patricia Marmont, David Oxley, Mary Steele, Lynne Cole, Mike Malone  
 Written by Gene Wang; Directed by Alvin Rakoff

#### THE DEATH OF A DON

A college professor is murdered, and a friend of Barry's, who had quarrelled with the man and been expelled, is the prime suspect  
Francis Matthews, John Bailey, Betty McDowall, William Franklyn, Maurice Durant, Leonard Sharp, Sylvia Wynter, Irwin Clement  
Written by Maurice Tombragel, Brock Williams (s); Directed by Don Chaffey

#### BACKFIRE

A murderer hires Charlie Chan to locate the only person who can reveal his crime, so that he can kill her  
Bruce Seton, William Franklyn, Harold Scott, Amy Dalby, Geoffrey Lumsden, Virginia Kelley  
Written by Richard Grey; Directed by Don Chaffey

#### THE EXPATRIATE

While sightseeing with Barry in London, Charlie checks into a hotel, only to discover that a murder has been committed there  
Alan Gifford, Natalie Benesch, Delphi Lawrence, Ann Wakefield, Frederick Jaeger, Robert Henderson, Russell Napier, Murray Kash  
Written by Peter Barry; Directed by Leslie Arliss

#### AIRPORT MURDER CASE

Charlie is reluctantly pulled into a murder investigation that Barry has taken on involving the death of a beautiful young nightclub singer, just returned from Paris  
Raymond Young, Arthur Gomez, Gene Anderson, Kay Callard, Alex Scott  
Written by Jerry Sackheim, Stuart Jerome, Brock Williams (s); Directed by Don Chaffey

#### THE HAND OF HERA DASS

Charlie is hired by a mysterious Frenchman to accept delivery of a relic supposedly central to the maintenance of world peace  
John Gabriel, David Ritch, Eunice Gayson, Robert Marsden, Alex Gallier, Martin Benson, Richard Golding, Michael Peake  
Written by Lee Erwin; Directed by Leslie Arliss

#### THE CHIPPENDALE RACKET

A friend from Texas asks Charlie to look at a pair of candelabra he has purchased, leading the detective to a fake antiques racket  
George Howe, Meadows White, Ethel O'Shea, Harold Scott, Laurie Main, Robert Perceval, Stella Bonheur  
Written by Gertrude Walker; Directed by Don Chaffey

#### THE INVALID

While serving as technical advisor on a movie murder mystery, Charlie is called upon to use his skills as a detective when the leading lady vanishes  
Joan Rice, Philip Friend, Susan Richmond, Basil Dignam, Robert Arden, William Lucas  
Written by Ted Thomas, Jan Leman; Directed by Don Chaffey

#### SOMETHING OLD, SOMETHING NEW

The wife of a wealthy cosmetics manufacturer is murdered, and a small-time thief caught trying to burglarize her apartment is held for the crime  
Brenda Hogan, Derek Aylward, Mary Merrall, Patrick Troughton, John Salew, Diana Fawcett  
Written by Lawrence Louis Goldman, Brock Williams; Directed by Leslie Arliss

#### THE MAN IN THE WALL

To prevent predictions that his new structure will be haunted, a builder hires Charlie to investigate the skeleton of a man found while tearing down an old building on the site  
Norman Shelley, Terence Alexander, Melissa Stribling, Alison Leggatt, Graham Stuart  
Written by Rik Vollaerts, Jerry Sackheim (s); Directed by Leslie Arliss

#### THE MAN WITH A HUNDRED FACES

While in Venice, Charlie is begged by a nightclub performer to free him from the clutches of blackmailers  
Alan Wheatley, Arthur Brander, Eric Pohlmann, Michael Mellinger, Peter La Trobe, Harry Tardios  
Written by Rik Vollaerts; Directed by Charles Bennett

