

EXCLUSIVE INTERVIEWS: STAN LEE & HENRY DARROW

# TELEVISION CHRONICLES

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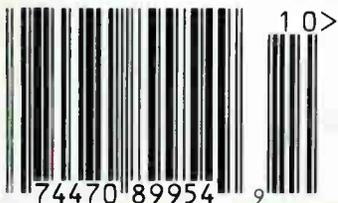
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## SIGNING ON

Welcome back. Glad to have you. This is a very special issue for me. Why? Well, for one thing because once again we pulled it off. But in addition to that, it represents another occasion where I've been able to, by virtue of my involvement with the publication you hold before you, go somewhere I never thought I would be able to. Namely, the office of Stan Lee.

For those of you who are unfamiliar with Mr. Lee, he is the man who, by introducing such characters as The Fantastic Four, Spider-Man, and The Incredible Hulk to the world, revolutionized and revitalized the comic book industry in the 60s. It's no exaggeration to credit him with some real responsibility for the existence of *Television Chronicles*, in that I attribute my degree of literacy and creativity to all the reading I did as a kid. And what I read first were comics. The comics I read were almost exclusively Marvel.

Prior to the publication of *Fantastic Four* #1, the characters of Superman and Batman were something of a cultural given. They were as familiar to me at an early age as Captain Kangaroo. Yet I remember one night when my brother and I went with my parents to the home of some family friends for their periodic evening of card-playing. One or both of the sons in the family at some point pulled out a box of comics. Marvel comics. Whatever other titles may have passed before my eyes that night, my clearest recollection is of getting my first glimpse of the original X-Men. I even remember the story (though not the title). The teenaged heroes were caught in a war between Tyrannus and the Mole Man for control of the subterranean world.

I also remember the first Marvel comic my brother had. It was an issue of *Tales to Astonish*, featuring Ant-Man. The story was "The Man With the Voice of Doom," about a radio announcer who, through a freak accident, was able to make people obey his every command. Cool stuff.

Although I later segued to my generation's version of Tom Swift (and, following that, Doc Savage, who has had his own Marvel comic and magazine titles), I retained my love of Marvel comics. One of the great tragedies of my life was when *Silver Surfer* #1 came out. I pestered my mom to buy it for me at the corner drugstore. I was taking swimming lessons at a nearby park at the time, and she finally promised to buy the comic for me if I passed my swimming test. Talk about incentive! By golly, I passed that swimming test, returned triumphantly to the store, and found that *Silver Surfer* #1 was gone, either sold out or replaced by issue #2 (I forget which). That issue today is worth some serious bucks. Of course, I can only shed so many tears. After all, the odds that I'd still have it, or wouldn't have done something totally stupid like write my name on it, are pretty minimal.

(Insert heavy sigh here)

Anyway, Jeff Miller's piece on *The Incredible Hulk* TV series gave me the perfect excuse to arrange an interview with Stan "the Man" Lee himself, and it's an experience I'll always treasure. Though he was unable to give me as much time as I'd requested, and was running late from a dental appointment, I was amazed at how much we were able to cover in a short amount of time. When all was said and done, the only thing left wanting was my desire to bask in his presence a little longer. After all, aside from my parents, no man has a greater impact on my life.

Hey, look at this. I got this far without making any reference to anything going wrong with the magazine. However, at the risk of sounding like a broken record, I probably should again apologize to the subscribers for the delays in getting their copies to them. Mainly the apology is owed because previously I thought that it was a fluke, so I offered hope. Now it appears as though the fault lies with our third-class bulk mail permit, which apparently gives the Post Office all the excuse it needs to sit on our mailings at each step along the way. And since we're not yet eligible to upgrade to a second-class permit, it doesn't look as though things are going to change for awhile. Just thought you should know. For those of you irritated at seeing the new issues hit the stands well before you receive yours in the mail, not only do I sympathize, but take your own feelings and multiply them several times. That'll give you some idea of what I'm feeling, since I figure I owe it to you to do better. Furthermore, if any of you decide to not renew -- in favor of picking it up off of the stands -- I'll understand completely. Just so you know that we're not doing it on purpose.

**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 #9:

#### *East Side/West Side* -

Pg. 33 - Episode title should read "THE BEATNIK AND THE POLITICIAN." The "t" in "Beatnik" was inadvertently omitted.

#### *Magnum, p.i.* -

Pg. 46 - Thomas Sullivan Magnum IV (not III)

Pg. 50 - Luther H. Gillis (not P.)

Pg. 52 - Text should read: "A new ending to LIMBO was shot just before the fall season began. It replaced the original ending when the episode was rebroadcast as a lead-in to the eighth season."

Title corrections: *Simon & Simon*: EMERALDS ARE NOT A GIRL'S BEST FRIEND (not AREN'T); INFINITY AND JELLY DOUGHNUTS (not DONUTS)

### ACKNOWLEDGEMENTS:

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## VIEWS FROM THE COUCH

### Letters From Our Readers

Send your correspondence to:  
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or e-mail to tvchron@ironlight.com

I just read issue #9, my first exposure to *Television Chronicles*, and I think it is a super publication! I would like to commend the article and epi-guide on *Magnum, P.I.* by accomplished TV author Sylvia Stoddard. The article is insightful, the episode guide is thorough. The information provided overall is nearly without flaw.

I have enthusiastically recommended this issue to the membership of *Magnum's* fan organization and the the online readers of the alt.tv.magnum-pi and rec.arts.tv newsgroups. The *Magnum* feature will be a treasure trove to the new fan of the series. Sylvia Stoddard's insider perspective and bits of rare info. will be a treat to the seasoned *Magnum* aficionado.

David Romas  
Magnum Memorabilia  
Detroit, MI

*Glad you were happy with the piece, David. Thanks for the promotion and for the corrections you provided. I believe that some of the errors are attributable to publicity photos that may have had captions that weren't completely accurate in terms of how the title was spelled.*

I recently stumbled across my first issue of *Television Chronicles* (#9) at a local bookstore and just about "devoured" the whole issue in one evening! I have been interested in the history of television programs ever since my childhood, but most books and magazines focus on the usual suspects, such as *I Love Lucy*, *The Honeymooners* or *Star Trek*. Don't get me wrong, I love all those programs, but it is nice to see an outlet devoted to lesser known or forgotten programs.

The article on *East Side/West Side* was fascinating and sobering. I was saddened to read about the network's cowardly vendetta against Cicely Tyson. *Julia* was always a favorite of mine when I was younger. Diahann Carroll was and is one classy lady and I would love to see the series repeated on TV Land and I would be ecstatic in seeing a *Julia* reunion film.

I am looking forward to future issues of *Television Chronicles* and I hope to eventually purchase back issues.

Mark Lee Booher  
Dunwoody, GA

I picked up issue #9 while I was up in Seattle. I've been looking for this type of magazine for years, and could never figure out why no one came out with one. I definitely think you're making a smart move, coming out quarterly at first and on newsprint. Like you said, just look at "Classic TV." I would rather have what you're doing and being around for awhile.

Best of luck to you. I do hope you will be around for awhile, and yes, I wish they would show "Julia" on TV. It was really well written.

Robert Soderberg  
East Olympia, WA

Once again your publication delivers where others fall short of the mark. Please do not be in a hurry to upgrade your magazine and thus increase the price as a result. Glossy covers and heavier pages have been what ruined otherwise serviceable publications like *Epi-log*, *SFTV*, *TV Gold*, etc. I buy and read your publication for the content, not the pretty pictures or eye-catching cover. Thanks again for a very good publication. Keep up the good work.

Joe Guenther  
Trenton, NJ

*Don't worry, Joe. As can be seen by our ongoing frustration at having trouble getting the U.S. Mail to deliver our subscription copies ahead of the date the new issues appear on the racks, we're not in a position to do anything foolish. Desperate perhaps, but never foolish.*

How about a whole issue devoted solely to all the great TV mini-series? For example, *Rich Man Poor Man*, *Roots*, *Arthur Hailey's Wheels*, *The Word*, *From Here to Eternity...* Of course, I could go on, but you get the picture. These mini-series were great American TV fare.

John De Vito, Jr.  
Revere, MA

*And Centennial, and V, and North and South, and...*

*Seriously, John, that's a good idea. However, although there are enough genres represented among mini-series to make for a diverse collection, theme issues is something we're saving for when we've increased our publication schedule, and we're also sticking with the traditional series form for now.*

*Save that idea for the future and, once we've gone bi-monthly or monthly, if it doesn't look like we're going to do such an issue, feel free to give us a nudge.*

## TV On the Bookshelf:

*The Complete Directory to Science Fiction, Fantasy and Horror Television Series*

by Alan Morton

\$29.95

2800 SW Adams St.

Peoria, IL 61602

Without laying claim to any psychic powers, I think I can safely predict the first word to be uttered by virtually everyone who picks up a copy of Alan Morton's *Complete Directory to Science Fiction, Fantasy and Horror*

*Television Series*: "Wow." In fact, it'll probably be the second word, as well. The first "Wow" is in response to the book's size, approximately that of a phone book. Another "Wow" is likely to follow upon flipping through the volume's contents, as one sees the massive amount of information that has been gathered.

TC readers may recall the enthusiastic review a few issues back given to Phillips & Garcia's recent *Science Fiction Television Series* (available from McFarland). One would think that Morton's *Directory* would suffer from having been upstaged by the earlier release of the Phillips Garcia book. Not so. The phrase "apples and oranges" comes to mind. First of all, Morton's approach is broader, both in terms of the time period covered and the range of subject matter. With one exception, Phillips and Garcia began in 1959 and went through 1989 (an understandable cutoff point given the depth of their research). Morton, on the other hand, goes all the way back to the earliest sci-fi/fantasy/horror efforts (*Lights Out*, *Captain Video*, *Tales of Tomorrow*, *Rod Brown of the Rocket Rangers*, *Captain Z-Ro*, etc, all of which predate the coverage of Phillips and Garcia), and at the other end of the time continuum, reaches right up to last year, featuring coverage of such recent series as *Nowhere Man*, *Kindred: The Embraced*, *Space: Above and Beyond*, *Xena: Warrior Princess*, and even *Third Rock From the Sun*. In terms of format, whereas the Phillips-Garcia book is comparable to *Television Chronicles* -- with a detailed profile of the series preceding the episode guide -- Alan Morton offers more cursory background information, so that the effect is more along the lines of what you would have if you added episode guides to the entries found in the renowned Tim Brooks-Earle Marsh *Complete Directory to Prime Time Network and Cable TV Shows* (perhaps it's no coincidence that Morton has similarly titled his volume). Morton's entries feature cast lists and series premise synopses of varying lengths, followed by an episode guide that includes (to the extent applicable and/or available) episode titles, synopses, air dates, writer, director, and guest cast (sometimes complete, sometimes not). Unfortunately, in some cases information is simply not available no matter how thorough a



search is made, especially with regard to the early children-oriented live productions such as *Captain Video* or the original *Buck Rogers*. In such cases, whatever episodes that can be documented have been, but the guide will likely remain less than complete until someone invents a time machine that enables us to go back and collect the data firsthand.

The amount of information contained in Morton's *Directory* is nothing short of staggering, as his stated goal was to include every English-language series featuring human actors (the term "live action" isn't entirely adequate, as it would include *Lancelot Link*, *Secret Chimp* and, arguably, the Gerry Anderson Super-Marionation shows, which are among the shows excluded) ever produced in the genres of science-fiction, fantasy, and horror. Even with that goal, Morton seems to have stretched his boundaries a bit, including series whose qualification for the above-mentioned categories are limited to genre elements, such as *Alfred Hitchcock Presents*, *Legend*, *The Flying Nun*, *The Second Hundred Years*, and spy offerings, such as *Mission: Impossible* and *Search*.

On the negative side, if one places a great deal of import on such things, there are no photos apart from those on the cover (again, like the Brooks-Marsh *Directory*). This is not only forgivable, but necessary, unless the book was to be issued in multiple massive volumes instead of one. It also, no doubt, largely accounts for the affordable \$29.95 price.

*TV Tie-Ins: A Bibliography of American TV Tie-In Paperbacks*

by Kurt Peer

\$24.95

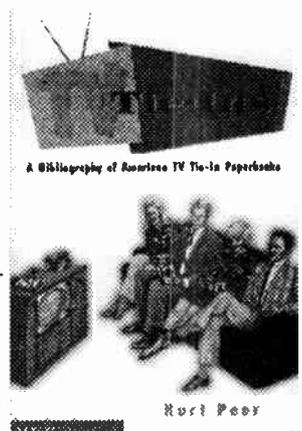
Neptune Publishing

P.O. Box 32066

Tucson, AZ 85751

Just about the last remaining affordable TV collectible category is that of tie-in paperback books. The photocover comics of the 50s and 60s have been priced out of sight in recent years, and lunch boxes and board games have followed in their wake. With scattered exceptions, however, paperback books with ties to TV series remain pretty easy to find at used book stores and flea markets. (For instance, the first five *Man From U.N.C.L.E.* paperback novels, published by Ace, can probably be acquired inside of an hour; and that's only assuming that they're not all available at the first stop.) Why such items have lagged behind in TV memorabilia popularity is a mystery, but with the arrival of Kurt Peer's *TV Tie-Ins*, the mystery as to just what's out there has been solved.

Peer's thorough documentation covers not only novels based on television programs, but also other sorts of tie-ins, such as humor and behind-the-scenes books, as long as they were published roughly concurrently with the series. In addition to "dramatic" programs (involving fictional characters), there are also books devoted to popular game, variety, documentary, and talk shows, such as *The Arthur Murray Party*, *Can You Top This?*, and *In Search of...* Also qualifying for



# TELEVISION CHRONICLES

**Back Issue &  
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Information**

## 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

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



#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

#9 - *The Advs. of Tintin, East Side/West Side, Julia, Magnum p.i., The New Advs. of Charlie Chan, The Amazing Chan and the Chan Clan*; Interviews: James Hong, Marc Copage

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

-- Leonard Maltin

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Subscriptions are still \$20 (\$35 Canada; \$42 International).**

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inclusion are books that may have been published long before the TV series, but which were reprinted (usually with photo-covers) as tie-ins, such as the first two Tarzan novels, the Honey West books, and Leslie Charteris' Saint series. The net cast by Peer actually goes somewhat beyond that inferred by the book's subtitle, as he includes listings for the popular Whitman hardcover children's books, as well as their Big Little Books.

The book begins with a comprehensive introduction covering the origin and evolution of TV itself; a similar section chronicling the rise of paperbacks in general and tie-ins, specifically; information on publishers, studios, and authors; and a substantial section devoted to the books format and formula for inclusion. The cutoff year of 1990 is simple enough to understand (hence, no *Babylon 5*, *Quantum Leap*, *Lois & Clark*, or *X-Files*), but beyond that, Peer's attempt to explain the whys and wherefores of what appears in the book can get a bit confusing. Suffice it to say that if you're looking for it, it's probably in there, with the exception of *Star Trek* (represented on a limited scale), which may itself be solely responsible for Peer's complicated formula. It's hard to blame Peer for not wanting to burden himself with the full breadth of *Trek* fiction.

The main section of the book, the "Master List," is a listing of the works by series title. Each series entry includes the period of time the show ran; and the individual book listings, grouped by publisher, include -- to the extent applicable and/or known -- title; book number within a series; author(s) and pseudonyms; publisher's book number; year of publication; edition number; original price; and TV series performers depicted on the cover. Subsequent printings with different covers are listed separately, and many entries are accompanied by background information on the TV series itself or the books tied to it. Although occasionally commenting on a specific plotline, the one bit of information significantly lacking from the listings are story synopses.

Following the main section are some dandy cross-reference indexes that list the books by author, by publisher, and by actors depicted on the covers. These are followed by a section listing books, by series, that were actually adapted from specific episodes as opposed to being original fiction; a listing of series that spawned tie-ins; and a section on grading the condition of such books. The cherry on the top are the photos included in the book, most of which appear in a glossy insert section.

Apart from its inherent appeal as a fun reference, *TV Tie-Ins* is a dream come true for fans who have long wondered just how many *Flying Nun* books were published, or what the title of that hard-to-find seventh *I Spy* novel is.

*Bewitched Forever*  
by Herbie J Pilato  
\$15.95  
Summit Publishing  
Group

It would be hard to imagine a more affectionate tribute to a TV series than Herbie J Pilato's *Bewitched Forever*, essentially an enhanced reworking of his previous *Bewitched Book* of a few years back. In fact, his affinity for



the series is a bit heavy-handed at times. While this may be in tune with dedicated fans of the show, to more objective readers it may bring to mind William Shatner's line from the classic *Saturday Night Live* *Star Trek* convention sketch: "It's just a TV show!" For religiously conservative viewers who might be troubled by the lighthearted approach to occultic themes found in *Bewitched*, the creative forces behind the series may well have used the "Shatner defense." It's ironic, then, that Pilato, especially in the early portions of the book, cites themes of tolerance and so forth found in the episodes to such an extent that the series is transformed into a virtual social manifesto (notes on the author's philosophy and background verify this approach to the material). Other places in the book, where the actual Wiccan religion is discussed, may rub some readers the wrong way.

That said, the book is handsomely executed and illustrated; and chock full of commentary from cast members and behind-the-scenes personnel. While Pilato overlooks such relevant items as the similarly-themed play (and Jimmy Stewart movie) *Bell, Book and Candle*; the CBS attempt to clone *Bewitched*'s supernatural theme, *The Smother Brothers Show* (though he covers the more successful NBC imitator, *I Dream of Jeannie*); and the short-lived Sally Field sitcom *The Girl With Something Extra*; the book makes up for these omissions by including coverage -- and an episode guide -- for *Bewitched*'s spinoff, *Tabitha* (though more detailed info on the first, unsold *Tabitha* pilot would have been nice).

Sprinkled throughout the work are such tidbits as the fact that Elizabeth Montgomery landed the role after it was turned down by Tammy Grimes; that Dick York was cast as Darrin when the first choice for the role -- Dick Sargent -- was unavailable; and that, in seeming contradiction to her onscreen role as an ill-tempered witch, Agnes Moorehead's religious beliefs were fundamentalist Christian.

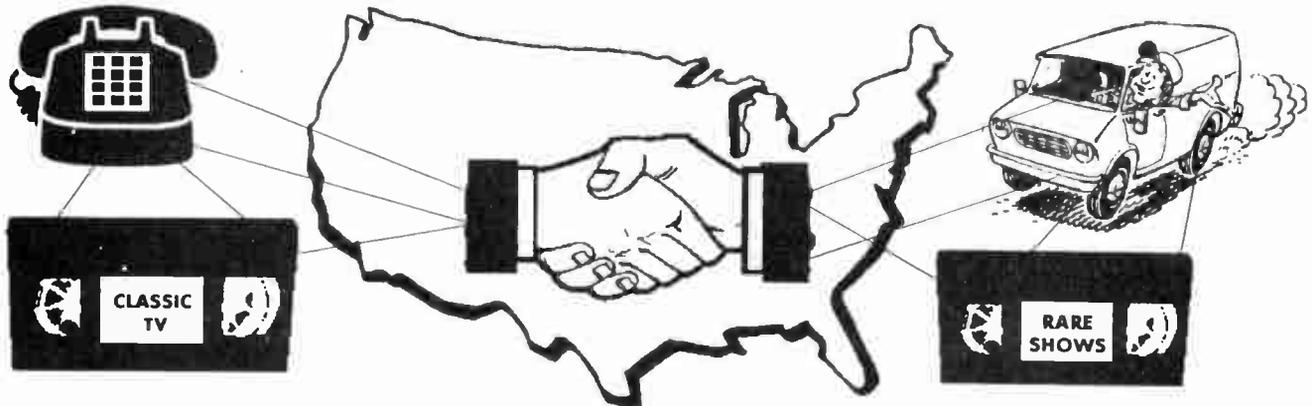
The episode guides in the book, while admirably complete, may be a bit disconcerting to some with, their conceit of referring to the episodes as "scrolls" (or "Tab-Titles," in the case of *Tabitha*), the writers as "scribes," directors as "overseers," cast members as "sojourners," and plot synopses as "Sam-Scripts." Additionally, trivia items relating to specific episodes are designated as "Twitch-Bits."

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Clearly Pilato is the standard-bearer for documentation on *Bewitched*, and devoted fans of the series should find much to embrace in his updated offering.

### *The Tick - Mighty Blue Justice!*

by Greg Hyland

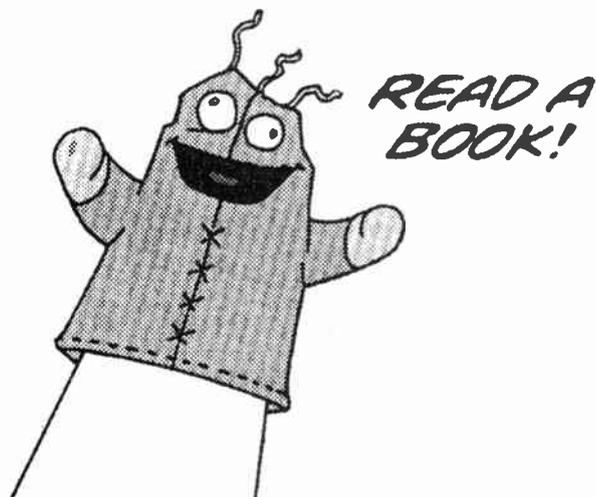
\$12.00

Boulevard

How many times in television history has there been a merchandising boom for a series after it was cancelled? Okay, *Star Trek*. But other than that, you'd be hard-pressed to find an example. Enter, *The Tick*.

When *The Tick*, based on Ben Edlund's cult favorite comic books, bowed on the Fox Kids' Saturday morning cartoon lineup three years ago, it was immediately apparent that it didn't belong there. While there may have been enough color and movement to hold the attention of a lot of children, the writing -- specifically, a plethora of pop culture in-jokes -- was clearly geared toward a baby-boomer audience. *The Tick* was obviously more suited to a prime-time slot. Before the end of the show's third season, Fox apparently agreed. Shortly after arranging to have *The Tick* encore new episodes on Comedy Central, the animated series was pulled from the Fox lineup, and the final episode received its only first-run airing on the comedy network.

Fans of *The Tick* have hardly abandoned the big blue guy, as they cling to reports of a Tick movie in the works or perhaps a new series if all goes well. The merchandising parade also continues, with toys being distributed at Jack-in-the-Box, and previously produced action figures being highly sought after. Now comes *The Tick - Mighty Blue Justice!* ("100% Evil-Free!," declares the cover). An overview of the series elements that is just as loopy as the animated version, it packs in more of the material than the reader might have any right to expect. There are interviews with The Tick and his sidekick, the ex-accountant Arthur, transcribed from actual episode dialogue and expanded upon, plus such goodies as "The Tick's Guide to Making Your Apartment Into a Keen Superhero Headquarters!"; "The Tick's Guide to Superheroes," featuring descriptions and personal assessments of such supporting



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characters as American Maid, Die Fledermaus, Sewer Urchin, The Civic-Minded Five, and even Fish Boy, the Misplaced Prince of Atlantis; "Interesting People I Have Known," such as Dinosaur Neil, Leonardo da Vinci, and Blow-Hole, the jogging whale; "The Catalogue of Villainy," featuring sketches of such adversaries as Chairface Chippendale, Mr. Mental, El Seed, Thrakkorzog (evil ruler of dimension 14B) and the ever-popular Evil Midnight Bomber What Bombs at Midnight; and "Arthur's Part of the Book Filled With Scientific Interest and Amazing Facts, Qualifying This Book as 'Educational' So That It Will Be Okay to Read It In Schools!"

Visually, the book has a scrapbook feel, with loads of "pictures" of superhero business cards, newspaper and magazine clippings, mechanical drawings and even letters to the Tick (as read over the closing credits of the show). Sprinkled throughout are pearls of Tick wisdom, such as "Gravity is a

harsh mistress" and "The night is young and we have umbrellas in our drinks." Then there are also frequent comments from the Evil Midnight Bomber; you know, relevant stuff like "He says, 'You wanna be a super villain, right?' And I go, 'Yeah, baby! Yeah!'" or "One of these days... Milkshake! Boom!"

Amidst this collage is "Arthur's Casebook," a sort of crude episode guide in which the exploits of Tick and Arthur are chronologically recounted in detail (no titles or credits, however, as the synopses are presented strictly as diary-style entries). Curiously, the final three adventures (TICK vs. SCIENCE, TICK vs. PRE-HISTORY, and TICK vs. EDUCATION) are not included. One would presume that the omissions are due to the book's deadline, but as far in advance as the episodes were produced, it seems odd that it would have been a factor (the last *Tick* episode premiered on 11/24/96).

In short, *The Tick - Mighty Blue Justice!* is the print equivalent to a marathon of *Tick* episodes, and darn near as much fun. Spoon!

Andrew Hicks is a man after my own heart.

When I was in sixth grade, every week Ms. Keane had us write a story incorporating each of the 20 new words we had to learn for spelling class. More often than not, I'd make up a story featuring the characters from my favorite TV shows: Carl Kolchak, Gilligan and the gang, Batman and Robin. They were fun to write, and as I recall, the class looked forward to Friday afternoons when we'd read them aloud. My stories were always highly in demand.

Well, last I heard, Ms. Keane was now Mrs. Stapleton. But some things never change. 20 years later, I'm still writing about my favorite TV characters, and kids like Andrew Hicks are still making up stories about Batman and Robin.

Andrew started writing "fictional comedy in the style of the TV *Batman*" about six years ago, when he was 14, partially as a tribute, partially just to play around with some gags he knew would never have been used on the original show. He's put his stories online at DA-DA-DA-DA, DA-DA-DA-DA, BATMAN

(<http://www.missouri.edu/~c667778/dadada-da.html>), and some of them are a hoot. "The Bat Action Hero" is a parody of the Schwarzenegger flopperoo of '93, while "Catwoman and Alfred Sitting in a Tree" (a favorite among readers, I'm told) has the feline femme fatale posing as a maid to lure Batman's butler into revealing the location of some priceless cat-like statues. There's also the admittedly cruel "Aunt Harriet Fainted," wherein Bruce Wayne and his youthful ward Dick Grayson resort to Bat-Plan 21K (convincing Aunt Harriet she's flipped her wig) after the old bird stumbles onto the secret of their dual identities.

If you're hankering for more traditional Bat-stuff, check out Yvonne Craig's AUTHENTIC BATGIRL WEB SITE (<http://www.yvonnecraig.com>), where you can download clips of the rarely seen Batgirl test film which Craig shot for Fox Television prior to joining the series in 1967. Craig has also made available a few movie clips from her starring venue with Elvis Presley (*Kissin' Cousins*, from 1964), as well as her famous dance sequence as Marta the Orion Slave Girl on *Star Trek* (the episode WHOM GODS DESTROY). Or, if you'd rather, you can arrange for a personal phone greeting from the Man himself, Adam West, through his BATFAN CLUB ONLINE (<http://www.adamwest.com>).

There's also David Sutton's BATMAN TV SERIES TRIBUTE SITE (<http://www.geocities.com/~1966>), featuring video captures from the 1966 movie trailer ("Beneath that cape, he's all man!"), along with assorted trivia on every Bat-vehicle, Bat-gadget, Bat-locations and Bat-villain under the sun. David also includes links to a host of other Bat-sites on the web.

WHAT'S THE FIRST THING you look for (besides the price) when you're checking out a new book or article on your favorite TV show(s)? The episode guide – and specifically, how complete is it?

That's never a problem here at *TC*, of course. Besides providing all the important background info on the show's history, our guides are always packed with what I like to call the eight essential vitamins of reruns: titles, original airdates, cast lists,

major character names, writer and director credits, log lines, and assorted relevant factoids.

There are a number of other episode guides sources available, most of which are lacking in many of the above essentials. This is by no means a fault of the creators. It's just that much of this information, particularly on shows that haven't been rerun in a long while, can be hard to come by – and it can be doubly hard to obtain without the kind of credentials that Bill and I have.

The best of the lot is THE EPISODE GUIDES PAGES

(<http://www.xnet.com/~djk>

[/main\\_page.shtml](http://www.xnet.com/~djk/main_page.shtml)), created by George Fergus, Alan Morton, Dennis Kytasaari, Donna Lemaster, John Lavelle and others in November 1995, with guides available on roughly 500 different series (American and British).

Though there are a number of blanks on each show, it's an interactive page, so if you see a missing name or title, free feel to fire off an e-mail and they'll update it promptly. I know they'll appreciate the input.

CAUGHT UP with

fellow Maverick chronicler Burl Barer the other day and asked him what he thought of the recent Val Kilmer adaptation of *The Saint*. Burl, of course, knows everything there is to know about Leslie Charteris and Simon Templar – his *Complete History of The Saint in Print, Radio, Film and Television* (available from McFarland) won the prestigious Edgar Award in 1994.

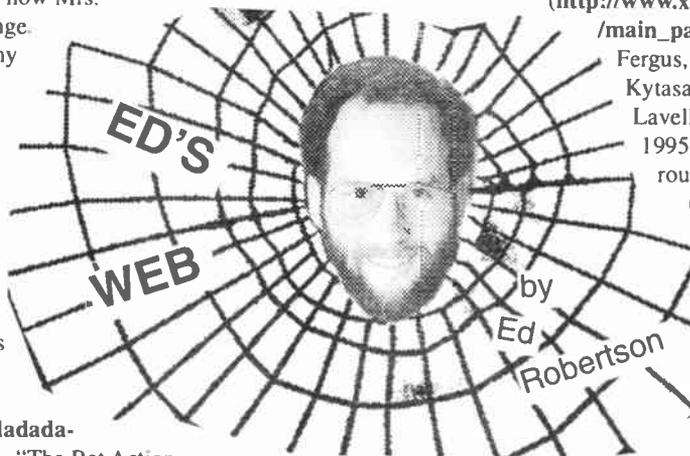
Burl was diplomatic about it. "I suggest everyone read my sterling novelization," he said with a wink. I'd have to agree (the movie was kind of plodding). Find out more about *The Saint* and Burl's rendition of the screenplay at Burl's web site, [www.bmi.net/burlb](http://www.bmi.net/burlb).

PLEASE, EVERYBODY, NO WAGERING ALLOWED... You think you can beat Mr. Bean or Agents Scully and Mulder in a staring contest? Are your eyes faster than the needle of an odometer? Want to learn how to keep an idiot in complete suspense, and other useless stuff? Drop by the MADHOUSE at <http://www.startext.net/homes/chris1/madhouse.htm>. BTW, that suspension thing really works...

FINALLY, there's TV, MUSIC AND GENERALLY A TOTAL WASTE OF TIME (<http://members.aol.com/bmarkmann/page1.htm>), the place to go if you have a craving for *Friends*, *The Simpsons*, *Animaniacs*, *Monty Python's Flying Circus*, *The Dukes of Hazzard*, *The Muppets*, *The Smurfs*, *The Blues Brothers*, *Beastie Boys*, *Blues Traveler*, and/or ska and reggae music.

Frankly, I get along fine without any of the above (other than *The Simpsons*). I just like this page because of the title. If there's a more apt description of what web surfing is often about, I'd like to know what it is.

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



# FANDOM ACCESS

As we've covered various popular series over our history, we've always tried to include relevant information regarding fan organizations and so forth. Here we present some such items. Two of the three should have appeared previously, in conjunction with our coverage of the series in question, but for reasons of timing, space, or downright absent-mindedness... uhm... Well, they just didn't, okay?

"Magnum Memorabilia," MPI's fan organization  
c/o David Romas  
4417 Second Ave #110  
Detroit, MI 48201 USA  
email: fromas@cms.cc.wayne.edu

Magnum Memorabilia is *Magnum, p.i.*'s non-profit foundation for collecting, production, scholarship, and fan services. No SASE required.

For any David Janssen fans left wanting more after devouring this issue's coverage of *Harry O*, take note :

On August 29, 1967, nearly every nightclub, movie theater, and professional baseball game throughout the country shut down at 10:00 p.m. to watch Dr. Richard Kimble (David Janssen) bring down the elusive one-armed man in the final episode of *The Fugitive*.

You can celebrate the 30th anniversary of this historic broadcast (which is still the third-highest-rated episode telecast of all time) this August 29 and 30, 1997, when the Fans of *The Fugitive* hold their annual convention at the Sportsman's Lodge, 12825 Ventura Blvd., in Studio City.

At press time, the following celebrity VIP guests were slated to appear: actors Richard Anderson and Carol Rossen, series writer Stanford Whitmore, jazz composer Pete Rugolo, art director Serge Krizman, costumer Steve Lodge, location manager Bud Brill, Frank Liberman (Janssen's publicist for 15 years), and Elliott Shapiro (Janssen's driver).

You'll have a rare opportunity to tour the famous Goldwyn Studios, where interior and many exterior scenes of *The Fugitive* were filmed, under the guidance of series assistant director Bob Rubin. The convention will also include a separate tour of many shooting locations from the show, as well as a visit to Janssen's star on the Hollywood Walk of Fame, his beach house in Malibu, and his final resting place at Hillside Memorial Park.

It's a great chance to reminisce about where you were on "The Day the Running Stopped." For more information, contact Dave Brown at (972) 669-9388, or via e-mail at DBrown3209@aol.com.

Television Chronicles #10

And finally...

OnCall

The Official **St. Elsewhere** Newsletter of the  
Appreciation Club

VOLUME ONE, NUMBER ONE FEBRUARY 1997

**CLUB, NEWSLETTER CELEBRATE ST. ELSEWHERE ANNIVERSARY!**



Welcome to the premiere issue of "ON CALL", the official newsletter of the St. Elsewhere Appreciation Club. First of all, SEAC is NOT a traditional fan club. Our founding members are business owners, medical professionals, broadcast veterans and others who are committed to keeping St. Elsewhere on the air, including helping to grow the subscriber base for Nick at Nite's TV LAND channel.

SEAC members will not be asked to organize conventions and dress up as characters from the show. Instead we will be focused on access to, awareness of, and appreciation for a television series that provided not only quality entertainment, but also had a pro-active, positive impact in quality of life, through its treatment of medical and social issues.

Of course, SEAC will be a vehicle for baby boomers to celebrate the series and to stay current with news of cast and crew. In so doing, those of us in our 40's and 50's will also try to encourage membership and viewership by a show's new generation of St. Elsewhere fans. So, catch up and enjoy our first issue of "ON CALL", in this, the year of St. Elsewhere's 30th Anniversary!

**"COMMON CARRIER"**

**TAKE ME TO TV LAND!**



Last summer, Nickelodeon launched a new channel for nostalgic buffs, called "TV LAND". TVL's line-up consists solely of vintage television shows and old commercials (new ads will be allowed beginning this fall).

When TVL premiered, St. Elsewhere appeared twice daily at 3:00pm and 11:00pm with five episodes running back to back at the end of each week during the wee hours of Sunday night, and a single episode on Saturday morning. In October of 1996 TVL realigned its schedule and moved SE to one showing per day at 7:00am.

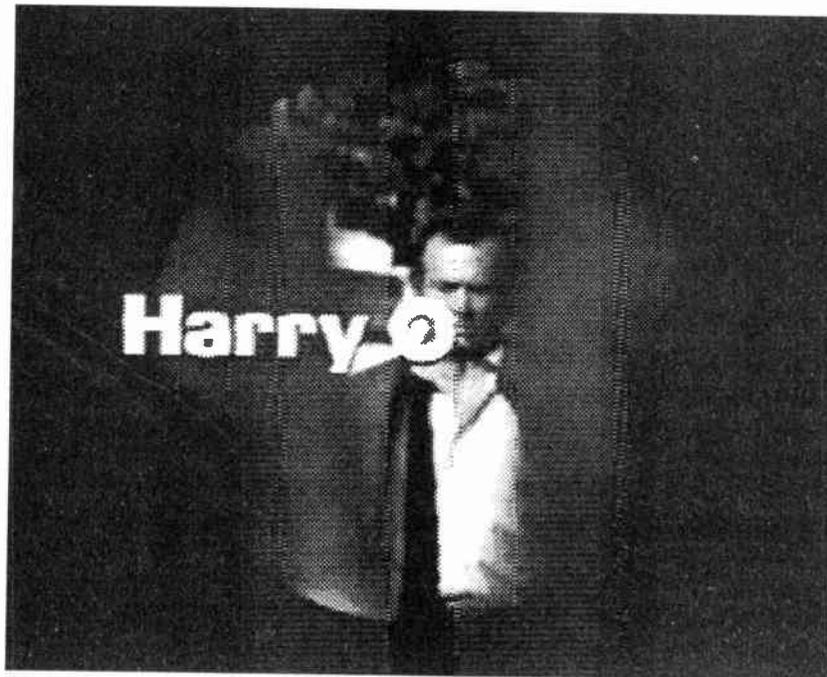
By early November TVL had cycled through all 137 episodes and had begun a second run (which will end in May). A 4:00pm time slot was added, and of present we are back to our original "prescribed dosage" of twice daily.

And so, thanks to TV LAND we can watch St. Elsewhere seven days a week. Of course it would be nice if our friends at TV LAND would restore St. Elsewhere to its familiar (NBC) 10:00pm time slot, but we certainly don't want to look a gift channel in the mouth! Still, we will keep pushing for the change. Also, if you are currently unable to receive TV LAND, we strongly urge you to lobby with your local cable company.

If your requests fall on deaf ears, please e-mail SEAC, and give us the name of your cable company, and we will issue letters to them and to their corporate office. If all else fails, we suggest you purchase an 18-inch satellite dish from DSS which is now available for about \$150 after rebates. The audio and video quality is far superior to cable, and you can receive hundreds of channels. So don't feel you're at the mercy of your local cable operator - get TV LAND today and tune in to St. Elsewhere!

"On Call" is the official newsletter of the *St. Elsewhere* Appreciation Club. Lots of background information on the series and cast members, plus interviews with, and commentary by, the performers and production personnel.

"On Call"'s first issue was February of this year, so back issue chances are probably excellent. For more info, contact Longworth Communications, 11993 Johnson Road, Petersburg, VA 23805, (804)862-9967, FAX (804)526-7126, e-mail: stelsewh@techom.net.



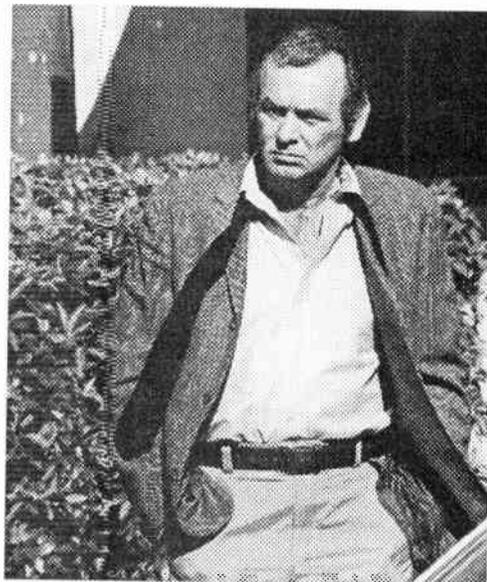
**Harry O** - 44 episodes, ABC

Regular cast:

Harry Orwell - David Janssen  
 Lt. Manny Quinlan - Henry Darrow (Season 1)  
 Lt. Trench - Anthony Zerbe  
 Sgt. Frank Cole - Tom Atkins  
 Sgt. Roberts - Paul Tulley

Semi-regular:

Sue - Farrah Fawcett-Majors  
 Betsy - Kathrine Bauman (Season 1)  
 Lester Hodges - Les Lannom (Season 2)  
 Spence Johnson - Bill Henderson (Season 2)



Sometime in 1972, Warner Bros. began looking into developing a television version of one of its hottest properties – *Dirty Harry* (1971), the box-office smash that marked Clint Eastwood’s first appearance as maverick San Francisco police inspector Harry Callahan. The studio approached Howard Rodman (*Naked City*, *Route 66*), the award-winning writer/producer of over 1,000 teleplays, screenplays and radio shows, to script a pilot, but soon learned that the prolific scribe had ideas of his own. As Rodman explained in *Murder on the Air* (Mysterious Press, 1989), he found his initial inspiration for what eventually became *Harry O* from an entirely different source: Nathanael West’s classic

novel of the underside of Hollywood, *The Day of the Locust*.

“There is a page or two describing this guy walking up Sweetzer -- that slope between Santa Monica and Sunset Boulevard -- on a very hot day. He’s a door-to-door salesman going through bungalow courts and he’s got his jacket off, his thumb through the hanger loop holding it over his back, and his shirt is all wet... That is the image I used to create *Harry O*. I mean that literally. That’s where I started.”

Rejecting all vestiges of *Dirty Harry* (the San Francisco locale, the .45 Magnum, the squealing tires, the sardonic one-liners [“Do ya feel lucky, punk?”]), Rodman created a lone-wolf

private eye originally named Nick Orwell, a former L.A. cop hobbled by a bullet near his spine. Orwell owned a gun, but rarely used it; he didn’t own a car, relying instead on the buses to go in and out of the city. He lived near the ocean – alone, but not lonely (he goes to bed with a lot of different women). Though he wasn’t particularly friendly, he was a good friend to those who knew him. He was different (for television, at least), yet he was also rooted in the tradition of the literary gumshoes of Raymond Chandler and Dashiell Hammett. In fact, Rodman’s title for the script, “Such Dust as Dreams Are Made On,” was itself an homage to Sam Spade’s classic line in *The Maltese Falcon*, “the stuff that

dreams are made of" (which, of course, Hammett himself cribbed from Shakespeare's *The Tempest*).

The project soon went into the capable hands of producer/director Jerry Thorpe (*The Untouchables*), who would win an Emmy Award later in 1973 for his work on *Kung Fu*, another Warner Bros. property. Thorpe and Rodman discussed several possible leads, including Telly Savalas (who soon became unavailable once he committed himself to do *The Marcus-Nelson Murders*, the TV-movie which eventually led to *Kojak*). They struck gold when they decided on David Janssen, perhaps the greatest television actor of all time.

The Harry Orwell in *Such Dust* is much different than the character who would eventually personify much of Janssen's own personality. He's grouchier, more hard-boiled, kind of chauvinistic, and considerably more of a "man's man" in the early going. In fact, when Janssen's name finally came up, Thorpe initially thought he was wrong for the part. "I thought he was too elegant," he confesses. "He had a kind of 'movie star' quality, like a Clark Gable, which I didn't think would work for this particular character. Clearly, I was wrong. And I soon became a very big David Janssen fan."

Wrote Howard Rodman in 1980: "Little by little, I began to understand who Harry Orwell would be if David played him. [Soon] I was never able to separate Orwell from Janssen – the actor from the role he played. Harry O came out of my mind to begin with, but when David took over, there was never any question about who knew Orwell better. David did. So when he said, 'What I want to do is...', it was never a star insisting on having his own way. It was a statement of the way Harry Orwell saw it.

"If I hadn't been there from the beginning, I wouldn't have understood that the life of Harry O came out of David. It was David's vitality, David's soul, that showed on the screen each week."

*Such Dust*, wherein the gunman who disabled Harry hires the P.I. to find his missing junkie girlfriend, features an impressive supporting cast: Sal Mineo, Will Geer, Margot Kidder, and Martin Sheen. Also appearing in small roles

were Cheryl Jean Stoppelmoor (better known as future Charlie's Angel Cheryl Ladd) and Les Lannom, who later played would-be private eye Lester Hodges in the *Harry O* series.

Interestingly enough, the pilot was filmed as a 90-minute movie, even though ABC had only set aside a 60-minute time slot for the show. "As I recall, Howard came in long, as he almost always did (and I say that as an ardent fan of his, believe me)," explains Thorpe. "The television hierarchy at Warners decided, rather than cutting out a lot of material, that we'd add another five or so pages and make it a 90.

"One major reason Warners wanted David Janssen was that his TV-Q [audience recognizability factor] was so very strong at the time. They felt that [given Janssen's prior success with ABC and *The Fugitive*] they could probably talk the network into picking up the tab for the extra 30 minutes and airing the pilot as a *Movie of the Week*. More importantly, they were convinced that, even if ABC didn't pick up the tab, they could still recoup the additional costs by selling *Harry O* as a 90-minute movie, in foreign markets and in syndication, on David's name alone. It was a numbers decision, pure and simple. And while ABC didn't buy the extra half-hour, Warners certainly did recoup." It was a shrewd move on the studio's part. The 90-minute *Harry O: Such Dust as Dreams Are Made On* has played constantly in TV markets worldwide for over 20 years.

A look at the final shooting script for *Such Dust* indicates that apparently two endings were filmed – one presumably for the hour-long broadcast version, the second for the 90-minute overseas version. In the first ending, Harry shoots down the mysterious Broker (Mineo) during the showdown at the paint factory, then arrests his own client (Sheen), much to the young man's surprise. "You gave me [\$1,400] to find somebody named Marilyn Bedestrum, and [gesturing to the girl] there she is," explains Harry. "[But four years ago], you and your friend broke into a drug store and robbed it. You killed one cop and you shot another. And there's no statute of limitation on murder."

A separate section of the script (clearly marked "Part Two") lays out the

second ending. After slapping the cuffs on Harlan (Sheen), Harry engages in a shoot-out with the Broker. This time, the Broker gets away, while Harlan is killed in the crossfire. After taking junkie Marilyn (Kathleen Gackle) to the hospital to dry out, Harry chases down the Broker, both by foot and via motorcycle, in an excitingly-filmed finale. All of the above is included in the 90-minute version of the pilot, plus a few additional scenes featuring Kidder (as Helen, the woman whom Harry picks up at the bar) and Mariana Hill (as Mildred, Harry's neighbor and occasional lover).

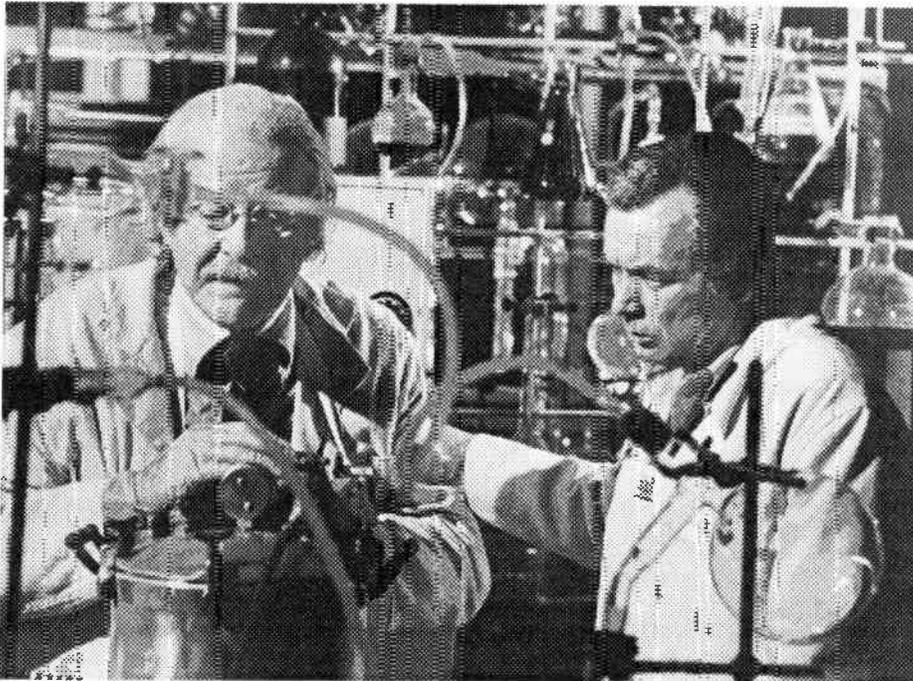
*Such Dust* aired on March 11, 1973, to lukewarm reviews. "The pilot's intent seemed to be an approximation of the mood and motivation of the Dashiell Hammett-Raymond Chandler school of private eyes, but one assumes it read better than it played," commented *Daily Variety*. "Janssen's semi-sullen interpretation of the lead did not look too much like a character viewers could grow fond of." The trade also cited a number of script gaps that were "[apparently] the result of the hour-long running time."