#### POINT OF NO RETURN

While investigating a possible swindler with the Venice police, Charlie finds the man murdered with poisoned diving equipment  
Jeanett Sterke, John Witty, John McLaren, Cyril Chamberlain, Arthur Gomez, Horace Sequeira, David Lawton  
Written by Edward Seabrook, Homer McCoy, Jack Daws (s); Directed by Don Chaffey

#### A BOWL BY CELLINI

Charlie assists an American tourist in Rome who is trying to return a valuable bowl to its rightful owner  
Arthur Gomez, Peter Bennett, Richard Goolden, Stanley van Beers, Martin Benson, Richard Dunn, Guy Deghy  
Written by Lee Erwin; Directed by Leslie Arliss

#### WITHOUT FEAR

An amnesiac recovers after seven years, and remembers that she is an escaped convict accused of murdering her husband  
Dermot Walsh, David Langton, Jane Griffiths, Viola Keats, Coral Fairweather, Edward Dentith  
Written by Lawrence Huntington, Sam Neuman (s); Directed by Don Chaffey

#### KIDNAP

When a distinguished English scientist, vacationing in Rome, disappears from his hotel, his daughter asks their old friend Charlie Chan to help  
Bryan Coleman, Alan Tilvern, Ingeborg Wells, John Stuart, Ann Hanslip, Arthur Gomez, June Rodney, Marne Maitland, Carlo Borelli  
Written by Doreen Montgomery; Directed by Leslie Arliss

#### RYHME OR TREASON

Charlie takes on the case of a celebrated poet who was convicted of treason for using his poetry as a code to transmit defense secrets to the Germans during WWII  
Ralph Michael, Hugh Miller, Laidman Browne, Lisa Deniely, Oliver Burt, Mary Laura Wood, John Dearth, Richard Waring, Robert Raglan  
Written by Rik Vollaerts; Directed by Don Chaffey

#### THREE FOR ONE

The manager of a valuable antiques shop calls on Charlie to help him stop vandalism  
Derek Bond, Ronald Leigh-Hunt, Jerry Verno, Delphi Lawrence, Ernest Clark, Robert Cawdron, John Cronin, Billy Milton  
Written by Stanley Silverman; Directed by Leslie Arliss

#### Related:

*Happiness is a Warm Clue* (aka *The Return of Charlie Chan*; 1971)

Ross Martin, Richard Haydn, Louise Sorel, Joseph Hindy, Kathleen Widdoes, Don Gordon, Leslie Nielsen

TV movie, unsold pilot

**The Amazing Chan and the Chan Clan** (1972-73), 16 episodes, CBS

Credits:

Produced by William Hanna and Joseph Barbera

Story: Sid Morse, Eddie Carroll, Jamie Farr, Willie Gilbert, Max Hodge, Mark Kammerman, Dennis Marx, Ray Parker, Henry Sharp, Harry Winkler

Story Direction: Jim Carmichael, Jan Green, Earl Klein, Knick Knatz, Bill Perez, Paul Sommer

Animation Director - Charles A. Nichols

Music Supervision - Don Kirshner

Regular cast (voices):

Charlie Chan - Keye Luke

Henry - Bob Ito

Stanley - Stephen Wong, Lennie Weinrib

Suzie - Virginia Ann Lee, Cherylene Lee

Alan - Brian Tochi

Anne - Leslie Kumamoto, Jodie Foster

Tom - Michael Takamoto, John Gunn

Flip - Jay Jay Jue, Gene Andrusco

Nancy - Beverly Kushida

Mimi - Leslie Juwai, Cherylene Lee

Scooter - Robin Toma, Michael Morgan

Chu Chu (dog) - Don Messick



Additional voices:

Lisa Gerritsen, Hazel Shermit, Janet Waldo, Len Wood

Air dates and individual credits unavailable

DOUBLE TROUBLE

Henry's friend, Hareem, an Arab prince, disappears after winning an auto race, and the Chans set out to find him in time for him to sign an important treaty