In fairness, *Such Dust* is much more cohesive when viewed in its entirety. Still, even in its abbreviated form, the pilot wasn't bad – it just didn't stand out.

"It was just a little too close to the conventional private eye genre," adds Thorpe.

The failure of a pilot to sell usually spells the end of the project. But there have been some exceptions to this basic rule of television. *Harry O* is one of them, because while the Harry Orwell, character, may have come across as sullen, David Janssen himself tested well before the ASI audience that previewed the pilot. ASI is a Los Angeles-based research organization that arranges for members of the public to screen network TV pilots prior to broadcast. The audience responds to the program by rotating a special dial located on the arm rests of their chairs. The composite responses are recorded electronically and correlated second-by-second with the content of the show.

"The ASI audience really liked David," recalls Thorpe. "That was the impetus for why we made the second pilot." Indeed, according to *TV Guide*, the test audience wanted to see Janssen



From the collection of Dave Brown

With Will Geer in the first pilot.

"firm and capable, with a good amount of toughness, but, underneath, sensitive, understanding and a 'bleeder' for the problems of others – qualities that make him vulnerable on several levels." These, of course, were many of the same qualities that endeared Janssen to television viewers worldwide during his four seasons as *The Fugitive*.

Convincing ABC to finance another pilot was another matter. When asked to provide the network with a memo outlining the merits of the project, Howard Rodman responded with a 30-page document discussing the philosophy of *Harry O* (the series and the character) in detail. (NOTE: The following quotes from Rodman's treatment originally appeared in *Murder on the Air*, which referenced excerpts of the otherwise unpublished document as part of its chapter on *Harry O*.)

Harry Orwell "had to be a guy who was totally honest, the sort of guy who would listen to you, and then say calmly, 'That's bullsh--, because...' – whatever the reality of 'Because...' happened to be," Rodman began. "I liked that. I liked it because it was reassuring. One of the qualities of the world I live in is that nothing is fixed and steadfast anymore. Everything changes so fast from day to day, that I have to learn new rules. Even 'changing against change' is change. What verities remain then? Well, certain

ways we like people to behave – like a man who says, 'Bullsh-- is bullsh--.'"

In other words, Harry O was a man of old-fashioned values. He was also a kind of anachronism. As David Janssen himself once put it: "What we have here is a show of the '70s using a character of the '40s. The man himself, Harry Orwell, is my own age. He's a part of today, but he seems to relate more to the '40s and maybe the '50s. [You see that in] the clothes I wear, for instance. The button-down shirt, the narrow tie, the narrow lapels on the sports jacket -- little things, subtleties, but they add up to the sum total of the man."

Rodman felt that Harry's experience as a policeman was both a boon and a potential source of concern. While he knew that a police background would establish Harry as an figure of authority, he also knew that "a cop has a drawback for a series which requires audience empathy. Because almost as much as an audience wants stability and effectiveness, it rejects too much stability and effectiveness because that makes the audience feel the guy is arrogant, or too perfect. 'Too perfect' is a serious charge against a hero in fiction, since individuals in an audience, including thee and me, aren't perfect at all. 'Too perfect' is somebody you can't identify with."

While the Harry Orwell in *Such Dust* wasn't necessarily "too perfect," he was

certainly aloof, a man who kept behind a shell that prevented the other characters (as well as, of course, the viewers) from coming inside. Rodman would later remedy this by introducing the voice-over narrations that would become one of the series' endearing trademarks.

"Harry O is a man who has to have compassion," continued Rodman. "He has to have feeling. Again, it's a matter of balance. For on the one hand, he must seem to be cool, self-contained, and invulnerable. [Yet what also must] open up to the audience, what the audience must be able to discover for itself, is a secret that none of the bad guys will ever uncover – that Harry is vulnerable and caring and has pity and compassion."

Jerry Thorpe underscores this point. "I learned a lot about Harry O, and about David Janssen, in that first pilot," he says. "When we were planning the second pilot, I remember pitching the importance of tapping into the David that I knew by that time, to make the character more interesting and more vulnerable – which we did, I think, in *Smile Jenny*."

In *Smile Jenny, You're Dead*, the second pilot, Harry falls for his client, a beautiful young model named Jennifer (singer/actress Andrea Marcovicci) who is being stalked by the mentally imbalanced young photographer (creepily played by Zalman King) who has murdered both her estranged husband and current lover. Harry rescues Jennifer, but loses her nonetheless when the emotionally fragile woman walks away at the end of the story. It's a crushing moment for Harry, who realizes the chances for true love increasingly diminish as he continues to grow older. Though he maintains a stoic expression, Harry lets the audience know just how badly he aches through his final voice-over:

"Days happen to you... and sometimes I wish I could go back to when I was 17 again. When I was 17, I once said, 'A woman is like a bus -- let her go. There'll be another one along in five minutes. But that was a long time ago..."

"Goodbye, Jennifer."

David Janssen was always marvelous at performing these voice-overs, his inflections never failing to capture the wit, whimsy and weariness that were essential to Harry's character.

Harry Orwell was definitely unlike

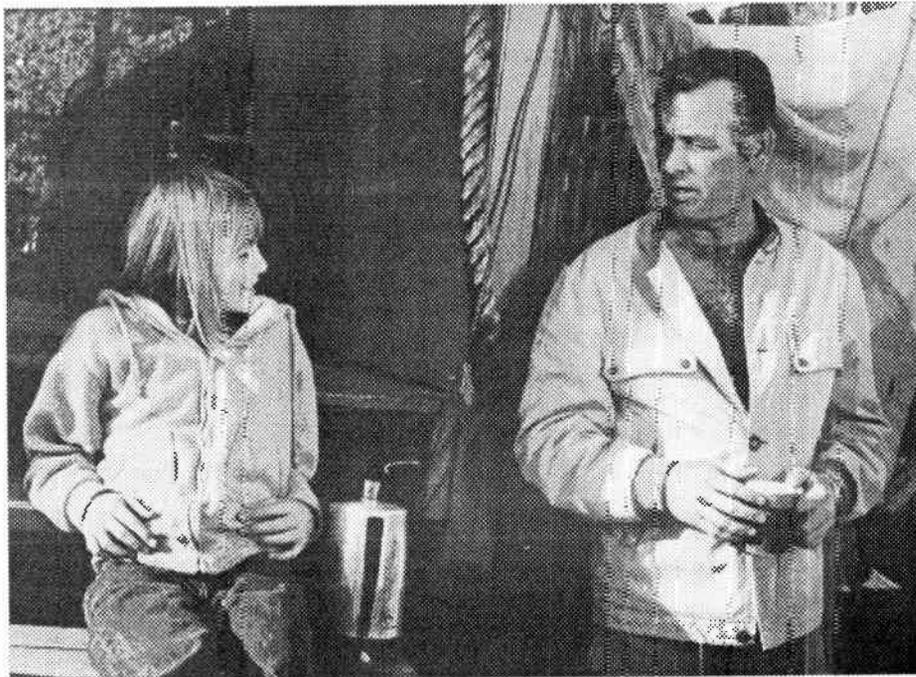
other TV private eyes, particularly since he really didn't have to work. While his disability pension didn't make him rich, it sustained him enough to live the lifestyle he wanted – which often didn't require more than a run on the beach, a few hours fishing, some futzing around with his boat, then maybe reading a good book. He was content with simple pleasures, like having a few good friends or watching the sun set every night. Though he didn't work for free, he didn't always work for money: in one episode (DOUBLE JEOPARDY) he let his client (played by Kurt Russell) pay off his fee by working on his boat for a few days. But he could also afford to do an occasional case “on the house,” if he had a client he truly believed in, or if he felt, as is the case in THE ADMIRAL'S LADY, that he'd somehow let the client down. Jim Rockford would never do that.

The stories, in turn, unfolded at a leisurely, almost novelistic pace that allowed the audience to immerse themselves in the lives of Harry and the different characters he'd meet.

“We're not laying out a complete biographical background on Harry O, as is often done with series leads,” said Janssen in 1974. “We'll find out more about him as the series goes on. We do know that he lives alone in a small beach-front house. He has a car that doesn't run, but he figures, why should he have it repaired when he could just as easily hop a bus?” Indeed, as Janssen also put it, “Harry's a part-time investigator and a full-time human being.”

As a full-time human being, Harry had hopes and dreams that sustained him throughout the disappointments that sometimes came his way. As Rodman explained to the network, those dreams were personified by what would become one of the show's more memorable characters: Harry's boat, “The Answer.”

Harry, like everyone else, has an unfulfilled, inchoate hunger. A boat like that takes you away. Even though, no matter how long the series would continue, the boat would never be finished. Because, like everyone else, Harry has answers which never come to reality, has dreams which remain dreams. The boat is simply a statement of what he's after – both in the specific of a detective's work, and in general, as a human being trying to



From the collection of Dave Brown

Chatting with young Jodie Foster in the second pilot, *Smile Jenny, You're Dead*.

find out what kind of world he's living in. And that answer is never finished because it's always in the making. It's always under construction.

“You don't see too many allegories on network television,” adds Jerry Thorpe. “But that was the particular beauty, and the genius, of Howard Rodman. The man had DaVinci's IQ – I'm sure it was over 200. I loved sitting down and talking with him.”

Though ABC liked the basic concept of *Harry O*, it did have its reservations. “They thought no dramatic series could survive without ‘hard action,’” Rodman said in *Murder on the Air*. “They would rather have seen Harry drive a car, carry a gun, and not be hampered by the bullet in his back.” In other words, ABC wanted the show to be “different,” but with the same trappings as other private-eye shows. Known in the television business as “the jello wall,” this particular mindset would ultimately prevail over the course of the show's first season.

Still, ABC not only ordered the second pilot, it commissioned seven scripts for possible episodes and paid Janssen a handsome holding fee to ensure his availability. *Smile Jenny, You're Dead* aired as a two-hour Sunday Night Movie on February 3, 1974. Clu Gulager co-starred as Lt. Milt Bosworth, Harry's

police contact. Other guest stars included Howard da Silva, John Anderson, Tim McIntire, and a 12-year-old Jodie Foster.

“The Harry O character is an interesting human being,” noted *Variety* in its review. “Janssen gave the role a well-shaded, often effectively underplayed interpretation.” The trade paper also commended Rodman's script for “focus[ing] on character development of the feature's leads, rather than the hard-core detective action of most such series.” Producer/director Thorpe's trademark “painstaking attention to detail” was also noted.

Harry also has a car in the second pilot, although we never actually see it (it's in the body shop). However, by the time the series began, the car became more visible, probably as a concession to the network (ABC didn't want to lose out on having the General Motors Corporation as a sponsor). The ancient Austin-Healey MG rarely fared better than it did in *Smile Jenny* – it frequently didn't start, and even broke down once in the middle of the street while Harry was on a case (COINAGE OF THE REALM). Visiting his mechanic became as much a part of Harry's life as riding the bus. Harry would have three mechanics over the course of the series: Roy Bardello, played by Mel Stewart (*Scarecrow and*

*Mrs. King*), who had played Arvin Granger, Harry's police contact in the first pilot; Clarence, played by Hal Williams (*Sanford and Son*, 227), who also starred as Sgt. Earl Danning in the San Diego episodes; and Spencer "Spence" Johnson (Bill Henderson).

ABC was once again last among the three major networks heading into the 1974-1975 television campaign. Being last is not necessarily a bad thing -- because there's nowhere else to go but up, you can afford to experiment once in a while. In announcing its lineup of new shows for the fall, ABC said that many of its new shows would have a "non-L.A." look to them. *Kolchak: The Night Stalker*, with Darren McGavin, took place in Chicago; *Kodiak*, with Clint Walker, was set in Alaska; and *Paper Moon*, with Jodie Foster and Chris Connelly, was based in 1930s Kansas. In addition, the network also announced that several of its new programs would also be filmed on location (*Kodiak* was lensed in Oregon, while *Paper Moon* was actually shot in Kansas).

*Harry O* was also going to be filmed outside of Los Angeles -- the only question was where. ABC suggested Seattle or Honolulu. Seattle wouldn't work, it was determined, because the rainy climate would cause too many delays in production. Honolulu was out because Jack Lord and *Hawaii Five-O* were already firmly established on the Islands.

Executive producer Jerry Thorpe suggested the city of San Diego. "I'd shot a TV-movie down there a few years earlier [*Dial Hot Line*, the pilot for the *Matt Lincoln* series with Vince Edwards], so I knew the terrain," he recalls. "It's very scenic, and I thought it would make an appropriate place for someone like Harry Orwell to live." Thorpe showed *Dial Hot Line* to ABC Entertainment head Marty Starger; Starger liked what he saw and gave Thorpe the go-ahead.

Thorpe knew there would be two major problems indigenous to shooting exclusively in San Diego. The first matter concerned a rule imposed by the Screen Extras Guild requiring that any film location less than 300 miles from Los Angeles must bring in extras from Los Angeles. At the time of the show, screen extras could cost a studio as much as \$55 per day; factor in travel expenses

and per diem, however, and the fee could jump as high as \$125 per day per extra. Depending on the setting, of course, there often could be many as 30-40 extras at work in any given scene, so you can see how quickly this particular cost can add up.

Thorpe met with SEG representatives prior to commencing production and came away with the impression the Guild "would give us some relief by softening its policy," he continues. "Once we started shooting, though, we learned that wasn't going to be the case. So instead of casting extras from the local area, we had to bring them down them from L.A., which amounted to additional costs we hadn't originally budgeted."

The other major red flag focused on the lack of experienced film technicians in the San Diego area. Cities such as New York or San Francisco, where many movies and TV series have been filmed over the years, have established labor pools, so a production company shooting there can hire as many as half of its the entire crew from the local area. But this wasn't an option in the case of *Harry O*, since, with a few exceptions, San Diego had never been used extensively as a location city before; consequently, Thorpe had to bring down crew members from Los Angeles and house them for the entire time the series was based in the

border town.

According to an item in the *Los Angeles Times*, the series was originally budgeted at \$205,000 per episode that first year, "with the extra \$5,000 as a consideration toward the cost of shooting away from Los Angeles." The *Times* also reported that while Warner Bros. "knew in advance it would be at least \$30,000 an episode into deficit financing," the studio believed that *Harry O* was a bankable property with hit series potential, "which would allow them to negotiate better terms for [the] next season." (NOTE: While Warners had risked deficit financing with *Harry O* once before [shooting the first pilot as a 90-minute movie, with an eye toward international distribution], it seems unlikely that the studio would have willingly bankrolled a series that would cost them thousands of dollars each week -- regardless of how big a hit *Harry O* could become. Like most sound companies, major motion picture studios are usually in the business to make money.)

Later on, the show would also have to deal with the San Diego Board of Health, which claimed that the catering company providing food for the cast and crew violated many of the city's health codes. Exacerbating the matter was the lack of a city commission or ombudsman assigned specifically to work with film



From the collection of Dave Brown  
*Smile Jenny, You're Dead*: Having a sit-down with John Anderson.

companies to iron out these and other kinds of problems. (The city would eventually have such a position in place, but not until long after *Harry O* left town.)

Originally, Clu Gulager was going to continue as Lt. Milt Bosworth, a man who somehow always felt threatened by Harry's unassuming presence. Harry always tried to get Bosworth to relax. "[Riding the bus] gives you a chance to think," he tells him in the second pilot. "You ought to try it sometime, Milt."

But when Gulager opted not to do the series, Howard Rodman reshaped the character in the image of Henry Darrow (Manolito on *The High Chaparral*). Darrow's Manny Quinlan was, like Bosworth, a by-the-book, somewhat uptight cop who bristled whenever Harry became entwined in an actual police investigation. Unlike Bosworth, however, Manny actually liked Harry (though his friendship with the P.I. sometimes got him in trouble with the brass). Manny trusted Harry and usually cooperated with him, because he knew Harry would always return the favor by bringing him in on the kill. Manny was a good cop in his own right, but his arrest record probably wouldn't have been as impressive without Harry's help. (Henry Darrow shares his insights into the character and the series in the accompanying stand-alone interview.)

*Harry O* was also marked by the



From the collection of Dave Brown

All smiles as the series debuts with GERTRUDE (with Julie Sommars).

innovative camera style of director/producer Jerry Thorpe, long recognized in the industry for his exciting sense of the visual. "One of the things that evolved, as my style was evolving, was that I began to stage exclusively in forced perspective – that is, 'up and down stage,' as opposed to 'stage left and stage right,'" he explains. "That eliminated the use of master shots, or wide angles, which I felt the audience had a hard time reading in television, because of the size of the screen. So I usually had something predominant in the foreground – I'd shoot from behind the actors, or over their shoulders, or I'd have them walking toward the camera, then I'd cut. I also liked to use props that way – a lamp, a table, a telephone, something in the foreground that would give the audience the feeling of perspective."

Thorpe's camera style can be traced to the 1965 spy movie *The Ipcress File* (first in the Harry Palmer series, starring Michael Caine), a textbook example of how forced perspective works, directed by Sidney Furie. "That was a very stylishly-made movie," he says. "Some of it was a little far out for that time – for example, he used hardly any wide-angle shots, which was unheard of for a feature motion picture. But it's an absolute visual feast, and I soon began practicing and incorporating some of the things I saw into my own work."

One of Thorpe's earliest efforts using forced perspective is *The Cable Car Murder* (1971), a two-hour pilot filmed in San Francisco that is itself a visual gem. Besides utilizing the sweeping and swooping camera movements he borrowed from Furie, Thorpe introduced a number of other techniques (such as slow-motion and double exposure) which he would hone to perfection by the time he made *Kung Fu* and *Harry O*. *The Ipcress File* is available on home video; *Cable Car Murder* airs in syndication under the title *Crosscurrent*. It's worth watching both of these movies to get a sense of how *Harry O*'s visual style developed.

Thorpe met with *Harry O*'s directors, particularly at the beginning, and encouraged them to shoot in forced perspective as much as possible. "The reason for that," he explains, "has to do with one of the findings we discovered at the

ASI testing back in '73. We noticed that during those scenes in the [first] pilot where there were long shots, the audience lost interest – the needle would drop to nowhere. But the minute they saw somebody big in the foreground, where they could zero in on their eyes and expressions, the needle would jump back up again." The executive producer found an eager protégé in Richard Lang, who'd worked with Thorpe as an A.D. on both the *Harry O* and *Kung Fu* pilots. "He was a really talented guy," adds Thorpe. "We talked about film making and TV philosophy constantly for two or three years. We were just blessed having him." Lang, who died earlier this year, eventually helmed 17 of *Harry O*'s 44 episodes.

Thorpe also insisted on filming his TV series and movies in natural locations (both interiors and exteriors), as opposed to shooting inside a soundstage, as much as possible. "When I began directing," he explains, "I wanted to develop a dynamic style for television, and I didn't think I could do that within the confines of the soundstage. The camera can go in all 360 degrees, but you can't always shoot it 360 degrees on a studio set. Sometimes, you can't even shoot up and down. I found those kind of constraints to be overwhelming, especially since I felt that camera movement was very important. So I tried to stay away from that by using natural settings. Of course, sometimes you run into those same problems on a natural set, but I've often found that the camera solves those problems for you. Plus, when you're shooting inside an actual office, or home, as opposed to shooting inside an 'office set' on a soundstage, you'll often find a unique object, or knick-knack, that's much more interesting than any of the properties available to you at the studio. You can use that in the shot."

Among the more prominent San Diego landmarks featured in the early episodes: the U.S. Naval base, Midway High School, the San Diego Sports Arena, Belmont Park, the NTC Maritime Museum, and Tiffinanny's Delicatessen.

Another natural setting was the San Diego public transportation system. The bus sequences were not only filmed aboard real city buses, they were also coordinated around the city's actual transit schedules. For example, look back to

the scene in GERTRUDE in which Harry outfoxes the intelligence agent assigned to tail him by exiting the bus – then re-embarking one block later. That sequence was timed around that particular bus's regularly scheduled stops.

According to art director Serge Krizman, there were also plans to film the sequences with Manny Quinlan inside the actual headquarters of the San Diego Police Department. When that proved impractical, however, the show converted part of the suite where *Harry O*'s production offices were housed to resemble a typical police station. "But it was always a tight fit," recalls Krizman, who was also art director on *The Fugitive*. "We'd load all the cameras, plus all the lights and so forth, up to this little second-story room. It was a standard-sized office, with eight-foot-high ceilings – how they managed to all stick those lights up there, I'll never know. By the time we were ready to shoot, it got to be very cramped, and very hot. I remember poor Henry Darrow was always struggling not to sweat inside those nice-looking suits he had to wear. But we made it work."

Krizman also designed the only other regular "set" used on the show: Harry's beachfront shack, an actual house built along the shore of Coronado Island. The walls of the house were constructed with special hinges that enabled the walls to be opened up, while the house itself stayed in its frame. This in turn gave the camera crew the room they needed to film interiors from anywhere throughout the house without constraints.

Krizman recalls some of the thought that went into the design of Harry Orwell's house:

"It had to look like the home of a bachelor (which, of course, is what he was). It had to be practical, but without any warmth (meaning, without any 'woman's touches'). That's why there were hardly any warm colors in the interior. I did not want it look to like a 'well-lived-in' or even a 'happy' home – because he was a loner, kind of like the character Janssen played in *The Fugitive*. So to me, that called for some 'coldness,' both in terms of the choice of colors, as well as in the way the house was furnished.

"Once you got outside, though, you

burst right into nature. It was very bright, with that unique 'sun presence' that you wouldn't otherwise have in Santa Monica, because of the smog. The water was 100 feet from his home. The water is also a different color down in San Diego, a crisper, sparkling shade of blue, which created another kind of contrast to the starkness inside his home. Then, of course, you had the boat, and all the other junk he had lying around.

"When the house was finished, I showed it to Jerry Thorpe, and I asked the crew to demonstrate how the walls opened up, and so forth. He was very pleased. He said, 'Well, unless the weather causes us some problems, this is an engineering marvel.' I was very flattered to hear that."

The show received special permission from the City of San Diego to keep the house standing permanently, as opposed to taking it apart at the end of each shooting day, for as long as the series was in production. (In fact, even after production relocated to Los Angeles, the house remained intact for a few months as a kind of tourist attraction before it was finally torn down in early 1975.) The exterior was sprayed with a special finish that protected it from the elements.

There were a few early production snafus, though. Filming on the first segment (GUARDIAN AT THE GATES) was delayed slightly when one of the guest leads had to be recast after one day's shooting. Janssen sustained numerous bumps and bruises, including an injury to his forehead that was later written into one of the episodes (ACCOUNTS BALANCED). One of the grip trucks accidentally smashed the front gate of a private residence used for location shooting in one of the early shows (the studio's insurance policy covered the damage).

*Harry O* premiered with GERTRUDE (written by Howard Rodman), starring Julie Sommars (*Matlock*) as a ditzzy, slightly prudish young woman who hires Harry to locate her equally peculiar brother Harold (Les Lannom), a career Navy man who leaves but one left shoe (civilian) as a clue to his whereabouts. The combination of mystery, whimsy, beautiful photography and crisp performances (Janssen and Sommars are delightful together) scored well with crit-

ics and audiences alike. GERTRUDE finished with a 19.6 Nielsen rating, and a 34 share, both solid audience numbers. The second broadcast (GUARDIAN AT THE GATES), with Linda Evans and Barry Sullivan, was another thoughtfully executed character study which also scored well (a 32 audience share).

Despite the promising start, however, both Warners and ABC had concerns about *Harry O* as the season progressed. The studio continued to worry over the show's deficit financing (nearly \$40,000 over budget per episode, according to another item in the *Los Angeles Times*). More specifically, Warners knew that the creative control of a series ultimately lies where the production is based – and in the case of *Harry O*, that was on location in San Diego, not at the studio in Los Angeles.

"I think what really happened was that the management in Hollywood finally woke up and said, 'Look, we're not making any money off this show, because they're not renting anything,'" says Serge Krizman. "We were not renting any stages. We did not use any of their people while we were down in San Diego. We had our own construction crew, our own operating crew, our own administrative crew. My boys had a very nice shop, where they could build all the things we needed. We had everything we needed down there. It worked beautifully.

"I really believe that once they realized they were losing revenues, that motivated them to think, 'We've got to bring them back up here,' because, as I said, we did not have to pay any stage fees. I don't know how much they were at the time, but it would've been something like \$2-3-4,000 a day, plus the generators, plus the electricity, plus the security cop at the gates, etc. It was all pro-rated for each show. And we had none of that to pay in San Diego."

Adds Jerry Thorpe: "Actually, the Warner Bros. overhead [40%], which is the awful number, was applied even when we down there in San Diego – as is the case with all studios making television series. So, it really boiled down to stage rental, and the construction of permanent sets [once we moved back to Los Angeles], versus paying for actors, and extras, and per diems, and hotel rooms, and overtime. From the studio's perspec-



From the collection of Dave Brown

GUARDIAN AT THE GATES: working in San Diego with Manny Quinlan (Henry Darrow, in sunglasses).

tive, the cost of the show became prohibitive.”

The studio probably would have justified the costs, though, had *Harry O* become a breakaway hit like its Thursday night lead-in *The Streets of San Francisco* (itself an expensive show to make, because it was filmed entirely on location in the Bay Area). After six broadcasts, however, *Harry O* ranked 45th out of 80 shows, averaging a 17.2 rating and a 30 share. Though these numbers were certainly respectable, from ABC’s point of view they were nonetheless disappointing because the show’s audience, while steady, was not growing – and, in fact, the six-week averages were down 12% from the opening night figures. The network particularly felt that the leisurely pace of the storylines was not hooking enough viewers.

By this point, the show was on hiatus, having completed production of the initial order of 13 episodes. After discussing the situation with Tom Kuhn, Warners’ V.P. in Charge of Production, Thorpe met with Marty Starger at ABC to talk about the future of *Harry O*.

“The studio felt, and I quickly realized, that if we didn’t change the tone of the show somewhat, ABC would remain

disenchanted,” recalls the exec producer. “So I sat down with Marty, and we basically made a tradeoff.

“I said, ‘Look, I see a lot of wonderful qualities in David Janssen. He’s very vulnerable, he has a lovely sense of humor, self-deprecatory, he’s humble. He has a lot of qualities that we aren’t really tapping. He’s always been a fairly internal performer – until you tapped into his sense of humor, and then he just lights up.’ I then brought up *GERTRUDE*, which had just aired, as an example of where I wanted the show to go. He and Julie Sommars were terrific together. So that was the goal.

“I said to Marty, ‘We’ll make the show more melodramatic [which is what the network wanted] – but you’ll have to promise me that you’ll let me bring more humor to the show, and panache, so that we could at least hold onto some of the character elements that we had in the first 13 episodes.’ And that was the deal we made.”

By the time it resumed production, *Harry O* had evolved from an unconventional drama [about a man who happened to be a private investigator] to a show with more traditional private-eye trappings. The episodes now began with

Harry already on the case, instead of going through the motions of being hired. Harry’s voice-overs were pared down and revamped (the introspective musings were replaced moreso by straightforward, keep-the-plot-moving narrations). Except for a brief scene in *SOUND OF TRUMPETS* (which was actually footage lifted from one of the San Diego episodes), Harry no longer rode the buses, which meant there were more car chases and squealing brakes and tires than before. As another concession to the network’s demand for “hard action,” the bullet in Harry’s back miraculously disappeared, enabling our hero to become more dynamic or acrobatic when necessary. Harry also carried a gun more often, though he still preferred using non-violent means to work his way out of trouble. The show’s reflective theme music was also jazzed up with hot guitar licks and a driving percussion. All of these changes, ABC believed, would give the storylines the kind of “running start” that could better take advantage of the enormous *Streets of San Francisco* lead-in.

Just as production was relocated to Los Angeles, so, too, did Harry himself, with the switch in locale explained over the course of two episodes. In *FOR THE LOVE OF MONEY*, Harry has to spend a few weeks in L.A. on a case, so he rents an apartment; there, he befriends his neighbor Betsy (Kathrine Baumann), an airline stewardess with a boyfriend named Walter whom Harry hears a lot about but never actually sees. When Harry learns (in *SOUND OF TRUMPETS*) that his home in San Diego is being torn down to make room for a new highrise, Betsy helps him find a new beachfront house, 1101 Coast Road in Santa Monica (which happens to be right next-door to her new place). Betsy and her often-bikini-clad roommates, such as Gina (Barbara Leigh, a.k.a. Mildred in the second pilot) and Linzy (Loni Anderson), frequently pop in for a visit, which Harry never seems to mind.

Gradually, though, Betsy disappears, and fellow stewardess Sue Ingham (Farrah Fawcett-Majors, one year away from *Charlie’s Angels*) takes over as Harry’s neighbor in the episode *DOUBLE JEOPARDY*. Though various other women come in and out of Harry’s life, it is Sue

who becomes Harry's steady love interest for the balance of the series. (Her dog Grover, a hulking harlequin Great Dane, is another matter. Grover doesn't like Harry, no matter how often our hero feeds him when Sue's out of town.)

Though Fawcett was still far from an accomplished actress at the time, she played off of Janssen very well. Both actors liked each other, and that warmth definitely comes across in their scenes.

"That was another of David's essential qualities that we wanted to tap into," adds Jerry Thorpe. "He was very genteel toward women, very gallant, and kind. That was something I recognized right away, and so the relationship between Harry and Sue was kind of based on that."

Art director Serge Krizman also designed several permanent sets, including a new home for Harry, and a intricately-built police station located on Soundstage 4 at the Burbank Studios. "The set we used in San Diego, nuisance as it was to shoot in, somehow had more of a 'homey' feeling, which I felt was closer to the original tone of the show," says Krizman. "Whereas the one I designed at Warners was an elaborate thing, with Lt. Trench's office, and the holding cell, and the interrogation room, and so forth. That, to me, is also indicative of some of the changes that were made to the show when we moved."

The police set, in fact, became another kind of "co-star," as it was utilized frequently throughout the Los Angeles episodes. When he wasn't trading barbs with (or mooching coffee from) Lt. Trench, Harry was often paying a visit to his client-of-the-week in the station's holding cell.

"It was a rather 'workable' set," beams Krizman. "In fact, I remember Jerry was very excited when we first showed it to him. He said, 'I can't wait to work this into our stories.'"

Though it wouldn't have been impossible to imagine, reassigning Manny Quinlan to Los Angeles at the same time Harry moved north probably would've looked contrived, so as a matter of logic, a new character had to be brought aboard. More to the point, however, is this basic fact of life in television: when a series struggles in the ratings, sometimes cast changes are made if the

producer thinks that doing so might make the formula work. And that explains why Henry Darrow was replaced by Anthony Zerbe.

"First of all, I think Henry is a marvelous actor, and indeed, that's the very reason I hired him," explains Thorpe. "He's also an internal performer. David Janssen was an internal performer. They were both very good, but the two characters weren't working off of each other, in my opinion – meaning, there wasn't enough of a contrast between the characters that could generate the kind of spark needed to grab the audience. That's why we made the change."

Thorpe felt that in order for the show to more fully exploit Janssen's unique abilities as a performer, he needed both a character who was the antithesis of Harry Orwell, and an actor who could provide a counterpunch to Janssen's low-key style. Enter the versatile Zerbe, who brought his unique theatricality to the role of Harry's new foil, Lieutenant K.C. Trench:

"I hadn't seen the show yet by the time the offer came in to my agent, so I asked to take a look at the pilot, and maybe one or two shows, so that I could get a feel for what they were doing. They did just that, and I soon became very interested. It looked like a neat show to become involved with. I liked the writing, and I saw what a master David Janssen was at playing this laid-back, nonchalant guy. And I thought, the only line that occurs to me would be, 'Take out the pauses, Harry, we're in the big city' – which I would say to him as the window's going up. Meaning, 'I don't have time for you. I've got an entire office to run.'

"I remember when I first met David. I'd read over my dialogue for the scene we were going to do [for the episode FOR THE LOVE OF MONEY]. I'd made changes to some of my lines, to make them more elaborate, in a way that I felt would work for the character, that I felt I could accomplish. The writers were trying to write to that, but at that point, since this was my first show, I felt I had the inside track on that, since I was actually doing it.

"A lot of times, actors will change things, but very rarely will their changes affect the other actor's lines. However, in



From the collection of Dave Brown

Anthony Zerbe, at right, comes aboard as Lt. Trench, Harry's police contact for the second season.

this case, in order to facilitate this particular aspect that I was felt important for my character, the change I made was going to completely alter David's line in that scene.

"Richard Lang was directing, and he said, 'Let's run through it.' And so, I met David. He was very nice, and he said, 'I'm sure glad you're doing this, and this is great,' and he was very warm. And we started to do the scene, and I knew my lines, because I was prepared to do it. And David's reading it off the script, so I'm thinking, 'Well, what do I do, go back to the way it was written before?' And I thought, 'No, let's just hang with it.' So we get to the line that I say, the one that makes the line that he's reading on the page, his response, absolutely impossible. And I say that line. There's just the slightest beat, then he improvises the next line, and goes right on.

"So, I thought, 'All I can say is, I love this guy.' I mean, he didn't say, 'Whoa, whoa, whoa, what's going on here?' or 'Why are you so off the script?' He didn't even bat an eye. It was like, 'Okay, I see what you're doing. You wanna do that, okay.' It was all instantaneous.

"David did that all the time. He would give you the space to do something like that, and he would absolutely ask the same of you in return. But the fact that he did it that way, that day, in

that initial moment of our first contact, was so extraordinary. I think that was the key to why our relationship on the show just took off.

"He was the star of the show, but he was in no way dictatorial. Perhaps you could call him a 'benign dictator,' but in the best sense of that, because he himself did not want to be dictated to. The way that he managed the set was that it needed to be loose, and fun, and easy, and spontaneous – or it didn't work for him. That didn't mean he didn't work hard. That didn't mean there wasn't tension, when there needed to be tension. But the working atmosphere was terrific, because it allowed everybody else to be loose, the cast, the crew, the entire company. People loved to work for him. He was a brilliantly witty man.

"They used to give me a lot of exposition, because David didn't want to always learn all that stuff – but that would always catch up to him, sooner or later, because he had to explain this, or do that. He was real smart, real fast, but he wouldn't necessarily glance at this stuff. Instead, he'd glance at it and think that he couldn't do it. One morning, we were shooting a scene, and he kept fouling up the dialogue. After about take four or five, I said, 'Janssen, what're you even doing here?' And he said, 'Well, I really came for lunch.' And I said, 'Well, you've been out to lunch all morning!' And he said, 'I play laconica on the beach at Santa Monica.' And it was that fast. It was that fast. And everybody just cracked up.

"We were shooting this scene out on Malibu, for the first show I did. We're walking down the road, and there was this big hedge. The cameras were rolling, and we start walking and talking (I, of course, have most of the dialogue), and he starts nudging me into this hedge. I keep talking, he keeps pushing, and finally, when the scene's over, I look at him and say, 'What are you doing?'

"He said, 'Look at the sun.' While the camera was moving, he had kept both of us in the light, so we got the shot we needed. And I know that sounds nuts, but if we had done the way it was originally prescribed, we would have lost the light, and we wouldn't have gotten the shot, because we would have gotten into something where there would be a big light

change. David did stuff like that all the time."

Though Trench respects Harry's honesty and appreciates his experience as a former cop, the lieutenant admittedly has mixed feelings about their relationship. He's constantly frustrated by Harry's casual manner and independence ("A really good detective is an organization man, yet you never share your information"). He chides Harry for relying more on intuition than hard evidence ("I don't trust hunches"), even though he knows that, more often than not, Harry's hunches about a case are right on the mark. "That," confesses Trench to Harry, "is why I have mixed feelings about you."

"Trench had his way of doing things, and he was very successful at it," adds Zerbe. "Then suddenly he looks over his shoulder, and he sees this guy Orwell is gaining on him, and that's the fun of it.

"Trench really loves Harry, but he knows Harry's way is not his way. And he knows that Harry needs a Trench, and that Trench definitely needs a Harry. It's a kind of symbiotic relationship. Harry bemuses Trench, and even exasperates him, but ultimately Trench loves him."

Trench's protégé was Sergeant Roberts (Paul Tulley), a still-wet-behind-

the-ears young cop who never talked much – but then again, he was smart enough to know he didn't have to. Roberts picked up a world of experience simply by watching Harry and Trench in action.

The shift to Los Angeles introduced another character whom Jerry Thorpe believed would enhance the show. Thorpe thought that Les Lannom, who had previously appeared as the slow-witted brother in *GERTRUDE*, worked well with Janssen in that episode, so he decided to bring Lannom into the series in a similar capacity, as another means of tapping into Janssen's humor. Lannom began appearing as Lester Hodges, a silver-spooned would-be criminologist whose well-meaning stupidity usually got Harry in Dutch with Lieutenant Trench. A typical Lester misadventure was *MISTER FIVE AND DIME*, in which Harry's investigation into the kidnapping of an elderly counterfeiter leads to embarrassing ramifications involving Trench, the F.B.I., the Treasury Department, and the Mexican Secret Service. The episode is also a good measure of what separates Lester from Harry – besides experience and common sense, of course. While Lester is content with rescuing the old man (which Harry does),



From the collection of Dave Brown

An enthusiastic embrace for the namesake participants of *THE MYSTERIOUS CASE OF LESTER AND DR. FONG*, Les Lannom (as Lester Hodges) and Keye Luke, respectively.



From the collection of Dave Brown

Janssen and guest-star Ruth Roman wait for a shot to be readied for DEATH CERTIFICATE.

Harry knows that if he doesn't clean up the mess he made for Trench, the lieutenant will likely have him deported.

Lester doesn't understand. "But, Harry, you're a U.S. citizen. He can't do that to you."

Harry sighs. "That's how bad it is."

The series also continued to tap into Harry's vulnerability in more demonstrative ways. Whereas Harry's humanity had been conveyed subtly early on (usually via the voice-overs, and through Janssen's own tortured expressions), it was now being dramatized in stories like ELEGY FOR A COP, in which Harry avenges the murder of Manny Quinlan. "I don't have many friends," he grieves in that episode. "You take away one of my friends, you take away a piece of me."

ELEGY was one of the first instances in television history in which a regular character in a series is killed off. M\*A\*S\*H, of course, did the same thing with ABYSSINIA. HENRY (McLean Stevenson's last appearance as Col. Henry Blake, broadcast March 18, 1975), as did Nichols a few years earlier with ALL IN THE FAMILY, wherein James Garner's rascally sheriff is wasted by a gunman played by, interestingly enough, Anthony Zerbe. Though the M\*A\*S\*H

episode is the only one that seems to be remembered these days (doubtlessly because, unlike *Harry O*, M\*A\*S\*H was a top ten hit back then), it is worth noting that ELEGY actually aired several weeks before Stevenson's swan song (on February 27, 1975).

*Harry O* fans also know ELEGY as "the show with a lot of scenes from the first pilot." Indeed, approximately 30 minutes of the episode consists of footage from *Such Dust as Dreams Are Made On* – most of which was culled from the "Part Two" sequences filmed originally for the 90-minute overseas version (as explained earlier), although some important expository scenes (such as the meeting between Harry and the Broker at the coffee shop) were also lifted from the 1973 hour-long broadcast.

The reason for recycling this footage from the pilot, explains Jerry Thorpe, had a lot to do with economics. "As you know, we were terribly overbudget at the time, because of the deficit we ran in San Diego, and I was trying hard to hold costs down, while at the same time maintain the quality of the production we'd established in the first half. So I suggested at one point that we do a show that incorporated that 'second part' of the pilot story into a new storyline. It seemed like a

way to recoup some of that deficit (because we would not need an entire six-day shoot to film the new scenes) without compromising on the episodes we were making currently. And Howard Rodman did a really incredible job of weaving that stuff into a new story." Indeed, the seamlessness of the entire production, coupled with the poignant nature of the story itself, is what makes ELEGY a truly remarkable episode. It is far and away the best show of the series.

Though *Harry O* may have lost much of its original identity with all the changes in format, at the same time it gained a wonderfully new kind of quirkiness. Sometimes the storylines could be farcical, sometimes very touching, sometimes hard-hitting – sometimes all in the same show. It came across without a hitch, because everyone involved was on the same page. And the viewers responded. By the end of the 1974-75 season, *Harry O* was averaging an increase in total audience of over 10% from its first-half figures, and picked up another ten notches in the overall series rankings. For the year, the show finished tied for 38th place (out of 70 shows), with an average rating of 18.5 – good enough to merit renewal from the network.

The second season featured several stand-out episodes. Harry clears Trench of a trumped-up murder charge in ANATOMY OF A FRAME, while the lieutenant returns the favor in A.P.B. HARRY ORWELL (in which Janssen once again finds himself playing a fugitive when Harry busts out of jail in Act IV). Harry's vulnerability is further explored in REFLECTIONS (an unlikely reunion with his ex-wife touches off bittersweet memories of their marriage), EXERCISE IN FATALITY (Harry becomes so consumed with avenging the murder of an old flame that he nearly commits a tragic error), and DEATH CERTIFICATE (Spence dies in a car explosion intended for Harry). Lester Hodges returns to plague Harry and Trench in LESTER TWO and THE MYSTERIOUS CASE OF LESTER AND DR. FONG, the latter episode a pilot for a Les Lannom spinoff series (co-starring Keye Luke, Master Po on *Kung Fu*) that never materialized.

A.P.B. HARRY ORWELL is also known as "the peanut butter episode," as Anthony Zerbe explains, because of a

delightful sequence he and Janssen improvised at the top of the show.

"We were both in his kitchen to do this scene which was mostly exposition, when I noticed this jar of peanut butter on the set. So I said, 'Hey, David, let's start eating peanut butter, and we'll get completely incomprehensible – except to each other, because for some reason, we'll both understand each other.' And he started doing it! It was hilarious." Although the producers considered overdubbing this sequence, Janssen and Zerbe prevailed upon them to leave the scene the way it was because they didn't want to lose that "authentic peanut butter feel."

Zerbe and Janssen ad-libbed another priceless moment in that particular scene. "Trench was supposed to come into his house, and he was carrying his mail – I don't think I had a line about the mailbox, but I said, 'Your mail...?' as if he hadn't checked his mailbox for three weeks. Then we did a little thing about Orwell not balancing his bank statements for three months, before finally easing into the rest of the exposition."

A.P.B. HARRY ORWELL is also the episode that won Zerbe the Emmy Award for Best Supporting Actor for the 1975-1976 season. When the nominations were announced, the producers originally wanted to submit the ANATOMY OF A FRAME episode to the Television Academy's blue-ribbon panel, which would make the final decision. But Zerbe insisted on sending A.P.B. "I said, 'If I have any say in this, I want it to be the peanut butter show,' because that was more indicative of what had been created," he recalls. "They said, 'But you're featured in the other show. This is one of the ones that's really about you.' I said, 'It doesn't matter. The work in the peanut butter show is the real relationship [between Harry and Trench]. That's the real character.'" Indeed, Trench walks a tightrope throughout that episode (particularly after Harry breaks out of jail), balancing his personal friendship with Harry with his sworn duties as a police officer.

So, what's it like to win an Emmy?

"It feels... great!" laughs Zerbe. "It's nice that a group of your peers watched your work, and felt you could be awarded. But I've always been clear about this: It's not just me. The fact that I stood up and got it, and they named me,



just speaks to everybody that was involved on the show – the writers, Richard Lang and the other directors, Jerry Thorpe, and definitely David. And when people do thank the people around them, it's very genuine. I mean, that's why you're there in the first place.

"And, you know something? It's all just fun. I didn't put all that much stock in it, because I figured, 'Hey, I got nominated. If I win, great. If I don't win, that's great, too.' And David sent me a lovely telegram when I won."

While the audience numbers for the second season were slightly lower (an average Nielsen rating of 17.3, down one point from the first year), they were not significantly different overall from those of the first year. The series was winning its time slot on a consistent basis. Why, then, was *Harry O* canceled after only two years?

The answer to that actually dates back to the end of the first season, when Fred Silverman replaced Marty Starger as president of ABC Entertainment. Fresh off a tenure at CBS which saw the Eye Network finish No. 1 for five consecutive seasons, Silverman brought an aggressive approach geared toward catapulting ABC, the perennial No. 3 network, to the top. "He was looking for shows that he thought had the potential to be runaway hits," explains Jerry Thorpe. "That was his philosophy. He didn't

want to settle for the 'average.' He wanted to take chances with shows that could really elevate the network's standing – which was exactly what ABC needed to do at the time."

Silverman looked at the numbers and decided that *Harry O* was, at best, a "good little show," as opposed to a show with great big potential. In reporting the show's cancellation in April 1976, *Variety* noted that "while *Harry O* was the best of the lot [of the shows that were axed], ABC determined that the ratings for the show were as good as it could get," and that the numbers "would simply stagnate in the future." (Of course, by today's standards, a show with *Harry O*'s audience figures would be considered a top ten hit.)

"As I recall, it took them a long time to make up their mind," adds Thorpe. "They went back and forth for about a month before they finally decided to drop the show." Silverman did in fact have ABC in first place by the end of the 1976-1977 season.

It's too bad, though, that the plug was pulled on *Harry O* prematurely, because the show had some fun ideas in store for the third season.

"I had an idea," recalls Zerbe, "where Janssen and I would go camping, and get drunk – then all of a sudden, we'd discover a bomb or something, and we'd have only three minutes to disable it.

We'd be fumbling around looking for a screwdriver, and Janssen's trying to read the directions, and so forth. In the hands of our writers, a situation like that would work, and it would be funny. We also talked about seeing more of Trench's family, and maybe having Harry come back onto the force to take care of some unfinished matter. There were a million places to go."

*Harry O* has enjoyed a remarkably lengthy afterlife in reruns, both on national late night television and in local markets and superstations – despite the fact that only 44 episodes were made, nowhere near the “magic number” (100 episodes) that usually guarantees eternal success in syndication. After a two-year run on *The CBS Late Movie* (1979-81), the show went into syndication in 1982, and continues to be distributed internationally to this day. Both pilots still play frequently in TV movie slots, both locally and on such national cable networks as TBS and Lifetime; in addition, *Smile Jenny, You're Dead* is available on home video.

And in a sense, it's fitting that the series ended when it did. There probably could not have been a more appropriate way to send off the show than the “tag” segment of what turned out to be the final



From the collection of Dave Brown  
Strolling with Larry Hagman and Carol Rossen in *ONE FOR THE ROAD*.

episode (VICTIM). Harry finally buys Trench a new bag of coffee (the department had been out of coffee since Harry finished off the last batch a few days before). Though the lieutenant appreciates the gesture, he still has a lot of work to do, so it's business as usual: “Goodbye, Orwell.”

“Goodbye. Trench,” says Harry, as he strolls past Sergeant Roberts.

“Goodbye, Harry,” says Roberts. Freeze-frame.

David Janssen died of a heart attack on February 13, 1980. Howard Rodman died on December 4, 1985. But their mutual creation still lives on. Somewhere right now, Harry Orwell is walking along the beach – his jacket off, his thumb through the loop as it hangs over his shoulder, an answer never finished because it's ever under construction.