TO CATCH A PITCHER

Following a World Series game, the boys witness the abduction of a star player as they seek to get his autograph  
Song: "Super Secret Agent"

THE MUMMY'S TOMB

The Chans defy threats of a curse to solve the theft of a golden mummy from a new archeological dig  
Song: "I Got the Goods On You"

THE CROWN JEWEL CAPER

High-tech precautions don't prevent the theft of the Burmese crown jewels  
Song: "Undercover Man"  
Character voices include impressions of Peter Lorre, Boris Karloff, and Humphrey Bogart  
Scooby-Doo makes a brief cameo appearance

THE GREEK CAPER

The kids watch an ancient statue fly away at night, but by morning it's back in place  
Songs: "Undercover Man," "Who Done It?"

THE GYPSY CAPER

A valuable icon goes missing in a Bavarian village, and a band of gypsies is accused of the theft, but Charlie has his doubts  
Song: "Number One Son"

EYE OF THE IDOL

A valuable jade stone is stolen from the forehead of an Indian idol that is being transported aboard a ship

THE BRONZE IDOL

The kids try to unmask whoever is using an old legend and an idol to extort pearls from the inhabitants of a Polynesian island

WHITE ELEPHANT

The Chans are invited to India by an old schoolmate of Charlie's, but the ceremony they are to witness is disrupted when the sacred white elephant disappears during an engineered stampede  
Song: "I Got the Goods On You"

THE MARDI GRAS CAPER

During Mardi Gras, a New Orleans couple refuse to sell a ring once owned by Marie Antoinette, and soon thereafter, the ring is stolen  
Song: "I Got My Eye On You"

SCOTLAND YARD

An artifact is stolen from Westminster Abbey while the Chans are visiting the cathedral

WILL THE REAL CHARLIE CHAN STAND UP?

A Hawaiian vacation is spoiled when Charlie is accused of being a jewel thief

THE PHANTOM SEA THIEF

A valuable painting is stolen from its owner's cabin during an ocean cruise  
Paul Winchell does a guest voice as a ventriloquist and his dummy  
Song: "I Got My Eye On You"

THE FAT LADY CAPER

While at the circus, the circus owner pleads for Charlie's help when his fat lady vanishes

THE GREAT ILLUSIONIST CAPER

While trying to uncover a jewel thief who is using a magic show as a cover, Charlie finds himself trying to solve a dognapping when the lead act's canine partner disappears  
Song: "Number One Son"

CAPTAIN KIDD'S DOUBLOONS

During a pirate-themed festival in Trinidad, the Captain Kidd Doubloons are stolen from their display despite elaborate security measures

## INTERVIEW: JAMES HONG

Interview by Bill Groves

TC: *You have to be about the most steadily employed actor in the business, it seems to me.*

JH: A producer of one of my last movies wanted to put me in the almanac as the actor having the most roles. I said that would be a great honor; however, I don't have a record before 1960, because SAG doesn't keep residual records -- they didn't have residuals until starting in 1960. But based upon... 42 years, I've averaged about ten movies or TV [appearances] a year, so ten times 42 would be about 420-425. I'll have to retire, probably, before I find enough time to go research those years before 1960.

TC: *I pulled your credits off the Internet, and the earliest listed is **Love is a Many Splendored Thing**.*