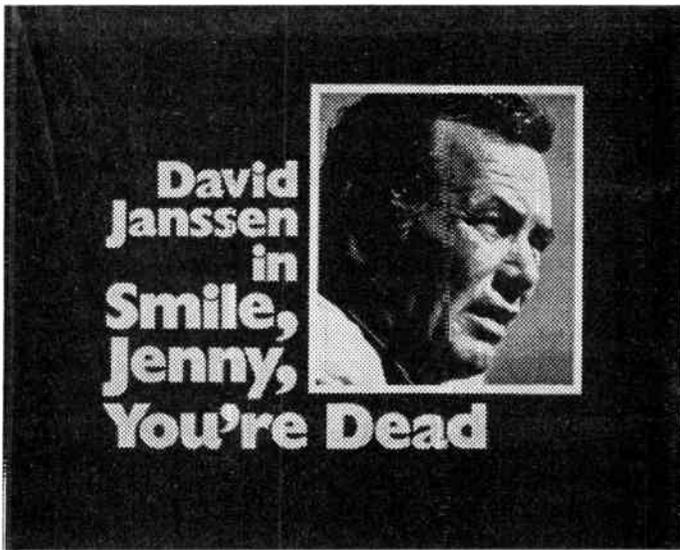
-- Ed Robertson

*Ed Robertson covered David Janssen's other classic TV series in his first book, The Fugitive Recaptured, then later chronicled the history of the other great private eye show of the 70s in "This is Jim Rockford..." His column "Ed's Web" appears elsewhere in this issue.*



From the collection of Dave Brown

Verbal sparring with Lou Gossett in *SHADES*.



From the collection of Dave Erown

**HARRY O: SUCH DUST AS DREAMS ARE MADE ON** (60 min.; 3/11/73)

The man whose bullet disabled Harry from the police force four years earlier hires Orwell to find his missing girlfriend  
 Martin Sheen, Sal Mineo, Mariana Hill, Will Geer, Kathleen Gackle, Lawrence Cook, S. John Launer, Garry Walberg, Nate Esformes, Les Lannom, Margot Kidder, Mel Stewart, Mike McGreevey, Jack Kosslyn, Wesley Lau, Sarah Fankboner, Bill McLean, Joe Hocver, Barry Delaney, Donald Eiber, Van Kirksey, Ethel Hazen, Cheryl Jean Stoppelmoor (Ladd), Sylvia Hayes, Tim Haldeman, Robert C. Anderson  
 Airs as 90-minute telefilm in syndication

**Smile Jenny, You're Dead** (a.k.a. *See Roy Take a Picture*) (120 min.; 2/3/74)

Harry looks into the murder of a policeman's son-in-law and soon becomes emotionally involved with the cop's daughter, who happens to be the chief suspect in the killing  
 Clu Gulager, Andrea Marcovicci, John Anderson, Howard da Silva, Zalman King, Martin Gabel, Tini McIntire, Jodie Foster, Harvey Jason, Barbara Leigh, Victor Argo, Ellen Weston, Chet Winfield

**Season 1, 1974-75:**

**GERTRUDE** (9/12/74)

Harry joins forces with a slightly daffy blonde, whose search for her missing brother involves a dangerous assortment of characters and a half-million dollars in diamonds  
 Julie Sommars, Fred Sadoff, Michael McGuire, Clay Tanner, Mel Stewart, Les Lannom, Bill Stevens, Jon Lormer, Jim Bohan, Joseph Johnson  
 Written by Howard Rodman; Directed by Jerry Thorpe

**THE ADMIRAL'S LADY** (9/19/74)

Harry races against time to thwart a deranged killer stalking the wife of a retired admiral  
 Leif Erickson, Sharon Acker, John McMartin, Ellen Weston, David Moses, Sally Carter Ihnat, Charles Haid, Al Checco, Milt Kogan, Lucas White, Stacy Keach Sr., Tom McFadden  
 Written by Del Reisman; Directed by Paul Wendkos

**GUARDIAN AT THE GATES** (9/26/74)

Business mixes with pleasure for Harry, whose search for a would-be killer draws him into a romance with the daughter of the intended victim  
 Barry Sullivan, Linda Evans, Anne Archer, Richard Kelton, Katharine Woodville, Michael C. Gwynne, Edith Diaz, S. John Launer, Gordon Jump  
 Written by Stephen Kandel; Directed by Jerry Thorpe

**MORTAL SIN** (10/3/74)

The seal of the confessional must be preserved as Harry goes after a deranged killer who confessed his crimes to a priest  
 Laurence Luckinbill, Walter McGinn, Carol Rossen, Charles Drake, Barry Cahill, John Doucette, Mary Murphy, Phillip Pine, J. Edward McKinley, Dan Barrows, G.W. Bailey, Marion Ferree, Frances Burnett  
 Written by Robert Malcolm Young, Stephen Kandel; Directed by Paul Wendkos

**COINAGE OF THE REALM** (10/10/74)

The carnival atmosphere of an amusement park adds a bizarre twist to Harry's attempt to save a little girl's life and prevent a gangland murder

Joan Darling, David Moses, Kenneth Mars, David Dukes, Dawn Lyn, Florence Stanley, Granville Van Dusen, Edward Walsh, Julio Medina, Danny Wells, Archie Hahn, Ed Gilbert, Joseph Angarola, Casey MacDonald  
 Written by Joanna Klasson, Elroy Schwartz; Directed by Richard Lang

**EYEWITNESS** (10/17/74)

A slaying in a black ghetto finds Harry relying on a blind "eyewitness" to zero in on the killer  
 James McEachin, Rosalind Cash, George Spell, Margaret Avery, Hall Williams, Ty Henderson, David Moody, Leonard Simon, John Hawker, Edmund Cambridge, G.W. Bailey, Adrian Ricard, Bill Henderson, Leonard Simon, Renny Roker, Nathaniel "Jethadi" Taylor, John Gruber  
 Written by Herman Groves; Directed by Richard Lang

**SHADOWS AT NOON** (10/24/74)

Harry commits himself to and becomes trapped in a mental institution when he struggles to rescue a strange young woman from a murderous plot to steal her inheritance  
 Guy Stockwell, Diana Ewing, Michael Strong, Bob Hayes, Marla Adams, Jack Mullaney, Walker Edmiston, Diane Shalet, David Moses, G.W. Bailey, Joseph Hoover, Logan Field, Roger Creed, Corley Lawrence, Cal Haynes  
 Written by Robert Dozier; Directed by Paul Wendkos

**BALLINGER'S CHOICE** (10/31/74)

Illicit romance leads to murder as Harry follows the trail of a married publisher having an affair with a 16-year-old girl  
 Juliet Mills, Tim McIntire, Paul Burke, Ken Johnson, John McLiam, Lisa Gerritsen, Victor Caroli, Mel Stewart, Victor Caroli  
 Written by Gene Thompson; Directed by Jerry Thorpe

**SECOND SIGHT** (11/7/74)

Harry is drawn into an extraordinary mystery when he follows a trail of murders forecast by a novelist suffering from hysterical blindness  
 Stefanie Powers, Mitzi Hoag, Michael Baseleon, Anne Seymour, Henry Oliver, Martin Brooks, Millie Slavin, Frank Ramirez, David Moses, Robert Doyle  
 Written by Gene Thompson, Barry Trivers (s); Directed by John Newland

**MATERIAL WITNESS (1/14/74)**

Pressed into service by the police, Harry must protect an eyewitness against attempts to assassinate her before she can testify against a murderer

Barbara Anderson, James Olson, Mike Farrell, John Evans, Jerry Douglas

Written by Richard Danus; Directed by Barry Crane

**FORTY REASONS TO KILL (2 parts; 12/5/74, 12/12/74)**

Harry unearths a deadly power struggle when he investigates the murder of an old friend, and finds himself the prime suspect in a second killing

Joanna Pettet, Craig Stevens, Broderick Crawford, Hillary Thompson, Eric Christmas, Kevin Hagen, Ned Romero, Bill Quinn, Paul Benedict, Lou Frizzell, Wayne Grace, Al Coupee, Craig Campfield, Mary Maldonado, Eleanor Zee, William H. Bassett, Pedro Martinez, Don Freeman

Written by Stephen Kandel; Directed by Daryl Duke

**ACCOUNTS BALANCED (12/26/74)**

Harry probes the mystery of an accountant leading a double life as a paid killer

Robert Reed, Gerrit Graham, Linda Marsh, Tammy Harrington, John Crawford, Luis Goss, Marie Moneen, Vernon Weddle, Pam Randolph, Isela Edwards, Fielding Greaves, Mike Travis, Larry Leigh, E.J. Andre, Jerry Hardin, James Jeter, Charlie Briggs, John Duke Russo

Written by Michael Winder, Herman Groves; Directed by Robert Michael Lewis

**THE LAST HEIR (1/9/75)**

Harry investigates murder and finds his suspects being killed one by one at the desert mansion of an eccentric recluse Jeanette Nolan, Katherine Justice, Clifford David, Whit Bissell, Irene Tedrow, Sylvia Field

Written by Gene Thompson; Directed by Richard Lang



From the collection of Dave Brown

**FOR THE LOVE OF MONEY (1/16/75)**

The payoff is murder when Harry investigates a burglary that a secretary engineered with her cheating boyfriend

Mariclare Costello, Sharon Farrell, Joe Silver, Bernie Kopell, Fred Beir, Kathrine Baumann, Don Haggerty, Sabrina Scharf, Frances Fong, Don Eitner, Beau Cecchino, Paul Tulley

Written by Skip Webster, Harold Gast, David P. Harmon; Directed by John Newland

**THE CONFETTI PEOPLE (1/23/75)**

Harry tries to unravel the mystery of a mentally disturbed young man who's convinced that he's murdered his own brother, twice Diana Hyland, Marsha Hunt, Harvey Jason, Scott Hylands, John Rubinstein, Scott McKay, Kathrine Baumann, Marvin Dean Stewart, Kay E. Kuter, Cynthia Towne

Written by Mann Rubin, Herman Groves; Directed by Richard Lang

**SOUND OF TRUMPETS (1/30/75)**

Harry is hard-pressed to protect a former jazz great from a knife-wielding killer

Jim Backus, Cab Calloway, Julius Harris, Henry Corden, Ron Soble, Brenda Sykes, Alan Manson, Hal Williams, Betty Cole, Ken Renard, Katherine Baumann, Cynthia Lynn

Written by Robert Pirosh, Larry Forrester; Directed by John Newland

**SILENT KILL (2/6/75)**

Harry runs into a deadly conspiracy when he tries to clear a deaf man charged with arson and murder

James Wainwright, Kathy Lloyd, Gail Strickland, Lawrence Pressman, Charles Wagenheim, James McCallion, Len Wayland, William Sylvester, Jed Allen, Jack Riley, Tom Scott, Roberta Dean, Lou Fant, Tim Haldeman, Walt Davis Goodrich, Everett Creach

Written by Stephen Kandel, John Meredyth Lucas (s); Directed by Richard Lang

**DOUBLE JEOPARDY (2/13/75)**

Harry takes on an unusual client when he tries to protect a murder suspect from syndicate killers

Kurt Russell, Will Kuluva, Ben Piazza, Audrey Totter, Joel Lawrence, Marianna Heller, Hal Williams, Nancy Stephens, Mary Munday, Paul Brinegar, Ellen Chute, Emily Chute, Renata Vanni, Wonderful Smith, Robert Cleaves, Richard Carlyle, Linda Dano, Ed Call, Roger Creed, Sonny Shields

Written by M. Gluck; Directed by John Newland

**LESTER (2/20/75)**

The nude body of a murdered college girl sends Harry on the trail of a psychotic killer

Jamie Smith Jackson, Richard Schaal, Les Lannom, Esther Palmisano, Scott Newman, Lynette Mettey, Ken Sansom, Norma Connolly, Rand Bridges, Allen G. Norman, Karen Gorney, Tracy Fink

Written by Robert C. Dennis; Directed by Richard Lang

**ELEGY FOR A COP (2/27/75)**

Harry assumes an undercover identity to avenge the murder of his close friend, police lieutenant Manny Quinlan

Sal Mineo, Carmen Zapata, Margaret Avery, Kathy Lloyd, Clay Tanner, Mel Stewart, Julio Medina, Jennifer Lee, Rodolfo Hoyos, Olan Soulé, Raymond O'Keefe, Cris Capen, Paul Harper, Kenia Torres Hernandez, Sarah Fankboner, Nate Esformes

Written by Howard Rodman; Directed by Jerry Thorpe

### STREET GAMES (3/13/75)

Harry seeks to find and protect a teenage dope addict before she is killed by a ruthless narcotics overlord

Claudette Nevins, John McMurtry, Ketty Lester, Maureen McCormick, Phillip Sterling Jr., Lezlie Dalton, Tony Alvarenga, Stanley Clay, Ray Vitte, Lani O'Grady, Trent Dolan, John Lawrence, W.T. Zacha, Vince Martorano, Anthony Mason, John Leabetter, Bill McLean

Written by Herman Groves; Directed by Richard Lang

### Season 2, 1975-76:

#### ANATOMY OF A FRAME (9/11/75)

Harry fights to clear his friend, Lt. Trench, when the police detective is framed for the murder of a narcotics informant Rene Auberjonois, Harold J. Stone, John Harkin, William Sylvester, Margaret Avery, James McEachin, Rand Bridges, Gordon Jump, Laurie Kennedy, Christine Avila, Al Hansen, Gary Sandy, James Hong, Macon McCalman, Royce Wallace  
Written by John Meredyth Lucas, Herman Groves (s); Directed by Jerry Thorpe

#### ONE FOR THE ROAD (9/18/75)

Hit-and-run murder injects Harry into the investigation of an alcoholic woman attorney who suspects that she herself may be the killer

Carol Rossen, Robert Loggia, Larry Hagman, Christopher Allport, Frederick Herrick, John Zaremba, Richard Roat, Lindsay Workman, Trent Dolan, Susan Adams, Rori Gwynne, Jim Boles, Ann Noland, Peggy Doyle, John Leabetter  
Written by Norman Strum; Directed by Harry Falk

#### LESTER TWO (9/25/75)

Kidnapping, smuggling and a doublecross force Harry to team up with eccentric young criminologist Lester Hodges in an 8000-mile search for stolen diamonds

Les Lannom, Ina Balin, Clifford David, Richard Venture, Eric Server, Maria Grimm, Loni Anderson, Roger Etienne, Alain Patrick, Paul Harper, Rhonda Bates, Mary Angela, Ed Deemer, Marilyn Child

Written by Robert C. Dennis; Directed by Richard Lang

#### SHADES (10/2/75)

Harry confronts race hatred and blackmail in his attempt to clear a businessman's housekeeper of murder

Anjanette Comer, Lou Gossett, Lincoln Kilpatrick, Linden Chiles, Maidie Norman, Bill Henderson, Thayer David, David Moody, Junero Jennings, G.W. Bailey

Written by Michael Sloan, Eugene Crisci (s), Ron Jacoby (s); Directed by Richard Lang

#### PORTRAIT OF A MURDER (11/20/75)

Harry fights to prove the innocence of a mentally retarded teenager accused of homicide

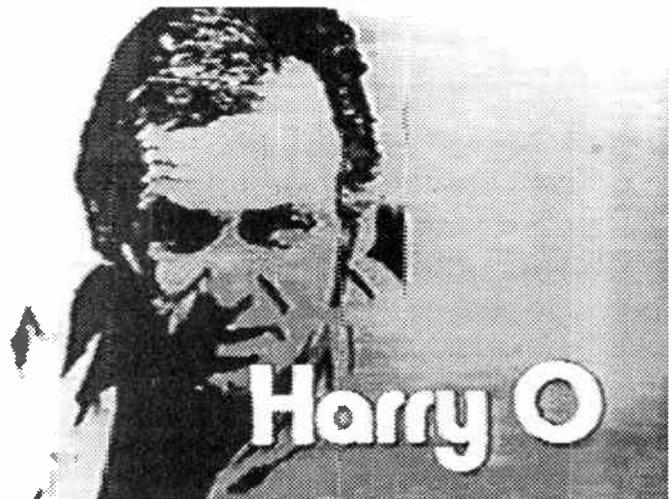
Adam Arkin, Katherine Helmond, Jeff David, William Traylor, Lou Frizzell, Alan Feinstein, Rose Gregorio, Allan Miller, Don Hammer, Paul Harper, Erica Yohn, Amy Botwinick, Jeff Cadbury  
Written by Robert C. Dennis; Directed by Richard Lang

#### THE ACOLYTE (10/16/75)

Harry follows a murder trail that leads him to a religious sect and a plot to defraud a mentally disturbed woman

Bettye Ackerman, Sam Jaffe, Kristina Holland, Severn Darden, John Calvin, Alan Oppenheimer, Joe Mell, Joshua Shelly, Barry Atwater, Peter Brocco, Clyde Kusatsu, Barbara Leigh, George Reynolds, Christopher Barrett

Written by Larry Forester, Robert Blees, Dorothy Robinson; Directed by Harry Falk



#### MAYDAY (10/23/75)

A pilot's widow hires Harry to prove that the death of her husband, in a crash that a Senator "miraculously" survived, was murder

John Crawford, Geoffrey Lewis, Maggie Blye, Linda Kelsey, Ned Wilson, Bruce Kirby, Hildy Brooks, Robert Reisel, June Whitley Taylor, Ron Stoker, Ivan Bonar, Eddie Fontaine, Jack Colvin, Macon McCalman, Sondra Blake, Claire Brennan, Barbara Leigh, Dave Morick, Raymond Singer

Written by John Meredyth Lucas; Directed by Jerry London

#### TENDER KILLING CARE (10/30/75)

Harry tries to prove negligence after the death of a friend's elderly father, who had complained of medical neglect and improper care in the nursing home where he was a resident  
Kenneth Mars, Bill Henderson, Bill Overton, Richard Stahl, Janet Brandt, Allan Rich, Raymond Chao, Jester Hairston, Howard Hesseman, Tim Haldeman, Robert Ito, Esther Koslow, Bruce Solomon, Bo Kaprall, Louis Williams, Lee Duncan, William H. Knight

Written by Norman Strum; Directed by Richard Lang

#### A.P.B. HARRY ORWELL (11/6/75)

Harry is framed for murder and must break out of jail to prove his innocence

Lesley Ann Warren, Michael C. Gwynne, Fred Sadoff, Bill Henderson, John Lupton, Joyce Easton, Richard Stahl, Dan Priest, Bob Hackman, Don Eitner, John Dennis, Dan Barrows, John Lawrence, Rosana Soto, Skip Riley, Clay Tanner, Robert Gooden, John O'Leary

Written by William R. Stratton, Alfred Brenner (s); Directed by Richard Lang

#### GROUP TERROR (11/13/75)

Harry masquerades as an alcoholic to join a therapy session and unmask a psychopathic killer

Linda Lavin, Joanna Pettet, Carol Mallory, Don Stroud, Jay Robinson, Mills Watson, Liam Sullivan, Mark Miller, Mary Robin Redd, Georgie Paul, Geoffrey Scott, Matilda Calnan, John Holland, Dave Shelley, John Mark Robinson

Written by Dennis Landa; Directed by Russ Mayberry

#### REFLECTIONS (11/20/75)

Harry plots a dangerous course to rescue his ex-wife from a storm of blackmail and murder

Felicia Farr, Peter Donat, Andrew Robinson, Randy Powell, Claudette Nevins, Kermit Murdoch, Fred Schweiwitler  
Written by Michael Sloan; Directed by Richard Lang

**EXERCISE IN FATALITY (12/4/75)**

A hotheaded policeman is accused of murder, and Harry is hired to find his missing pregnant daughter, who is a witness to the true identity of her boyfriend's killer

Ralph Meeker, Nora Heflin, Karen Machon, Anazette Chase, Ray Vitte, Asher Brauner, Carl Crudup, Bill Deiz, Cynthia Avila, Lani O'Grady, Claude Earl Jones, Leda Rogers, Ray Ballard, Richard Foronjy, Gene Woodbury, Lauren Jones, Amy Joyce, Bea Silvern, Irene Gilbert

Written by Kenneth Realman; Directed by Russ Mayberry

**THE MADONNA LEGACY (12/11/75)**

Harry looks for a clue of murder in the apparent suicide of an alcoholic ex-cop

Christine Belford, John Colicos, Dennis Redfield, Phyllis Love, Gwen Arner, Charles Shull, Jack Riley, Sabrina Scharf, Jane Lambert, Joseph Stern, Doria Cook, Paul Bryar, Derek Murcott, Carol Bagdasarian

Written by Michael Sloan; Directed by Richard Bennett

**MISTER FIVE AND DIME (1/8/76)**

When young criminologist Lester Hodges gets a frantic telephone call from a female classmate who has been arrested for passing counterfeit money, he recruits his old friend Harry to help him solve the case

Michael Pataki, Les Lannom, Glynnis O'Connor, Michael McGuire, J. Pat O'Malley, Charles Siebert, Margaret Avery, Paul Jenkins, Booth Colman, Ed McCready, Douglas Dirksen, Julio Medina, Russell Arms, Cass Martin

Written by Robert C. Dennis; Directed by Richard Lang

**BOOK OF CHANGES (1/15/76)**

The owner of a plush gambling club is murdered, and Harry is hired to find her killer

Barbara Rhoades, Joanne Nail, Russell Wiggins, Richard Kelton, John S. Ragin, Rita Gam, David Healy, Barbara Cason, Jack Mullaney, Byron Mabe, Patsy Garrett, Susan Woolen, Llynn Storer

Written by Michael Sloan, Michael Adams; Directed by Russ Mayberry

**PAST IMPERFECT (1/22/76)**

Harry helps a young woman save the life she has made for herself from a ruthless man out of her past

David Opatoshu, Susan Strasberg, Tim McIntire, Granville Van Dusen, Edward Power, Edie Adams, George Chiang, Mario Gallo, Nancy Bleier, Randy Powell, Larry Gelman

Written by Stephen Kandel; Directed by Richard Lang

**HOSTAGE (2/19/76)**

Harry helps the police in their effort to disarm a dangerous bandit barricaded in a liquor store

John Rubinstein, George Murdock, George Loros, Ayn Ruymen, Bruce Glover, Quinn Redeker, Linda Gillin, Priscilla Pointer, Colleen Camp, Don McGovern, Tim Thomerson, Jack Stauffer, Fritz Burr, Hank Stohl, Charles Knapp, Robert Yuro, June Whitley Taylor

Written by Michael Sloan; Directed by Jerry London

Guest-star Rubinstein wrote the music score for this episode

**FORBIDDEN CITY (2/26/76)**

Harry investigates the death of a friend and finds himself surrounded by the mysterious justice of the Orient

Ramon Bieri, Tina Chen, Benson Fong, Frank Michael Liu, James Hong, Herb Voland, Jerry Hardin, Clare Nono, Suzanne Astor

Written by Robert C. Dennis; Directed by Richard Lang

**VICTIM (3/4/76)**

When a young girl is raped, but the police refuse to prosecute her assailants, she hires Harry to help prove their guilt

Cynthia Avila, Eugene Roche, Michael Lerner, Cal Bellini, Richard Hale, Ron Joseph, Anna Berger, Jon Lormer, W.R. Zacha, Brian Baker

Written by John Meredyth Lucas, Michael Sloan; Directed by Richard Lang

**RUBY (3/11/76)**

Harry goes undercover to expose a powerful auto theft organization, and quickly becomes involved in murder, blackmail and illicit narcotics

Margaret Avery, Joseph Ruskin, Tony Burton, Stanley Clay, Ty Henderson, John McMurty, Paulene Myers, John Kerry, Edmund Cambridge, Russell Shannon, John Hawker, Michael Anthony, Randy Martin, Arnold Soboloff, Archie Hahn

Written by Michael Sloan, Susan Glasgow (s); Directed by Richard Lang

**THE MYSTERIOUS CASE OF LESTER AND DR. FONG (aka FONG AND HODGES; 3/18/76)**

Mishaps and murders abound when Lester Hodges and his mentor join forces with Harry

Keye Luke, Les Lannom, Roddy McDowall, Anne Archer, Sorrell Booke, Judith McConnell, Dean Jagger, Stuart Whitman, Barry Atwater, William Sylvester, Susan Adams, Bea Silvern, Peggy Doyle, Richard Stahl

Written by Robert Dozier; Directed by Jerry Thorpe

**DEATH CERTIFICATE (4/29/76)**

When Harry is hired to investigate malpractice, he finds himself involved in organized crime and murder

Ruth Roman, Denise Galik, Normann Burton, Kiel Martin, Thom Christopher, Bill Henderson, Richard Stahl, Rod Colbin, Hank Rolike, Susannah Brin, Susan Adams, Michael Alaimo, Robert Casper, Paul Keith, F. William Parker

Written by John Meredyth Lucas; Directed by Russ Mayberry



From the collection of Dave Brown

## INTERVIEW: HENRY DARROW

Interview by Ed Robertson

TC: How did you become involved with *Harry O*?

HD: Well, as far as I know, the show was ready to go with the character "Milt Bosworth," which was the original name for the character. And it was Clu Gulager –

TC: Is that how you pronounce his last name?

HD: Yeah.

TC: I've never figured out how to do that...!

HD: [Laughs.] "Clue Goo-lugger," right.

TC: And it's not an easy one to say, either. [Laughs.]

HD: No, it isn't. [Laughs.] Clu and I, I think we came into town around the same time, sometime in the '50s, and he wound up under contract at Universal, and I wound up busting my butt for the next 13 years, until I got lucky with *High Chaparral*. But Clu didn't do want to do the show. I have no idea why. In the meantime, I had just lost out to Earl Holliman in another police show, called *Police Woman*.

TC: With *Angie Dickinson*, right?

HD: Yeah. Because I remember David telling me he was at the screening with her – or at least, they discussed it, and that they looked at films of mine, and films of Earl, and she chose Earl. So, somehow, that might have remained in the back of David's mind, because next thing I know, I get a call. I knew there'd been a *Movie of the Week* on the show, and Clu was in that, so they probably assumed that he was going to continue. But he said no, and I stepped in, and all of a sudden there was a character called "Manuel Quinlan."

TC: Given your strong identification with "Manolito" on *High Chaparral*, you think it was just a coincidence that your character on *Harry O* was also named "Manny?"

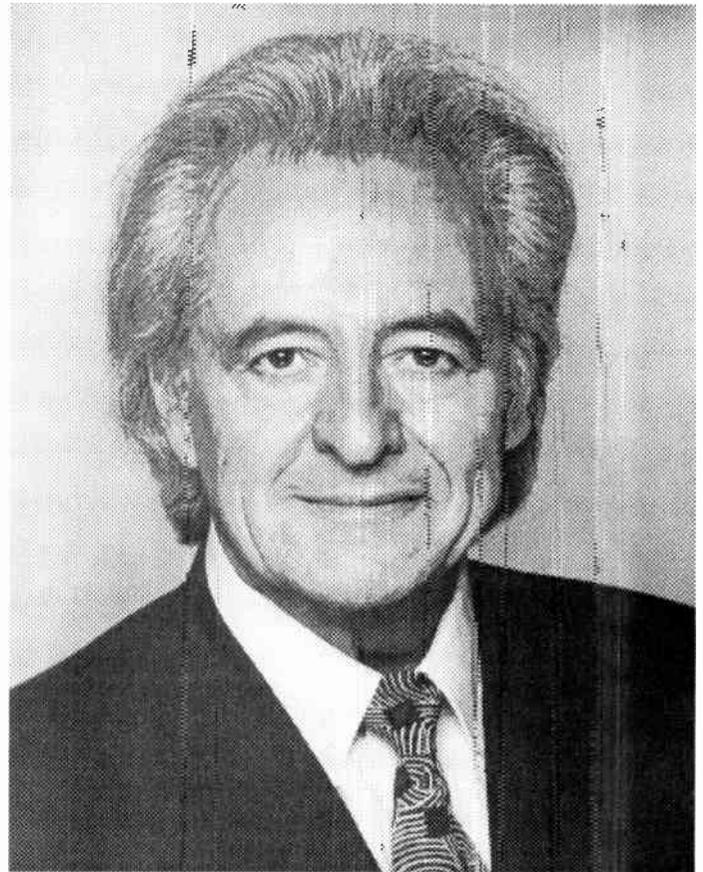
HD: I've often wondered about that myself. Sometimes Linda Cristal would call me "Manolo" when she was ticked off at me – she would go "Manolo..." Whereas "Manolito" meant everything was cool. So I'm just assuming they came up with that combo. And with "Quinlan," certainly, you've got to think a little bit of Tony Quinn's name thrown in there, with that wonderful Mexican-Irish mix. So then, all of a sudden, there I was, in seersucker blue-striped summer suits, and dark shirts, and white ties, or light ties, and they gave me a great haircut, and I wore shades that were tinted – regular glasses that were tinted.

TC: And you looked really cool!

HD: Yeah. [Laughs.]

TC: Did you pick out your own wardrobe?

HD: Nah, they took care of all of that. I have incredibly bad taste. I usually don't care what I wear... Like, I want to wear my Levi's for this play I'm doing down here, *A Quiet Love* by Rick Najera, which is the story of his growing up here in San Diego, and, specifically, his relationship with his dad (I play his dad). So, I want to wear my blue jeans, but they said, "No, no,



no. Ed [my character] didn't do that." I mean, he wore sweatsuits, and they were sharp-looking. And when you see photographs of him, from the old days... Rick has a series of slides that come up during the play, slides of when the father was in World War II, slides of the kids, slides of when he was in Vietnam, slides of San Diego from back in the 1930s and '40s, so it's really a trip back through the memories. I've been having a great time, looking forward to doing the play every night.

TC: How long is it running down there?

HD: I think we're gonna run through the first week in June. They figure, if it breaks even... It's a small theater, it seats 291. And God, last night was opening night, and we got a standing ovation, and that was wonderful. It was a real mixed audience – there were a lot of members of Rick's family, and then there were the folks with long dresses and suits and jackets and ties, and there were reviewers. There was one guy in the front row, just writing away. I saw that, and I'm thinking, "My God, couldn't you at least have sat a few rows back?"

TC: Yeah, but he has his job to do, I suppose.

HD: Oh, no, no – and he was doing it, man! And it was, like, all of a sudden... My character sleeps a few times on stage, so at one point I thought I'd take a peek. [ER laughs.] There'd be a scene, and then BAM! there he goes. And I'm thinking, "Sonuvabitch! Be cool about it." [Laughs.]

TC: You mean... [laughs], you guys actually do that –

*peek at the audience, if you're standing on stage but don't have any lines for a while?*

HD: Oh, yeah. But, see, I'm sort of in the darkness at that point. Rick Najera also does standup comedy, so he addresses the audience a lot throughout the play. He talks to them about his memories of when he was writing this play, and that he didn't know what to write about, and now here he is, with his dad dying, and this isn't the way he had planned to write the play. He just wants to hang out here in San Diego. But his father tells him, "No, no, no. You get off your ass and write that play. That's your job."

TC: *Is this the first time you've been back in San Diego since when you shot Harry O?*

HD: No, I've been here a few times since. Let's see, *Harry O* was, what, '74, '75?

TC: *That's it.*

HD: Okay. Then, I was back down here in '84 for *Corridos*, a play by Luis Valdez, at the Globe Theatre, which is a famous theater in Balboa Park. And all of a sudden, here I am again, another 10-15 years later, working at the Lyceum Theatre, a San Diego Rep theater company, for this play *A Quiet Love*. About a week ago, I did an interview with this fellow Don Freeman – he's with the San Diego Union-Tribune, and it seems we always get together every 10 or 15 years. And so, when we finished this last time, I said to Don, "I'll see you back in around 2005 – I don't know what show it's gonna be, or why I'm gonna be here, but we always meet every ten years. I hope we're both alive." San Diego's a nice place to be. Plus, I was raised in Puerto Rico, and I like the ocean, so having the ocean close by is nice, along with that humidity, which you don't get too much of up in L.A.

TC: *Yeah, it's a very scenic town, very laid back.*

HD: You've lived here yourself, right? Or, at least, you know the area...?

TC: *I've only been there once, for about a day, in '93. But a good pal of mine lives down there.*

HD: Oh, I see. Okay.

TC: *Now, when you were doing Harry O, did you live in San Diego, or did you commute back and forth?*

HD: No, I lived down here. It was like a six-month gig. We did 12 or 13 episodes, and I had a great time. It was a real special time. It was different than the other series I've done, where there are four or five other regulars, and you get to know more about what's happening with your TV family than you do your own, because of the number of hours you spend together on the set. But with *Harry O*, you had just the main star, David, and you had my character. It was a unique situation.

TC: *You guys clicked, and it definitely showed on-camera. It was always believable that your characters were longtime friends, or went back a-ways, or whatever their relationship was supposed to be on the show.*

HD: Yeah, we hit it off well, right from the beginning.

And it was funny, because my character was sort of "by the rules" and all of that. I remember there was talk about expanding the character, and maybe having him run for councilman, or mayor, and meeting his family. But it wasn't in the cards, and that really isn't *Harry O*, anyway. *Harry O* is Harry O. He always got involved with a beautiful, incredibly attractive woman, and he hung out at the beach. And his voice-overs... I mean, he's the master of voice-overs. I think the one that I can recall starting that was Dick Powell in those black-and-white movies of the '40s. Dick Powell was wonderful at voice-over. And Tom Selleck did a good job with *Magnum*. But I think, when you look at all the different voice-overs people have done throughout the years, that David was the master of them all.

TC: *They were another way in which he made the show special. Because while it was a good detective show, it was also mostly a show about a guy who happened to be a detective.*

HD: That's exactly it. It was one of the best-written shows ever done, especially whenever Howard Rodman was involved. Because Howard gave him a lot of little quirks, which David turned into wonderful moments of television. Like those shots of him sitting in his little car, waiting for it to start... and waiting... and waiting... And, of course, he always had his tie loose around his neck, with the blue shirt unbuttoned, and the gray jacket open. That was his thing. Once, when we were shooting a tag for one of the episodes -- it may have even been the first show I did. We were down at Coronado Island, and Harry and Manny are talking by the steps in front of his house on the beach. And as I recall, one of the directors came up to me and said, "Hank, keep the energy going, so you can keep David going." Because, let's face it: we were working long hours, 14-hour days, six-day shoots for each episode. David would have been on the set all day, from the first shot to the last, whereas I was in and out. At most, I had maybe a four-or-five-day week per show.

So, David's dressed like Harry, with his tie loose, and everything. And so I sort of unloosened my tie, and opened my shirt, and stepped back and became a little like Manolito, the character I played on *High Chaparral*. And it was like CUT! Jerry Thorpe was directing. He was also exec producer (he'd hired me), and I guess he and David may have been partners on the show. He says, "Henry, can I talk to you?"

"Sure, Jerry."

"This is *Harry O*. And David does that. You're Manny. Manny is an uptight kind of guy. And we can't have two guys doing the same thing here..."

And I thought, "Oh, okay..." [laughs] I still don't remember whether they used that take with my shirt buttoned, and the tie up, or whether they left the one with the tie open.



The cast of *High Chaparral*: (Left to right) Cameron Mitchell, Darrow, Linda Cristal, Mark Slade, Leif Erickson.

TC: Well, if it was the first show, I think they used the one with your shirt buttoned, and the tie done. But I can also think of a couple other tags where Manny drops by the house, and his tie's undone.

HD: A-ha!

TC: Speaking of *High Chaparral*, Leif Erickson did one of the early shows, didn't he?

HD: Yeah, that's right, Leif went down there. In fact, we were up on the penthouse some place there, and it got real quiet, we put the TV on, and Nixon resigned.

TC: Uh huh — oh, wow! [Laughs.]

HD: [Laughs.] Yeah, you just triggered that. I remember Leif saying, "Yeah, that sonuvabitch, they got 'im — good! Get 'im outta there!" Yeah, that's right. I remember that now.

TC: I guess that's one of those moments where everyone remembers where they were.

HD: Yeah, exactly, in that particular case. But I met a lot of other wonderful guest stars that were there, like Stef Powers, and then you bump into them years later, and you reminisce about doing the show with David. A lot of people enjoyed him, and liked him. He had a real good reputation.

TC: Now, I read where you did something on *Maverick*.

HD: I was in the movie, the Mel Gibson one.

TC: That's right.

HD: Yeah, I was in that, at the tag. Dick Donner had

directed a pilot of mine called *Hernandez, Houston P.D.*, back around '73. I was the star of the piece, and Dana Elcar, who had been in —

TC: *Baretta*, and he was in one of Steve Cannell's shows, *Baa Baa Black Sheep*.

HD: That's right. And he was the sidekick to that guy who always had an incredible invention, so that he could work his way out of a trap or a cave by using a screwdriver and toilet paper.

TC: Oh — *MacGyver*.

HD: *MacGyver*, that's it, yeah. Well, Dana was my boss on that show, *Hernandez*, and he was playing him the way I did Manny on *Harry O*. The show didn't go — I think we were opposite *Hawaii Five-O* (can you imagine that?). But we were going to be part of the "wheel" with John Saxon and David Hartman, on *The Bold Ones*. Universal had two or three shows like that on the air at the time. Anyway, Dick Donner was the director — at that time, he was still doing TV. And so, I got a call from him, before he was finished shooting *Maverick*. He said, "Hank, I'm getting together all the guys from when I used to do Westerns on TV." And though he'd never directed a *High Chaparral*, he knew me from that pilot. He wound up with Bill Smith, and all of those wonderful character actors: Denver Pyle, Bill Marshall, Bob Fuller, Doug McClure. We were coming out of the woodwork.

TC: Yeah, it was fun to see a lot of guys from all those Westerns.

HD: And he did that on purpose. And so, we said, "Okay, what's the script like?" He said, "There is no script. You guys make it up — that's it! You sit around the table." And so we had the table, with Clint Black, and Bill Marshall was to my right. He and I had done a production of *Othello* when I was in my twenties (I played Iago) down at a theater called Theater by the Sea, which was in Venice, and it was open air. He and I reminisced about that.

Anyway, my point about *Maverick* is that I figured, "Aw, what the hell," and it turned out to be a three-week gig — it could've been four, except I got a cold, and I couldn't finish the shoot. But it was seen, at the preview, by some producer from Mexico. And can you believe he hired me to do a soap down there, called *Crystal Empire*, for about nine months, based on the fact that he saw me in the tag? He said, "My God, he looks like he's in pretty good shape." And the reason he hired me — I was totally wrong for the part. The name of the character was McDermott. Everybody else who was on that show was gray, and blue-eyed, and either Irish or Scottish. But he said, "I remember seeing you as Manolito on *High Chaparral*." That character has gotten me more work throughout the whole friggin' world. I mean, I've been to Germany because of it, and Denmark, and Sweden, and London, and all over South America. It's a character that has stuck with the public, and the

identification, particularly within the Spanish-speaking community, is still pretty strong. And they're showing it on Saturdays and Sundays on the Family Channel, so there are some people who are seeing it for the first time. They'll stop me on the street and say, "You look like you could be the father of this guy..." [laughs] I don't even bother going into it. I just say, "Yeah, yeah. That's right. That's my son," or nephew, and just leave it at that.

TC: *Do you still sing occasionally? I know you did a lot of that around the time Chaparral was first on.*

HD: Yeah. I angle for where I can. I try to get back to Sweden – they were gonna do a whole rerun year, and I was willing to go there and perform, and be the host, and tape it, and then do a little singing. Because when I was first in Sweden, I wound up singing "El Rancho Grande" – are you familiar with that? Da-dah-dah-dah-dah-dah-dah, da-dah-dah, dah dah dah...

TC: *Yeah – that tune sounds familiar.*

HD: Anyway, I learned it in Swedish – the first few sentences. And I learned about 20 or 30 ad-libs in Swedish when I went to Sweden. And it was incredible, the response that they had, with audiences of 16,000 people in these beautiful outdoor parks. And I came in second, in terms of audience. I said, "Well, who was first?" They said, "17,000-something, that was Floyd Patterson when he beat Ingemar Johanssen. He came here on a tour." So I said, "Who did I beat?" And he started rattling off names like Sammy Davis, and I thought, "Oh, my God..." My contract specified that I had to wear my Manolito wardrobe all the time – that was it.

"If you don't wear that, there's no deal." I said, "Sure, I can handle that." Then, stupidly, I had a second half of the show where I sang about four ballads, and I got into a Hawaiian shirt – and the response was nothing. When I came off stage, the producer said, "See, you gotta be Manolito. That's who they paid to see. They want to see you with your pistol on, your black hat, and the whole outfit. You do anything else, they don't know who Henry Darrow is."

It's been amazing, the way this particular character has lasted so wonderfully for me for so bloody long. And as I said, there are producers who will hire me because they remember me from those days. Like, they'll ask me to come in, and they'll say, "Okay. I just wanted to see how you look. You look great. You want to do this small part in this feature, you wanna do this, you wanna do that?" Because things change as you get older. That's just the way it is. The market's different.

TC: *The people who are making the decisions, or the ones who are making the movies and the shows today, are the ones who grew up watching people like you, and so they say, "Okay, he'd be perfect."*

HD: Exactly. And then the new ones, that never heard of me, they have to take a little time to read your

resumé, and most of the time they don't bother. It's unfortunate, but it's a different ball game. That's why I wind up doing a lot of theater. I've done some theater up in Los Angeles. I mean, even though I'm taking some pension plans, and social security, this keeps the juices working. And it's nice to be part of a world premiere with this particular play, *A Quiet Love*. So it all sort of dovetails.

TC: *Is there one medium you prefer over the other?*

HD: Well, they both have an incredible plus. For me, the stage, it's just that audience response. And since this play is a comedy/drama, that's what has made this such a big thing for me to be in it, that I can get those juices going in that particular area – because mostly people say, "Oh, yeah, Henry – he's a dramatic actor." They forget that I can do a little of the comedy stuff. And television, obviously, I like because of the money you can make. But, also, I like the technical aspect. With stage, it's like a "V." You're at the center, and then it opens up. That's theater. With television, it's the reverse. It's the inverted "V," going toward the lens, wherever the lens is. You look for it, and you play right off it, and you save it for what I call your "closeups." That's for TV. Because if you do too much for a movie, obviously, it's like "What the hell's wrong with his face?" And actors and actresses, in the past, who have dark hair, dark eyebrows, dark eyes, any little grimace is multiplied on the screen. Whereas someone like a Kirk Douglas, blondish hair, blue eyes, his face is all creased when he does his stuff, and you don't think he's overacting – I mean, he is, but it doesn't come across quite that much, because he's light-skinned, blue-eyed, like I said, blond hair. It's not as striking a difference, versus those of us who are a little darker.

TC: *Are there certain roles that you prefer playing? I know that you did several series, but in between, you played a lot of heavies.*

HD: Oh, God, yeah. And those are the best. They're the most fun. Sometimes they're very clichéd, but you can add a little bit of yourself to it, some element that works. Right now, I'm also in the process of preparing a one-man show on Miguel de Cervantes, the man who wrote *Don Quixote*, called *Cervantes*, which was written by a friend of mine named Harry Cason. The show will be directed by Emmett Jacobs. We'll start rehearsals later this summer, and will probably open sometime in the fall. He had an incredible life. He's mostly remembered, of course, for *Don Quixote*, which he wrote in prison in 1605 at the age of 58, and then ten years later, he wrote the second part of it. But he also was a patriot, he was a well-known hero in one of the Spanish wars (where he was maimed in the left arm), and he was always in competition with another famous Spanish playwright named Lope de Vega. He and Lope didn't get along. They were both contemporaries of Shakespeare; in

fact, Shakespeare wrote a play around that time which was never produced— it had to do with a character named Cardenio, which, of course, was also the name of one of the characters in *Don Quixote*. The similarity of Cardenio is one thing, but there was also a befuddled knight in this play! Cervantes wrote *Don Quixote*, and Shakespeare wrote *Donald Quick Oats*. Instead of “Sancho,” his sidekick was named “Pancho.” So you can’t just say, “Oh, it’s all a coincidence...” They used to steal from each other all the time – or, “borrowed,” let’s say.

TC: *I would guess one of the advantages of doing a stage play, in addition to the opportunity for rehearsal, and to really immerse yourself and get to know the character, is that it gives you the chance to do a little research, especially if you’re playing an actual historical figure like Cervantes.*

HD: Well, that’s what has been real amazing. I’ve met two people down here who both immediately went into gear once I mentioned Cervantes. One guy wants to do a CD-ROM, while the other has a collection of all his plays. And let’s face it: *Don Quixote* was the first best-seller, other than the Bible. It was the first novel, and it’s been translated into, if you can imagine, 68 different languages. It’s now in Korean and Esperanto – those are the last two that have been added. It’s an incredible, incredible novel.

TC: *Will you be taking either of these two shows on the road?*

HD: I have no idea what Rick wants to do with this. I really don’t know. It’s a very local show. A lot of the comedy is based on the Navy base here, on the use of the word *barrio*, which means “neighborhood.” There are a lot of places where *barrio* doesn’t mean dip!

“What, *barrio*?” And if it’s the downtown slum area, nobody wants to think that’s something that’s amusing – and it isn’t, because back then, *barrio* really meant neighborhood, family and friends. They had me saying, “Hey, La Jolla’s a *barrio*.” Except they don’t call them “gangs.” They call them “fraternities.”

TC: *We have a lot of local artists up here who do one-man or one-woman shows, things like that, and I guess it’s the same thing. The humor wouldn’t necessarily translate if they took it on the road.*

HD: Well, like here, there’s an area called Hillcrest. Rick is the one who uses it: he throws in something about *Buzz* magazine, which is a magazine in L.A. I’ve only seen my first copy because of this play – it’s got one of the Bridges sons on the cover. He mentions, “Oh, mama, you subscribe to *Buzz*?” And she says, “Yeah.” And he says, “Oh. Well, that means you’ll be wearing a nose ring, and you’ll be up there in Hillcrest, with the—” It’s not “hippies,” but it’s another term that, I guess, is more modern. And the audience laughs: “Oh, yeah. *Barrio*, La Mesa, Hillcrest.” Big laugh! I know have no idea why...

[ER laughs.] But, I guess, if it were translated to San Francisco or Los Angeles, maybe someone would say, “Well, you know, Pasadena’s a *barrio*, or Beverly Hills is a *barrio*,” and then maybe some changes would be made, if it goes on the road. I don’t know.

TC: *Yeah. Or like, for example, the Mission District, and 24th Street, or something like that.*

HD: For you guys.

TC: *Yeah, for up here.*

HD: That would be, what, like the “hippie” district, if there were such a thing anymore?

TC: *No, in our case, that would be the Haight-Ashbury.*

HD: Oh, my God – that’s still operative?

TC: *Oh, yeah. You have hardcore people, who remember it. And then you have kids who are wannabes. They dress the dress, but they really have no concept of what it was all about, if you know what I mean.*

HD: Yeah, exactly.

TC: *The newspaper accounts I’ve read say there were two official reasons for why **Harry O** moved from San Diego to Los Angeles: low audience numbers, and the studio thought the show was too expensive to film down there. But there was never any reason given for the decision to drop your character. Any thoughts on this matter?*

HD: I think both of those things are true. Because we followed Streets of San Francisco, and they’d hand over to us like a 36 or 37 share – and then we’d drop down to 30 or 31. That’s a pretty big drop. Of course, now, 30 or 31 would be fabulous.

TC: *Yeah, I know – it’d be a Top Ten show. [Laughs.]*

HD: You betcha! [Laughs.] But back then, they could play with that, and say, “Well, that’s it.” And the reason they dropped my character was, they figured, since there was going to be a whole new change of locale (which, actually, was sort of similar, because it was Malibu), they couldn’t take Manny with him. It wasn’t like it was the Armed Forces, where you travel around the world. And so, they came up with that episode, where they killed Manny. But that is my favorite episode, in a sorrowful kind of way, because of the irony of my character being killed, on camera. Throughout the years, several policemen who’ve seen that show have told me that’s how they remembered being shot themselves, or some of their friends. They’d think, “Wow,” after I looked down to see where I’d been shot in the stomach. Because they’re thinking, “Aw, sh--, I just bought it. It’s over for me.”