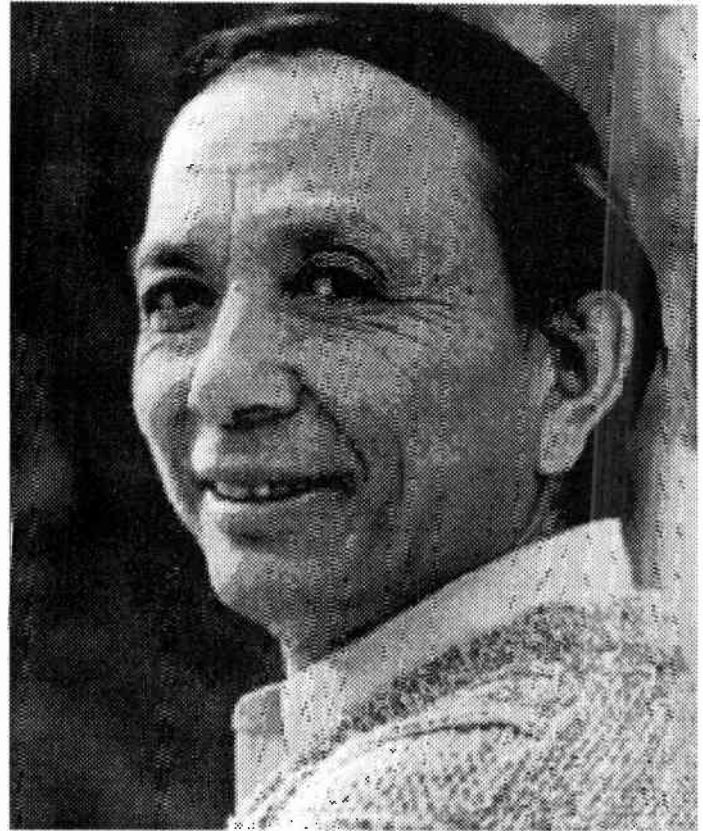
JH: Yeah, that was the third movie. The first movie was, I'm pretty sure, *Soldier of Fortune*, with Clark Gable. The second one was *Blood Alley*, with John Wayne. Bill Wellman directed. And then the third one -- because I did those two smaller roles -- *Love is a Many Splendored Thing* hired me to be the nephew of Jennifer Jones. It was a much bigger role -- probably twice the size of what's shown on screen -- but some of it the studio was afraid to print, because, as Bill Holden said [regarding] one of the scenes, "This footage will fall on the editing floor." And he was right, because the studio was afraid of being "pink." As you remember, *Love is a Many Splendored Thing* was about Han Soo Yung going back to her home in Chung King, and in those days, anything about China tended to have a "pinkish," Communistic tone to it, or at least what Hollywood thought was. As a result, a lot of people got blacklisted. So a lot of the footage that I was involved in was back in her home village. Some of the Chung King scenes were dropped, so it didn't turn out to be as big a role as I had thought. But they thought I looked like Jennifer Jones, so they made me her nephew, and that was more-or-less my big break, because the other two roles were relatively small.

TC: *How did you get into acting in the first place?*

JH: Well, even going through high school and college, I was always interested in performing, the performing arts; although I was studying engineering. I graduated as a civil engineer from USC after about four years in the University of Minnesota. But all through the college days, I was performing as a stand-up comic.

TC: *Really?*

JH: Yeah. Because in Minnesota there were no movies to be in. No movies made, and on stage a Chinese American could not take any roles, because what would a Chinese-American be doing in those days? Let's say Shakespeare, what would he be doing there? Even in high school, *Barrets of Wimpole Street*. I remember that very plainly. They didn't cast me, although I was obviously one of the better actors of the class. I just was role less. I didn't have any choice but to do stand-up comedy by myself. So I learned to be a stand-up comedian, and in a sense that's the saving grace, because as you can see now, the variety of roles I play... that was great, great training, and I would definitely recommend that to any actor or actress. If they can do comedy, go do some improv and stand-up comedy, because it teaches you how to be aware of the audience, time yourself. Like all these sitcoms that I'm doing now. Lately, I've done about four or five sitcoms. It's the timing



that counts. Norman Lear himself said, "Your timing is impeccable." He said, "I've gotta find something for you," although he never did. *Malcolm & Eddie* called me to replace someone who actually died. The name of the episode was called **THE DEAD GUY**. The guy that played the dead guy died, so I came in and replaced him. We didn't have any time to rehearse, because I was just a replacement, so in one day in essence I did what the usual routine would take four or five days, and they were really amazed I could cut it and nail it down, and got a good laugh. All that is from that stand-up and whatever talent I have, but that training...