And then, at the end of the show, there’s the irony of David being the one who goes into a bar and puts up that bottle of tequila and [slipping into a perfect Janssen intonation] says, “In case any of yer friends come in, let ‘em have a drink on Manny...”

I still can hardly watch that tag. It was just too much. And I couldn’t handle going to his funeral because of it. I just thought, “No...”

I know David fought for me. I noticed that the



Henry Darrow with his son Tom (holding book) and Tom's friend Rick, circa 1967.

behavior toward me had changed, for about a few days before I found out. He finished shooting at around 10 in the morning that day. I wasn't supposed to finish until around four or five, but he waited for me -- which he didn't have to do -- in order to tell me himself. We got drunk at one of the local pubs. He apologized, and he said, "Hank, I fought for you I wanted you to go up there with me." But they told him, "You don't understand. You go solo, or you don't go." It wasn't meant to be. They paid me off for the second half of the season, and then they brought Anthony Zerbe onto the show.

I once asked ABC for a copy of my last episode. I finally got one, years later, from a friend. I found out there was a fan club, I asked for a copy, and I'll be damned, they sent me one. Every now and then, I'll take a look at it.

*TC: I've always liked the camaraderie between you and Janssen -- although I've also liked the camaraderie between him and Zerbe. But it's really two different things.*

**HD:** Oh, absolutely. And Anthony's a marvelous actor. We worked together on a piece called *Attica*, which had to do with the prison break at Attica State Prison in '71. Charlie Durning was in it, and George Grizzard, and Anthony, and myself, and a host of other actors. I played Herman Badillo, who was the Puerto Rican New York Congressman who went up there. We shot that, I guess, around '79, long after *Harry O*.

We've had this running joke over the years, which had to do with my reading for him for some Shakespearean thing -- this would have been after we did *Attica*.

*TC: That's right, he was in residence at the Old Globe and a number of other theaters.*

**HD:** Right. So I'd have to read for the part of a gardener, or the part of a spear carrier, and I would say, "Well, you know, I've done all of these plays." And he'd say, "Yes, yes, Henry. But can you do one line for me in a good Shakespearean tone?" And that became a kind of put-on that we would greet each other with

whenever we'd bump into each other.

TC: *There seemed to be a little bit of improvisation between you and David as you did your scenes together.*

HD: Yeah, it was loose. It was pretty loose, to be honest. I mean, I'm always "around the book" of a script, whatever it is. Like with this play, Rick was concerned in the beginning, because I improvised and paraphrased. And I said, "My memory is not what it used to be, Rick, so when I paraphrase in the rehearsals, it's simply to get me familiar with what I'm talking about in this particular speech." Then, gradually (and this happens a lot), I go back to the script, and I realize, "Hey! What he wrote here is really good. I've got to get that down."

Usually, David's philosophy was, "If I can't memorize it," referring to himself, "there's something wrong with the writing." Meaning, something's not clicking, it's not put in the right way – for him. And most of the time (usually, all of the time), he was right. And I find, for myself, if it's put in such a way, and it just doesn't flow, there's something wrong here – I wouldn't know what, but David would. He could analyze scripts. He had a good feel for scenes, and material. But, yeah, there was some improvisation, now that I come to think of it.

TC: *The one show I'm thinking of – this is one of my favorite scenes of the entire series. There's a scene with you and David, you're at this nice restaurant, and he's got a Band-Aid on his head, because apparently a light or a boom hit him, or something like that. And so, that's like the running gag on that show: everyone's asking Harry, "What happened to your forehead?" And Manny's one of the few guys who doesn't pay attention to it. So Harry says, "Manny, aren't you gonna ask me what happened to my head?" Manny finally plays along: "Okay, Harry, what happened to your head?" And Harry says, "An alligator bit me!"*

HD: [Laughs.] Yeah, that's right. And he did nail himself. We were going up the steps or something, and BAM! he just walked into that, and Ho-lee shit, there it was – it was a good-sized lump. I'd forgotten how they worked that into the show.

TC: *You did an interview with Diane Albert a few years ago, and at one point, while you were discussing Chaparral, and your camaraderie with Cameron Mitchell, you mention that there were a number of times where he'd do something in a scene, and you'd laugh out loud -- only it'd be you laughing on-camera, not your character.*

HD: Yeah. I had a lot of good times with Cam.

TC: *Yeah. And as I read that, I thought about many of the scenes with you and David on Harry O, and I was wondering whether there might have been a little of that going on there, too.*

HD: Sure, there were a couple of moments like that. Like, whenever we had scenes in my office, David would

come in, and he'd start fiddling with the stuff on my desk. He'd always pick up a pencil, make a note, something like that. One time, I ended up breaking all the pencil points, and then put them all back in the pencil case. David came in, sat down, picked up a pencil, started to write -- and then BLEAH! He said, "Hey, how'd this happen?" And I said, "Geez, I don't know..."

He also liked to play with the paper clips. So, one time, I connected them all. He started picking one up, when all of a sudden, he had a string of paper clips about eight inches long... So he yelled, "Cut!" And he knew it was me.

TC: *They tried out a number of different actors to be Manny's sidekick on the show.*

HD: That's right. First there was Charlie Haid, who's now a director. Then we had Hal Williams for a couple of shows, then finally Tom Atkins. I still bump into those guys occasionally. I was over at Haid's house last year sometime.

TC: *He only did one show, maybe two at most.*

HD: He had that horrible high voice back then – oh my God! And he didn't have too much experience going for him.

TC: *Well, of course, he took that high voice and went all the way to the bank, with Renko.*

HD: Boy, you better believe it! You better believe it. Well, see, there's always a place – that's one of the lines that Ed (Rick Najera's father in this play) has. He joined Toastmasters some time in the '40s. Back then, you went to Toastmasters to learn to speak. If you could do public speaking, that meant that you could do a lot of things – you could be a salesman, and learn how to talk, etc. He used to say to Rick, "For every no you get, it means you're getting closer to that one yes." And that's the philosophy he had. He said, "Look, if I die, don't stop writing the play. Stay with it, and do it after I'm dead. Finish the play."

TC: *Well, that's the philosophy I'm trying to take. I believe more and more there's no such thing as "pure luck." You make your own luck.*

HD: With preparation.

TC: *Yeah. Yeah, you get yourself ready for when the opportunity comes.*

HD: That's it. You've got to prepare.

TC: *'Course, the interesting thing about Atkins was, at the time, I think, he was commuting back and forth, doing Rockford, around the same time he was doing Harry O.*

HD: I'll be darned!

TC: *Yeah. He was kind of a well-meaning doofus on your show.*

HD: Exactly.

TC: *But he was a totally different character with Jim, on Rockford Files. He was more of a hard-ass. But he was good in both.*

HD: Oh, that was neat then, for him. I didn't know that,

at the time.

TC: Any other thoughts about the show, or working with David Janssen, that you'd like to share?

HD: Just that it was, again, a great experience for me, all the way around. There was a hockey team down there back then, the San Diego Mariners, and they sort of made me the team mascot. One night a bunch of the players got us in to see to the Ali/George Foreman fight on closed-circuit TV. They were showing it on this huge massive screen at their arena.

TC: Oh, yeah, that's right. That's what they did, before the days of pay-per-view, and all that.

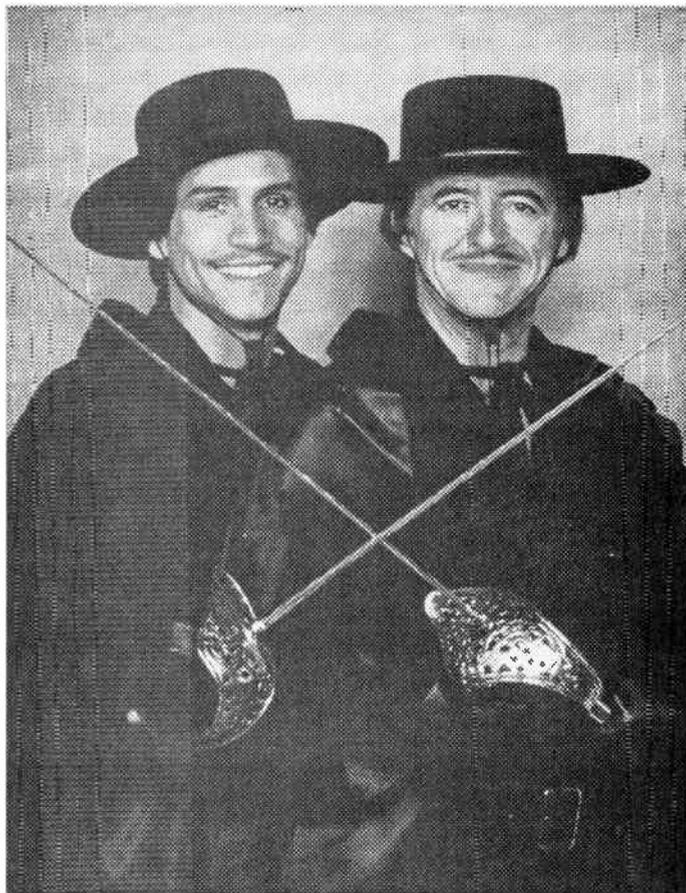
HD: That's right, exactly. Exactly. And we caught the fight with these guys. And I mean... [Chuckles.] These are a bunch of hard drinkers. I mean, holy cow! And I could hold my own, and so could David, but all of a sudden your body says, "No, no. No more..." I don't know what might've led to that massive heart attack he had, or if he'd ever had heart trouble before – if he did, he never told anybody, which would seem to be par for the course for him, I would imagine. He always seemed to fear that he wasn't going to work anymore, though. Like he'd say, "Where's my next job gonna come from?" And you'd say, "God, David, you're like Jimmy Garner -- you're one of the top guys. You can do whatever you want."

TC: Don Freeman had a great line about Janssen, and it was along the same lines. He remembered talking to him around the time of the show, and David said, tongue in cheek, "Look, I never went to college. This is all I can do to make a living." [HD laughs.] I mean, there he was, one of the top guys, and he's saying, "This is all I can do to make a living..."

HD: He got a kick out of life. He had his own style, his own way. And he had that incredibly wry, dry sense of humor. On his birthday, I'd buy him not the best year, but the second-best, of the finest wine or champagne. Let's say it's '66 or '68. '66 is the best, so I'd give him a '68 bottle of Dom Perignon. And he'd say, "Oh, '68. They didn't have any '66?" [ER laughs.] But he'd do it with a straight face. I'd say, "No." And he'd say, "Okay." [Laughs.] And that would be that! You couldn't get back at him.

He had T-shirts made for everyone in the production company: "Harry O, starring David Janssen." So I made up some T-shirts of my own, "Henry Darrow is Manny Q," and I set up this incredible gag.

One day, we were shooting around Balboa Park. It was lunch time, and David was seated at one of those long picnic tables there, and he was being interviewed by Don Freeman. There were about eight, ten, twelve members of the crew milling around. David didn't know this, but they were all wearing the "Manny Q" T-shirts underneath their "Harry O" shirts. Meantime, I arranged for a limousine, and even asked the studio cop to give me a police escort. So all of a sudden, the siren blares, the limo pulls up,



Darrow holds the distinction of being the only actor to appear in three Zorro TV series. Here as the elder swordsman in *Zorro and Son* (pictured with co-star Paul Regina), he had previously given voice to Zorro in Filmation's animated *New Adventures of Zorro*, and would portray Zorro's father in the later *New World Zorro* series starring Duncan Regehr.

one of the guys rolls out the red carpet, and I come out of the limo. I'm wearing my "Manny Q" T-shirt, and I walk over to where David's being interviewed to say hello. At that point, everybody else takes off their "Harry O" shirts to show off their "Manny Q" shirts. And without skipping a beat, he turned and said, "You guys are all fired."

[Smiles.] But you never got the feeling that it impressed him. He just stayed in character. He wouldn't give you that recognition for it – he'd do that later, when you were having beers with him. I had a wonderful time on that show. It was a special event.



## He & She - 26 episodes, CBS

### Regular Cast:

Richard Hollister - Richard Benjamin  
Paula Hollister - Paula Prentiss  
Oscar North - Jack Cassidy  
Matthew Cornell - Michael Fox  
Andrew Hummel - Hamilton Camp  
Harry Zarakardos - Kenneth Mars  
Norman Nugent - Harold Gould

### Semi-regular:

Herb Angostura - Herb Ellis  
Mr. McLaughlin - King Moody (voice)  
Mrs. O'Connor - Jane Dulo  
Murray Mouse - Alan Oppenheimer



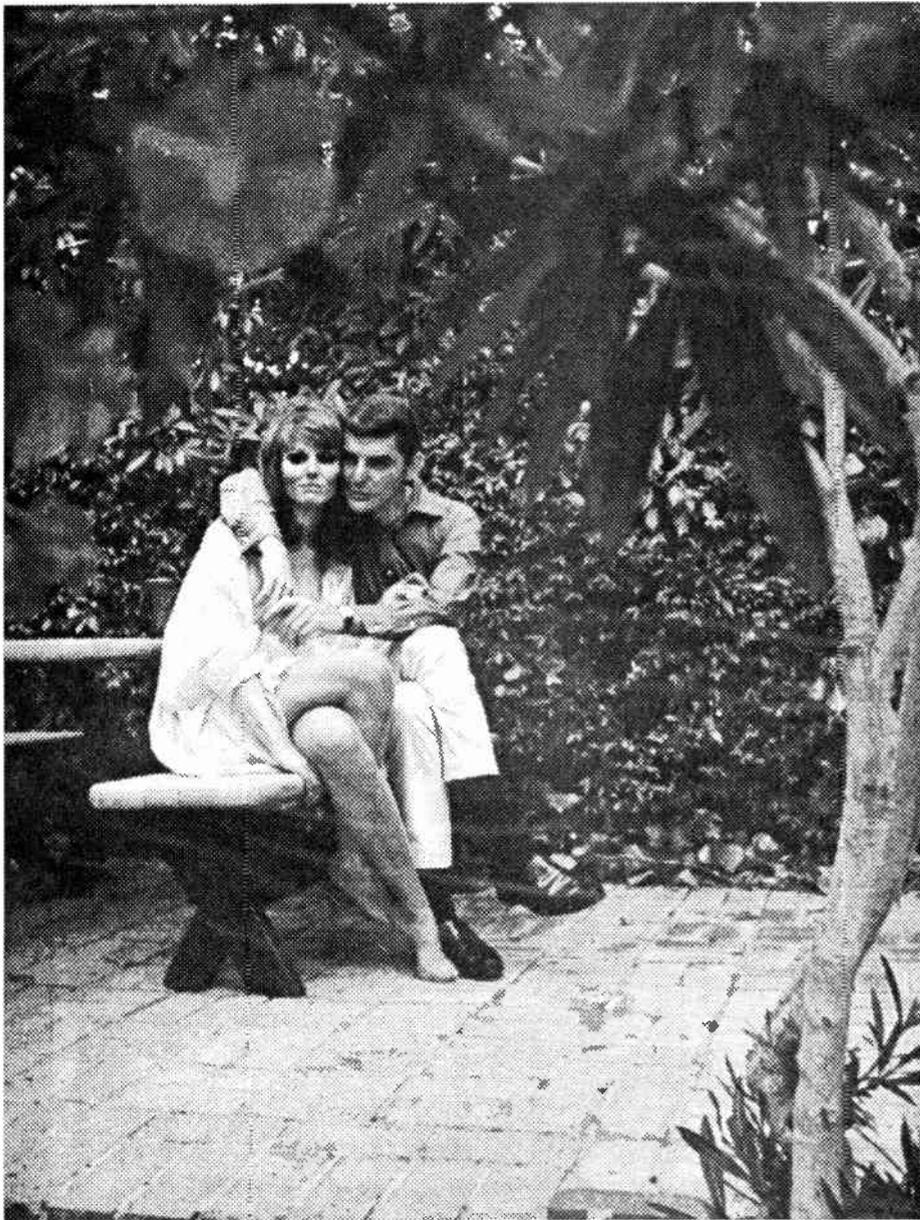
A *Flying Nun*, a witch, a genie, a rock band, hillbillies, and a wacky redhead dominated television's sitcom world in the fall of 1967. The classic *Dick Van Dyke Show* had voluntarily pulled the plug in 1966. The top-rated *Andy Griffith Show*, while still entertaining, was past its black-and-white Don Knotts prime. *Family Affair* often proved too saccharine for adult viewers. *That Girl* never fully lived up to its sophisticated image. Hope did seem to exist in the form of a promising, urbane, and witty new comedy launched on CBS: *He & She*.

*He* is Richard Benjamin. *She* is

Paula Prentiss. The real life husband and wife team starred as Dick and Paula Hollister, a young, vibrant, childless couple making their way in New York City. Few comedy shows of the period so vividly evoked the spirit of Gotham like *He & She*. The Hollisters lived in a quaint apartment in a renovated carriage house, complete with a view of Manhattan's skyline. The opening credits show Dick and Paula frolicking in Central Park (not barefoot) celebrating the Big Apple that Gershwin wrote about and Woody Allen both loves and hates. Prentiss and Benjamin had the right personalities and

stage presences to pull off a New York state of mind. The viewer might not suspect that the half hour series was filmed at Studio City's palm tree lined CBS Studios.

Texas-born Prentiss (nee Ragusa) and New York native Benjamin met at Northwestern University. Prentiss signed a seven-year contract with MGM. After completing her fourth film, she married Benjamin in 1961. Her co-starring role in *Where the Boys Are* (1960) catapulted her to star status. Judy Stone of *The New York Times* recalled that "critics tumbled all over themselves labeling her the new



From the collection of Richard Benjamin and Paula Prentiss

Rosalind Russell, the new Carole Lombard, the new Kay Kendall." Follow-up films included *Man's Favorite Sport* (1964, opposite Rock Hudson), which Leonard Maltin called her "best performance"; *In Harm's Way* (1964) and *What's New Pussycat* (1965). Meanwhile, Benjamin performed in the road company version of *Barefoot in the Park* and co-starred in Broadway's *Star-Spangled Girl*. At the time of *He & She*'s genesis, Prentiss was a well known starlet while Benjamin was still relatively unknown.

Leonard Stern, the executive producer and creator of *He & She* remembers the origins of the series:

"Initially, the network had men-

tioned to me that Mike Dann, who was in charge of programming, would love to do a show with Paula Prentiss. If I could get her, it was the equivalent of a commitment. Pate decreed that we would meet because, in the card game I infrequently played in, the man next to me was her manager. When we met (with Prentiss), I said, 'I have an idea. I want to do a loving couple.' She said, 'Why, I'd love to work with my husband.' I said, 'Who's your husband?' She said, 'Dick Benjamin.' The odd part was that, at the time, Dick had not done a film or television show. My wife (Gloria) had seen him in Chicago in *Barefoot in the Park*. She had called me and said, 'I just saw your type of actor and sometime you've

got to use him.' So when Paula mentioned Dick Benjamin, I remembered Gloria telling me about Dick, calling from Chicago. I said, 'I'm very amenable. Let's meet.' And we did and I responded to them. I asked them to write everything about themselves down on paper so that I could incorporate as much of them as I could into the concept. Based on the personalities and all, I developed the show.

"An interesting footnote. Eventually, I called Mike Dann and said, 'I have Paula Prentiss' and he said, 'Great. You've got a deal.' I said, 'No, there's a kick. She wants to work with her husband.' He said, 'That's okay. Make the deal.' About three weeks later there was a message from Mike Dann in New York to call him. He said, 'Did you make that deal with Paula Prentiss and her husband?' I said, 'Yes.' He said, 'Is the husband an actor?' He had no idea. That's the way television was done then; on an instinct. It was intuitive. We were very fortunate that they would commit that way and not interfere with the creative community."

The character Stern invented, Paula Hollister, was deemed "a genuine step forward in the presentation of women in sitcoms," according to Harry Castleman and Walter J. Podrazik's *Watching TV: Four Decades of American Television*. They went on to write that "Though slightly daffy, Paula clearly had a head on her shoulders and was not totally dependent on her husband."

Stern asserts that "I wanted a working woman. There weren't many, but I didn't want to be so radical that she would have a full time job. Of course, that was yet to become fashionable. We sort of pioneered the working wife." The striking Paula works at Tourists Aid Society at one of New York's airports. Her job offers Paula the opportunity to act as a self-appointed social worker to the wayward souls that drift her way.

Paula Prentiss herself acknowledges that sometimes her "own input" was incorporated into the character. Prentiss brought an intangible, mysterious, yet adorable quality to the role.

*He & She* co-star, Kenneth Mars, who played Harry Zarakardos, the fireman pal of the Hollisters, assesses that "Paula, I think, is one of the most unique



Photo courtesy Leonard Stern

Oscar contemplates a new sidekick in *THE OLD MAN AND THE SHE*.

actresses in the world. She has a sense of comedy that belongs only to her. She doesn't do jokes. She does character comedy. She does comedy that's based on who she is."

Paula's husband, Dick Hollister, is a successful cartoonist who has created the superhero "Jetman." Stern recalls that "somebody who worked with their mind was appealing to me; a thoughtful person."

Dick can be sarcastic and edgy, but possesses a kind, everyman quality that brings the viewer into the story. Richard Benjamin recalls that "Leonard kind of modeled it on me after he got to know us. It began to evolve the way we really are, taking it to a comic thing." Sometimes Dick becomes annoyed with Paula, but it always remains clear that the two share a genuine love and respect for each other.

Like many comic superheroes, Jetman has become a live-action TV series. Against Dick's wishes, self-centered egomaniac Oscar North not only was cast as the star, but he constantly invades Dick and Paula's personal lives. Oscar is often the target of Dick's pointed barbs and wry wit. Before Dick goes into surgery to have his tonsils out (*THE COMING OUT PARTY*), Oscar confesses that he never visits hospitals, but offers to send a cardboard facsimile of himself.

Oscar: "It's the next best thing to having me there."

Dick: "No, Oscar. It's better than having you there."

Played with zeal by the late Tony Award-winning Jack Cassidy, Oscar North is a born scene stealer.

"There hadn't been a fop on television, a mama's boy. Cassidy pioneered that," states Stern. "The character Jack portrayed was a breakthrough because it was borderline gay and at that time it was forbidden."

As for how Cassidy became involved with the comedy, Stern claims that "we were social friends and he, Jack Weston, and I used to hang out together and laugh a lot. I suddenly said to him, 'Would this type of role appeal to you?' He thought it was audacious and exciting. It was molded and made for him. Designed to fit."

As acknowledged by Vince Waldron's *Classic Sitcoms*, the conceited Oscar was the inspiration for *The Mary Tyler Moore Show*'s childish Ted Baxter. Stern confirms this.

"In fact, they called and said, 'do you mind?' I said, 'No.' It is their own version."

In a 1971 episode of *Mary Tyler Moore* (*COVER BOY*), Cassidy guest starred as Ted's competitive brother, Hal.

Many of the snappy one-liners on *He & She* were attributed to the Oscar character. His vanity and self-importance provided great comic relief. Such lines were typical:

Lady: "Oh! Mr. North! I'm one of your biggest fans!"

Oscar: (Takes off sunglasses) "So am I."

and

Dick: "They wanted you to run for political office?"

Oscar: "Why not? I'm an actor."

"As always, in most of my writing, I start out with the basic two people, then just let the story tell me who else I need," Stern admits.