TC: *It doesn't seem as though there would have been much more opportunity in Minnesota at the time for stand-up comedy than for theatrical roles. This was long before the big comedy club boom.*

JH: I first came here with a fellow named Don Parker. We were called Hong and Parker. There were just zero opportunities for us to appear, because there were no comedy clubs, no improv theaters, nothing. The old saying, "knock on every door" in Hollywood; we did. We knocked on every door, every place that we thought we could possibly get in, but who in Ciro's or Macambo's and all those would hire you? Nobody. Well, Ciro's now is Comedy Store. But all those professional places couldn't hire two amateurs, so we had zero opportunity. Finally, my partner quit, and I just stuck with it. Now a comedian of any caliber can come in and stretch their legs in ten of various places in town. Great, great developing ground for comedians.

TC: *So how did your first break come along on that first picture?*

JH: Well, actually my very, very first break was on Groucho Marx's show.

TC: *Oh, really? **You Bet Your Life**?*

JH: Yeah. We did get to be the finalists, but we missed the



From the collection of James Hong

Guest-starring with Richard Boone on *Have Gun Will Travel*...

question. But because I did some comedy on there -- I impersonated Groucho Marx and Frankie Laine, Peter Lorre -- I got the second-biggest fan mail up to that date. So that summer -- that was the first summer I was here -- I decided to quit the University of Minnesota and stay in Hollywood and finish at USC. That was a very, very good decision. From that, a nightclub, *The Forbidden City* in San Francisco, gave me a gig, which I took up later on. In fact, I had to quit that nightclub because of *Charlie Chan*, *Son Number One*, the TV series.

TC: *What were the circumstances that led to your being cast in that?*

JH: That's one that's very memorable. Groucho Marx, I think, was 1954. That summer. I got the wire from San Francisco from Charlie Lo of *Forbidden City*, saying, "Come on up whenever you're available. You're welcome to perform in my club," which I did much later. 1958 I decided to go up, because there was nothing going on for me. Very slow. So I said, "Now's the time to go up and train myself in comedy in San Francisco. I'll learn tap dancing. I'll learn singing..." because there were a lot of opportunities to do that. There were tap dancers and singers and bands, and so "I'll school myself there for three months and then go over to the Catskills and go up and down that circuit." That's what Jack Soo [Bamey Miller] did, and he was performing in a nearby club. He seemed like a good role model for a comic. But before I left Hollywood, they were casting for *The New Adventures of Charlie Chan*. I said, "Well, I'm going to go over there and at least talk to this guy." His name was Rudy Flothow.

He was the producer. And so he was there, and very busy on the phone. Sort of like a one-man operation at that time. He was doing the line producing. Very busy. I walked in, and he wouldn't pay too much attention. He took my photograph and said, "Yeah, yeah, yeah," and then he was on the phone already. So I just slammed down my hand on his desk, and he jerked up from his phone call and said, "I'll talk to you later" and he hung up the phone. I said, "Look at me. Look at my face. If you ever need a Son Number One in your *New Adventures of Charlie Chan*, I'm the Son Number One." And I simply walked out. I said, "Well, I'll never hear from that guy." I not only frightened him, I was rude. Sure enough, after about two weeks or so of performing at *The Forbidden City* in San Francisco, I got this wire, "Please call us. We're interested in you for the role of Son Number One." I give him a call, and they said, "Come on back. We're going to Europe," you know, to film. So I got the role right off, without any audition. But first they did the first episode or two -- which were the best ones, I think -- here, I believe at Allied Artists Studios, or KCET now. We did that first episode with all the Hollywood stars, medium names, and so forth and it looked very good. Then we were off to Europe to do the rest of the 39. It was like a growing period for myself.

TC: *To what extent, prior to this, were you familiar with the Charlie Chan movies?*

JH: Well, in those days, of course, everybody knows the Charlie Chan movies. They were being played all over the place. And of course, by 1958, I had gotten to act -- I'm pretty sure I had -- with all the rest of the "sons," you know; Keye Luke, Benson Fong, Victor Sen Yung. They were all my preceding fellow members who played the son. So I was the fourth, but not for the movies. The movies were not being made anymore, you know. At that time there wasn't the outcry from the Asian-Americans, especially the Chinese Americans, against the image of Charlie Chan. There wasn't an organized movement until after the series, many years afterwards. The organization I was involved in, Association of Asian-Pacific American Artists, would protest against the image -- I killed myself, in other words -- against such images as Fu Manchu, Charlie Chan, and those type of cliché images, especially where the whites were playing yellow people. So as a result, the community demonstrated against any TV station that was showing the reruns of the Chan movies and series. And they stopped showing them. And to this date, they haven't shown any episodes.

TC: *At the time, did you have any particular feelings about the character of Charlie Chan?*

JH: At that time, no. I didn't like the portrayal by Carrol Naish, but he was Chan, he was chosen to be Chan, so I gave him no resistance. I was 100% cooperative, and just basically did my best at being the enthusiastic Son Number One.

TC: *How would you compare his interpretation to the ones who did it in the movies?*

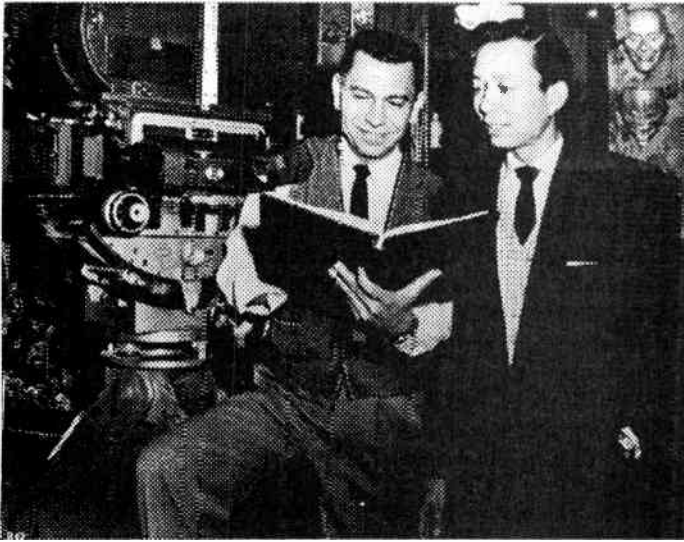
JH: I would say he would rank among one of the last. The predecessors seem a little bit better. Carrol Naish just wasn't right for that role. That's my honest opinion.

TC: *I was actually shocked the first time I saw an episode. I thought, "Talk about playing a stereotype."*

JH: Yeah. Well, Carrol Naish... I think it was too wide a stretch for him to go from Luigi to Chan.

TC: *Of course, he had done Asian roles previously.*





From the collection of James Hong

... and on Jack Webb's *Dragnet*.

JH: Yes, but to do it every day, and they put those eyepieces on his eyes.

TC: Yeah, I was appalled by that, too.

JH: Then he couldn't blink, because every time he'd blink, the camera would pick up the hole between the false eyelid and his real eyelid. He had to keep pressing his real eyelid against the eyepiece, and he couldn't turn any more than one-fourth away from the camera, because they would see that hole. So he was totally hampered. He tried to use his hands. As you can see, he held up the pointing finger a lot, used that hand gesture in that series. If they'd chosen an American Chinese, then the guy could move freely as a human being. That was the big problem. It became very mechanical. I'm sure Carrol wasn't very happy with that, but there was nothing he could do. You know, he was signed to do that role, and he loved Europe, but it was not a happy role for him to do.

TC: Did you get to be friends with him on a personal level, the way Keye Luke and Warner Oland were?

JH: Yeah. We traveled all of Europe, but I think he was going through a rough time in his life. Very rough, because of that role and whatever problems he had personally, so he wasn't very happy. Drinking a lot, too.

TC: That seems to be another common factor among the Chan actors. I don't know about Roland Winters, but I know that Oland and Toler both battled alcohol.

JH: As a result -- Chan's Son Number One was very animated and having a lot of fun growing up -- so in essence, when there was a chance to pick on me, he did, which was a very sad experience.

TC: So there was a personal falling out, then?

JH: Yeah. A personal falling out. I was discharged for the last part of the show. Came home and started to recover and it took me a long time to recover from that, emotionally. Then, of course, I started getting other roles, which then multiplied to these hundreds and hundreds of roles, anywhere from the most ridiculous of comedies like *Revenge of the Nerds II* [subtitled *Nerds in Paradise*] to the heaviest of villains, like Lo Pan [*Big Trouble in Little China*].

TC: That's one of my favorites.

JH: And the most sympathetic characters, like in *Two Jakes*, with Nicholson, and the most comedic.

TC: One that stands out in my mind, in part because of the

movie as a whole -- I think it's one of the funniest movies ever made -- is *The In-Laws*.

JH: Yeah, right. I was thinking of that as you said it.

TC: The scene with you giving the flight instructions in Chinese to Alan Arkin just kills me every time I see that.

JH: Arthur Hiller was the director. Every time I see him, he smiles and laughs from that scene. He was a wonderful director to work for. Because of his ability to trust the actor and say, "Okay. We saw what you did at the audition. Just go with it." And as a result, I just went all over with that role, and did that whole thing in Chinese, and after several angles of shooting it in Chinese, we go for a close-up, and I would say the Chinese dialogue again, and either Arthur or the script person -- both, I think -- said, "Hey, you missed that bit about the lifesaver." I said, "Wait a minute. I said it in Chinese, so how did you know?" But it became that much of a visual and common language, which I thought was quite a compliment to my ability to translate the Chinese dialogue into visuals, so that anybody could understand it. I think that's the ability of any comedian and good actor, is to be able to somehow put into visuals what your thoughts and emotions are, and I think I have the ability to do that. As a result, I'm trying to transfer the ability, or at least this training, onto new actors. I'm doing some seminars and such. You'd think from the guy who's had at least 420 roles, they could at least capture a little.

TC: Yeah, you'd think you'd have something to offer there. Getting back to your departure from the series, were you given any explanation as to why they were cutting you loose?

JH: I was told that either I go or Carrol Naish said he would go. That's what I was told.

TC: Well, I guess that gives them a pretty clear decision if they're committed to the star.

JH: Yeah. During that time, I was very fascinated with London, and we were shooting in the outskirts of London in Borham Woods National Studios. Borham Woods was this small city, and National Studios was their studio. Charming little town. So it was my first time abroad. I was having a lot of fun taking the tube -- you know, the underground subway -- and just learning a lot about foreign countries. I was like Son Number One. Just wide-eyed and enjoying everything in that city. It was during one of the takes, it was getting very close to quitting time, so I was thinking about what I was going to do and how I was going to arrange it, to go out and enjoy myself. I was off-stage and he was on-camera. So I missed one of the cues, which is really common. I mean, a lot of people miss their cues when I'm on the camera. I don't say anything. But he got thoroughly mad, thoroughly angry. And he says, "What do you think this is? A school for Chinese actors?" And he started to walk toward me, so I started to get real mad. I was furious myself at that comment. Lucky I didn't just slug him. You could tell he had been drinking, and he just brushed past me, so I didn't do anything. And that was the beginning of the end. The next day -- or even the same day, I don't remember exactly which night -- I went to his room and I apologized. I said, "I'm sorry that I missed a cue offstage, but I respect you a lot. I realize we have to be very close in this series. I would like to be your friend and keep on being your friend." He wouldn't take that apology. He just sort of nodded his head, but you could tell he never took that apology. And as a result, I was fired.

TC: That's too bad. Obviously, you not only bounced back, you

*bounced considerably higher.*

JH: Yeah. I think it's those hurts that make you a tougher person. It makes you a wiser person if you can overcome it and not fall because of the weight of emotional harm. As a result, I helped the rest of my colleagues rise above all this type of similar prejudice in the industry and fight for our rights and become better actors and actresses. I was the president of AAPAA, and I started the East-West Players, with Mako in 1965. Now, about 600 artists work on their stage productions annually. It's the most well-known group in the world, I would say, for Asian workshops. By that I mean aside from in the Orient, you know. Certainly it's the biggest in the United States. By the way, did you know that they're remaking Charlie Chan, with Russell Wong as Charlie Chan? That's what I've heard.

TC: *I'd read references to David Mamet having a project at Universal, but nothing recently.*

JH: That would be totally un-cliché and extremely revolutionary. You know how the surname comes before the given name in Chinese? Like my name would be Hong James. The surname is always first, which makes a lot of sense. The name for Charlie Chan would be Chan Charlie. But the word Hong Kong people tweaked the tone of the word "chan" so that it would mean "stupid." "Stupid Charlie." Heck of a nickname for Charlie Chan.

TC: *That's a new one on me.*

JH: The problem, as far as popularity goes... When we went on the air with that, it was also the premiere year for *Perry Mason*, and for some reason we ran opposite Raymond Burr and *Perry Mason*. *Perry Mason* became the biggest show of that decade, probably. We just got knocked right out after the first year. Had we gone in another time slot, another year, or something, we might have survived, but it didn't matter, anyway. I was out. It just had that short run, and after that there were no more films made. Then they attempted a couple of spoofs. It was a very strange series. The casting department had to find out who were the best actors in each one of those locations: Amsterdam, Venice, and so forth. Wherever we were filming. On top of that, they had to cast those actors who could speak some English. All in all, I had the great experience of roaming from one city to another, all in that one summer.

TC: *Of all the roles you've played, what are some favorites?*

JH: Well, *Big Trouble in Little China* gave me the most opportunity, because it had the old Lo Pan, the Mandarin Lo Pan, and then the third character in the alley. It just gave me all kinds of dimensional portrayals, you know, opportunities. Certainly *Black Widow* was one of my better performances, with Debra Winger. And *Blade Runner* was very memorable. Aside from those, certain TV things, like *Pueblo*, about the ship *Pueblo*. Hal Holbrook, he won the Emmy. I was the chief brainwasher. Almost every job, I've put my best foot forward and gave, probably, a boost to the show, which is why I work constantly from one show to another. The *Pueblo* -- to me that was one of my finest performances. I guess the fact that I've been hired for this many roles, the variety of roles, and that the fans love it, is my award, or recognition. What more can you ask for, right?



From the collection of James Hong

Long before her role in the acclaimed *The Joy Luck Club*, Tsai Chin appeared in a bit part on *The New Adventures of Charlie Chan*.



As the enigmatic Lo Pan in the cult favorite, *Big Trouble in Little China*.

STAY TUNED:

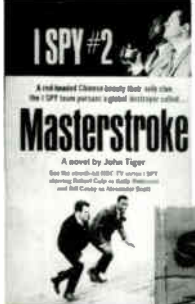


*Coming in the next issue of  
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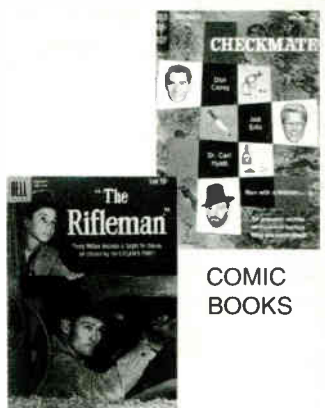


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