Not surprisingly, the Hollisters have neighbors who frequently drop by for interaction. Harry Zarakardos is a fireman who works in the building next door. A plank between windows makes it easy for the laidback character to access Dick and Paula's apartment. Actor and comedian Kenneth Mars was cast in the part, as remembered by Leonard Stern:

"Ethel Winant, who was the head of casting at CBS and also an executive was one of the best of the casting people. She started out with the Theater Guild and John Houseman. She would categorically state that no one really listens to a casting director. No matter how strongly they feel about an actor, they always want to see others. She called me on the phone and said, 'Leonard, I have the perfect actor for the part. He couldn't do better. He's just ideal.' I said, 'What's his name?' She said, 'Kenny Mars. Will you see him?' I said, 'I'll see him and go tell him he has the part.' She said 'What?' I said, 'Tell him he has the part.' She said, 'What do you mean?' 'You always told me that no one listens to casting directors and you just said I couldn't do better. I trust you, so he has the part.' She said, 'I'll send him over with one other actor.' She couldn't accept full responsibility. She was perfectly right. He was ideal."

According to Kenneth Mars, Ethel Winant had seen him in an Ocean Spray commercial for which he had won two Cleo Awards for spokesman of the year. At the time of his casting, Mars had 40 on-camera spots on the air. "I was literally running out of products," the actor quips today.

Pint-sized maintenance man Andrew Hummel often demonstrates his incompetence in making repairs on the old building. Despite Dick's disdain for the simple-minded Andrew, he remains in the Hollisters' extended family. The part was

played by former folk singer, Hamilton Camp, who played a much older man than his thirty-some-odd years. Stern also had comments on Camp:

"For a good portion of his life, he earned a living as the mechanical man. You couldn't make him laugh. He wouldn't change expression on his face. He used to work fairs and sideshows. I always like something unique about an actor."

Rounding out the regular cast was Harold Gould, as Norman Nugent, Dick's occasionally-seen boss at the newspaper. Nugent was more talked about than shown. The other five characters joined together for an ensemble comedy, which was relatively rare in 1967.

*He & She* presented the ensemble in a way that closely resembled the later MTM shows, while certainly tipping the hat to *The Dick Van Dyke Show*. Historians debate whether the 1967 TV public was ready for such a sophisticated approach, but the show gained raves from many critics who claimed that the series was an oasis in a sitcom desert. The words "ahead of its time" constantly crop up in reference to the series. Purely from a historical perspective, *He & She* is viewed as a flash of unrewarded inspiration.

Under CBS's fall slogan of "Get in the Winner's Circle," the comedy debuted at 9:30 on Wednesday, September 9, 1967. It followed CBS' rural hits *The Beverly Hillbillies* and *Green Acres*. The pilot episode, *THE OLD MAN AND THE SHE*, introduces the cast in a story about an elderly Greek gentleman, Mr. Ponopolis. Ponopolis has been abandoned in the airport where Paula works. The helpful Mrs. Hollister brings Ponopolis home, trying to prevent his deportation. Of course, she pressures Dick into giving him a job at the newspaper:

Dick: "Do you know what he does?"

Paula: "Yes. He's a shepherd."

Dick: "Oh, that's perfect. We haven't had one in the building for years."

Reviews of the series, and *THE OLD MAN AND THE SHE* in particular, flooded America's newspapers and trades. Uncharacteristically, the pilot included a bit of slapstick, which was criticized by

*The New York Times'* George Gent. He supposed that the script "leaned too heavily on slapstick for a show about young moderns. Watching Miss Prentiss and Mr. Benjamin bumping heads and taking pratfalls was a painful experience."

Despite such criticism, reviews were overwhelmingly positive, even raving. *The Hollywood Reporter* asserted that "*He & She* may well be the best piece of character-situation-performer chemistry since *The Dick Van Dyke Show*." *Daily Variety* agreed, arguing that "It's a cleverly concocted, expertly written and enacted comedy..." The review continued, calling the show "a sheer delight," and "should be the comedy hit of the season."

John Voorhees of *The Seattle Post Intelligencer* claimed that "If any of the new season's shows deserves to be a hit, this one is it." *The Los Angeles Times* called it "a highly entertaining series." *The Philadelphia Inquirer's* Harry Harris wrote of Prentiss, Benjamin, and Cassidy: "All three are ideally cast and liberally supplied by Talent Associates with amusing situations, wacky sight gags and literate, even witty dialogue." *The Chicago Tribune* referred to it as "one of the season's certain successes." Such praise was typical of notices on the comedy.

One dissenter was *TV Guide's* Cleveland Amory, who called *He & She* "the worst comedy of the year." For the first time in *TV Guide*, as their editorial, they took exception to Amory's review. The editorial called it "the best and most sophisticated comedy that's been on TV for some years." Seldom does the editorial staff disagree in print with the critic. The cast, most prominently Jack Cassidy, appeared on the cover of *TV Guide* in October of 1967.

Washington D.C.'s *Evening Star* wrote "Let's hope they can keep it up." For the most part, they could. Jay Sandrich was maintained as the principle director. Joining Stern was Arne Sultan as producer. Writers, such as Chris Hayward and Allan Burn, were frequent contributors. Following *THE OLD MAN AND THE SHE*, other episodes stood out as gems in the 1967-68 season.

One episode often singled out as memorable was titled *A ROCK BY ANY OTHER NAME*. Stern, Prentiss, and Benjamin named it as an episode of note.

"I remember that was a scream," Prentiss recalls today. The storyline involves the exchange of birthday gifts. Dick forbids Paula to spend more than five dollars on any gift. She decides to give Dick "a very special rock" that hit him on the head when he tried to kiss her for the first time (in the Adirondacks). However, as a surprise, Dick gives Paula an expensive imitation fur coat. As Paula excitedly models the coat, a perplexed Dick can not figure out his gift:

Dick: "How does it work? You don't open this? It's a rock. What do you mean it's a rock? This isn't one of those traveling alarm clocks? You mean this isn't a clock rock?" (Turns to Harry) "A rock! A rock! She gave me a rock!"

In true sitcom style, Dick loses the rock from his coat pocket and must confess the loss to Paula. All ends well when the two decide to return to the Adirondacks.

Dick: "We're going to drive up to the Adirondacks tomorrow. we're going to find that exact same spot, get in the convertible, put the top down and wait for another rock to hit me on the head." Paula: "That's going to take a long time." Dick: "Well, we will be kissing most of that time, you see."

Another segment, *THE COMING OUT PARTY*, features guest appearances from John Astin and Mariette Hartley. Paula tries to set up her friend, Dorothy (Hartley) with their doctor, Mel (Astin). When Paula asks what Mel is doing the following night, he quips "Show me a doctor who knows what he's doing tomorrow night and I'll show you a dentist." Still, he agrees to try the date because "Most of the girls I know are sick."

Meanwhile, Mel is scheduled to remove Dick's tonsils. The night before the operation, Mel and Dorothy have a fight. A nervous Dick watches as Mel drinks, stammers, and shakes, threatening to show up at the operating table an emotional wreck. Leonard Stern calls this an episode that he "loved."

The Academy of Television Arts and Sciences must have had a similar response. *THE COMING OUT PARTY* won

the Emmy Award for Best Writing in a Comedy Series. Christopher Hayward and Allan Burns wrote this particular show. Burns recalls that the story was "an idea that Leonard and Arne had. Leonard had wanted to do a story about Dick having his tonsils out and having a surgeon friend who was going to be taking them out. This had happened to me, as a matter of fact. I had my tonsils out, so it was partly my experience, but Leonard had the idea."

Stern recalls another episode "with a slight degree of madness," titled DON'T CALL US. Dick keeps getting phone calls from a man insisting that he is speaking to Mary Ellen. Dick yells "Do I sound like Mary Ellen? I do?"

It's decided that the Hollisters must change to an unlisted number. Unfortunately, Paula forgets to write down their new number. An angry Dick assesses the situation: "In other words, nobody knows our number, especially us."

Fernando Lamas guest stars in a segment called KNOCK, KNOCK, WHO'S THERE? FERNANDO. FERNANDO WHO? "The name 'Fernando Lamas' itself evokes laughter," observes Stern. The script concerns Harry's suspicion that Paula is having an affair with Lamas. "I don't know why," Stern begins, "it just struck us as absurd." The episode gained a nomination from the Writer's Guild of America.

MIDGETS OVER BROADWAY was an episode that successfully focused on the Oscar North character. "Jetman" is set to become a Broadway musical. Of course, Oscar wants to play the part: "I'm Jetman and there's nobody around just like me. Come on, Dick. The way I can sing. I can dance. I can act. What do you think I am? Just another pretty face?"

Oscar gives a rousing and convincing performance of the "Jetman" theme song. His spritely act remains a highlight of the series. The producers of the musical decide to go with Oscar, but Dick remains skeptical. He warns the producers that when Oscar gets nervous and excited, he forgets lines...

On opening night, Oscar turned into a basketcase. Before an audience, he froze, whistled, hummed, and forgot lyrics. At one point, he sat down, crossed his legs, and sang "Somewhere Over the

Rainbow."

Benjamin, with a background in theater, learned early on that television was a different animal: "I remember that we learned how to behave. I would get a script on Sunday, and I called Jay (Sandrich). I'd say 'Have you read this? This is horrible!' He'd say 'Take it easy. You know that by Friday it will all work out.' I'd go nuts. Then we'd get there on Monday and at first I'd say, 'Is this supposed to be a joke?' Leonard took me aside and said, 'Look, the writers are here when you're talking like that. How would you like, after you acted in a scene, if I said, 'That stinks.' Would you like to get up and do it again?' I said, 'I get it.' He said, 'Don't be like that! These writers are brilliant. They will rewrite and fix all this.' I began to learn what the process really was. I was used to getting a play script that was finished. So, I had to watch my behavior. I had to learn to say, 'Oh, I see what you're after there, but maybe this could be fixed.' Certainly, when we had our run through, we didn't want to hear 'Well, you guys were awful.'"

Benjamin also recalled that "We actually bet on and against jokes. I'd say 'Now this joke - forget it.' Arne Sultan, one of our head writers, a wonderful guy, said, 'I guarantee you screams.' I said 'You guarantee it? I mean are you going to put this in writing?' These are the kind of conversations we had. We're out there in front of an audience saying, 'Are you going to put this in writing? A joke insurance or something?' He said 'I guarantee it, but you have to do it. You can't do it to kill it and then come to me and say, 'See it didn't work' because you killed it.' I said, 'Oh, no, I'm going to do it.' You can actually see on some of the films where I am shocked at the way these jokes are working. I would bet against them, then the place would come apart. You could see me looking around like 'What the hell are they laughing at?' The writers are mostly right."

Aside from storyline and characterization, Leonard Stern also asserts that *He & She* was influential on technical fronts:

"*He & She* and *The Governor and J.J.* (a 1969 Stern comedy) were transitional shows in terms of techniques of photographing and staging. I'd become very aware of the flat lighting that was traditional in three-camera shows and

ingeniously created by Carl Freund when he was doing *Lucy*. But I felt they too often had extreme close-ups and a safety mask. I wanted to change the look. We reconstructed our stage so that we could shoot in-depth and lit so that one character could be behind another and both could be in focus. We didn't have as much lateral movement. We made adjustments in the lighting and in the staging that ultimately became traditional."

*He & She* was filmed before a live audience, which was not standard for comedies at the time. Paula Prentiss found the inclusion of spectators to be invigorating: "It was wonderful. You perform differently when you have an audience. If I'd ever do a comedy again, I'd like it to be with an audience, like on stage."

What CBS cared about, however, was the audience at home. In late October, 1967, A.C. Nielsen released their boxscore ratings averages. *He & She* was ranked a respectable #35, with a 31.1 share. It consistently won its time



Photo courtesy Leonard Stern

slot. Still, the series failed to keep the lead-in ratings from the rural comedy, *Green Acres*. *TV Guide* claimed that *He & She* had "disastrous placement" in that an urban series would not be likely to keep the audience flow of the farm shows.

"When we tuned in our show," Benjamin maintains, "the last thing we saw on *Green Acres* was a pig dancing. I said to Paula 'You know, I don't think that's our audience.'"

When the 1968-69 CBS schedule came out, *He & She* was not on it. The series had been cancelled.

"I don't know what prompted the decision," Stern reasons, "but I somehow felt that maybe the second year wouldn't have been as good as the first year, so we left with a halo around us. Maybe that was what was meant to be." Still, the cancellation came as a blow to Stern and the staff. "We were inordinately prideful about it and loved working at it."

Prentiss remembers the fateful call from Mike Dann. Surprisingly, they thanked him when they went off the air. "We were so happy just to be on in the first place."

Benjamin also remembers the call: "He called and he said, 'We love the show. It's one of my favorite shows and we absolutely love it, but we have to cancel it.' I said, 'Thank you.' Then I hung up the phone and I realized what I said thank you to. I said to Paula, 'I think they just cancelled the show and I think I thanked them.' It kind of took me by surprise. I remember sitting in Leonard's office, and we called television critics around the country. They wrote wonderful articles, but it didn't keep it on. We then left California and were driving back to New York, where we lived, and got halfway across the country. We stopped off at Paula's parents' in Tulsa and we got a call there that said we may have to turn around and come back. We said 'What?' They said, 'Well, it may go on. They're not sure.' Leonard was in there fighting for it. But, it was the same kind of thing: 'We love it, but... we're not going to put it back on.'"

Allan Burns recalls that "Everybody took it really hard. We thought we were doing really good work and the critics seemed to tell us that we were doing really good work. We didn't quite understand

the cancellation of the show. [Stern] sure did get a lot of support from people in the industry. To cancel a show like this really diminished television. Nobody took it well. It was a fight to the end. A great disappointment."

An interesting thing happened after the cancellation: the ratings went up. More viewers were discovering the show. Director Jay Sandrich claims that "CBS admitted their mistake" in cancelling *He & She*.

Protest met the demise of the series. Jerry Lewis took out an ad in both trades lamenting the cancellation. The Dallas affiliate of CBS placed an ad in *The New York Times* protesting. Mike Dann was a presenter at the Emmy Awards, where he referred to *He & She* as "the best show I ever cancelled."

The Emmy Awards proved to be a vindicator for the short-lived series. The episode, *THE COMING OUT PARTY* won for Outstanding Writing Achievement in Comedy. The pilot, *THE OLD MAN AND THE SHE* was also nominated. Richard Benjamin was nominated for Outstanding Performance by an Actor in a Leading Role in a Comedy. Similarly, Paula Prentiss was nominated for Outstanding Actress. Jack Cassidy was mentioned for his supporting role. The trio lost to Don Adams for *Get Smart*, Lucille Ball for *The Lucy Show*, and Werner Klemperer for *Hogan's Heroes*, respectively. Leonard Stern's *Get Smart* won Outstanding Comedy.

*He & She* took three of the four Writers Guild Award nominations for best writing in a sitcom. *THE OLD MAN AND THE SHE*, *KNOCK, KNOCK, WHO'S THERE? FERNANDO. FERNANDO WHO?*, and *BEFORE YOU BURY ME CAN I SAY SOMETHING?* (in which Paula thinks Dick is dying) competed against a single *Get Smart* episode. Perhaps because the *He & She* vote was divided, *Get Smart* won the award. Still, it was high praise and honor for a comedy that lasted one season.

The influence of *He & She* went directly into the production of *The Mary Tyler Moore Show*. As written earlier, the Ted Baxter character borrowed heavily from Oscar North. Jay Sandrich went on to be the principle director of *Mary Tyler Moore*. Associate Producer, David Davis and particularly Allan Burns brought



Photo courtesy Leonard Stern

their talents to the creation of Mary's show. Leonard Stern also points out that Mary's opening sequence followed *He & She*'s lead. "If you look at the opening of *He & She* and then look at *Mary Tyler Moore*, it adopted that same technique." This was no coincidence, since *Mary Tyler Moore* took *He & She*'s cinematographer, Reza S. Badiyi (who has since gone on to a successful directorial career).

More importantly, *The Mary Tyler Moore Show* had a similar sophisticated humor and an ensemble approach to comedy. *Mary Tyler Moore Show* co-creator Burns admits that the possibility "could be," because of the "whole notion that you didn't have to be silly in order to get laughs. More than that, I think there was a style of working with writers that we sort of adopted. The producers, the writers, spent a good deal of time prior to anybody writing a script, working out stories. That was a big thing with Leonard. In that way, I was bound to be influenced by early successes."

Following the demise of *He & She*, Richard Benjamin went on to have extraordinary success in motion pictures. *Goodbye Columbus*, with Ali MacGraw, became one of the ten biggest films of 1969. The following year, the actor would star in *Diary of a Mad Housewife* and *Catch 22*. Based on the Joseph Heller novel, *Catch 22* was one of the year's top money makers. Paula Prentiss also co-starred.

As the duo hit the big time, CBS put *He & She* back on the air in reruns during the summer of 1970. Benjamin's other

film acting projects included *The Marriage of a Young Stockbroker* (1971), *The Steagle* (1972), *The Sunshine Boys* (1975), and *House Calls* (1978). In the fall of 1978, he returned to television starring in NBC's *Quark*, a situation comedy set in space in the year 2222 A.D. Castleman and Podrazik called it "a funny, intelligently written and well executed comedy definitely worth searching out." Unfortunately, *Quark* lasted only nine episodes before being lost in space.

By the 1980s, Benjamin turned to directing films, starting with the highly regarded *My Favorite Year*, (1982) starring Peter O'Toole. His directing credits also include *Racing with the Moon* (1984), *City Heat* (1984), *Little Nikita* (1988), *Mermaids* (1990), and *Mrs. Winterbourne* (1996). More recently, Benjamin appeared as a therapist on the February 3, 1997 episode of CBS' *Ink*.

Paula Prentiss also continued a high profile in the movies. After *Catch 22* (1970), she starred opposite Elliott Gould in *Move* (1970). Follow-ups included *Born To Win* (1971), *Last of the Red Hot Lovers* (1972), *The Parallax View* (an acclaimed political thriller with Warren Beatty, 1974), and *The Stepford Wives* (1975). Later appearances have been rare, but Prentiss did show up in a *Murder, She Wrote* segment and had a cameo in her husband's *Mrs. Winterbourne*. The couple lives in Southern California and have a daughter, Prentiss, and a son, Ross.

Jack Cassidy, who distinguished himself on the musical stage before *He & She*, continued to make TV appearances and movies after 1968. Films included *Bunny O'Hare* (1971), *The Eiger Sanction* (1975), and the TV-movie *The Phantom of Hollywood* (1974). Cassidy died on December 12, 1976. A fire destroyed his West Hollywood apartment after he fell asleep while smoking a cigarette. Survivors included his show business sons, David Cassidy (*The Partridge Family*), Shaun Cassidy (*The Hardy Boys*) and Patrick Cassidy. Shaun and Patrick were products of Cassidy's marriage to singer/actress Shirley Jones.

Richard Benjamin remembers Cassidy as "Outrageous, funny and fun to be with." Kenneth Mars comments that "To watch him bow on a Broadway stage was enough right there. He made a production out of a bow. He was wonderful."

Few actors have chalked up the credits of supporting player, Kenneth Mars. On television, Mars co-starred on *The Don Knotts Show* (1970-71), *Sha Na Na* (1977-78), the final season of *The Carol Burnett Show* (1979), and the fleeting *Shades of L.A.* (1990-91). His long list of films include *The Producers* (as the Nazi author of "Springtime for Hitler", 1968), *Butch Cassidy and the Sundance Kid* (1969), *What's Up, Doc?* (1972), *Paper Moon* (1973), *The Parallax View* (also with Prentiss, 1974), *Young Frankenstein* (1974), *Protocol* (1984), *Radio Days*

(1987), and *The Little Mermaid* (as the voice of Triton, 1989). Mars resides in Southern California. He has two daughters, including one who is making strides on the stage as an actress.

The cast and crew of *He & She* created a comedy series that is often considered ahead of its time in style and wit. Respectable comedy series of the time, like *Bewitched*, *Get Smart*, *Hogan's Heroes*, *The Lucy Show*, and *Green Acres* may have gained the legend, but *He & She* deserves a place in television history as a fresh approach to the sitcom genre. It should also be seen as a landmark comedy which influenced MTM's flood of progressive shows.

Allan Burns states that "I look at Leonard as a mentor, really. The guy who always thought it could be done better. No matter how good it seemed to be, he always wanted better and never let up on that. A good thing to learn."

Kenneth Mars also praised Stern: "Leonard Stern is one of the most wonderful, most generous, and most creative producers in the business." As for *He & She*, Mars notes, "It's interesting. People do remember that show. They have a memory for good things."

Paula Prentiss observes that "we were lucky that we loved the writers and producers." Although it might sound like a cliché, she defines the group as "a family." Leonard Stern recalls that the show had "an infectious quality that carried over." To Stern, and many viewers, *He & She* is a "treasured memory."

- Tracey Smith

Tracey Smith has an MA in history, and is presently putting the finishing touches on a book about the series *WKRP in Cincinnati*, to be published some time next year.



**THE OLD MAN AND THE SHE (9/6/67)**

Paula brings home an elderly Greek man who is unclaimed by any family members, hoping to find some way to keep him from being deported

Wolfe Barzell, Michael Fox, Charles Lane, Gerry Lock  
Written by Leonard Stern, Arne Sultan; Directed by Leonard Stern

**THE SECOND TIME AROUND (9/13/67)**

On the fifth anniversary of their civil ceremony, Paula wants a real wedding ceremony for her present

Eldon Quick, Robert Gibbons  
Written by Jim Parker, Arnold Margolin; Directed by Jay Sandrich

**HOW TO FAIL IN BUSINESS (9/20/67)**

The Hollisters buy their apartment building, but the pressure of being landlords forces them to sell to Oscar

Dodo Denney, Queenie Smith, Allison Price  
Written by Martin A. Rayaway; Directed by Leonard Stern

**THE PHANTOM OF 84TH STREET (9/27/67)**

Dick and Paula panic when Oscar's Picasso is stolen from their apartment

Jack Kruschen  
Written by Arnold Margolin, Jim Parker; Directed by Jay Sandrich

**ONE OF OUR FIREMEN IS MISSING (10/4/67)**

Harry is hurt when Dick and Paula try to distance themselves from him for fear that he'll lose his job

Johnny Haymer, Ken Lynch, Gail Fisher  
Written by Austin and Irma Kalish; Directed by Jay Sandrich

**BEFORE YOU BURY ME, CAN I SAY SOMETHING (10/11/67)**

As Dick prepares his will, Paula comes to the conclusion that he must be dying

James Milhollin  
Written by Arnold Margolin, Jim Parker; Directed by Jay Sandrich  
Nominated for a Writer's Guild Award

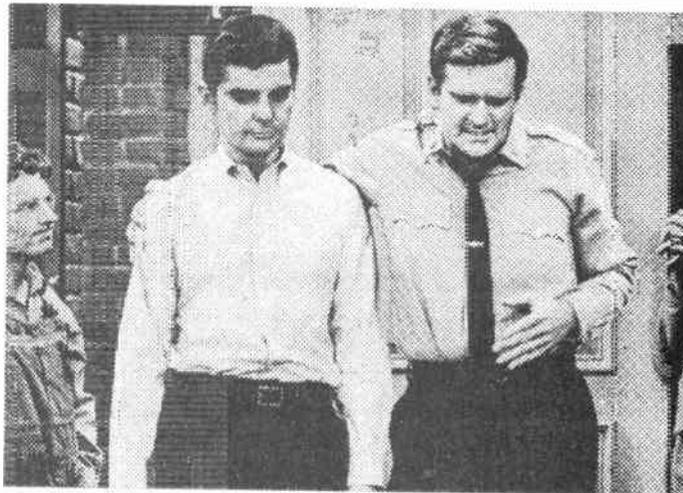
**DICK'S VAN DYKE (10/18/67)**

Dick and two companions grow beards during an all-male vacation in the mountains and then make a bet to see who is he-man enough to defy his wife and keep the facial hair

Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich



HOW TO FAIL IN BUSINESS.



THE PHANTOM OF 84TH STREET: Harry (Kenneth Mars) counsels Dick (Richard Benjamin) as Andrew (Hamilton Camp) looks on.

**THE BACKGROUND MAN (10/25/67)**

Dick hires a gorgeous assistant to paint backgrounds for "Jetman," but it appears that all she can do is spill paint, waste time, and wear mini-skirts

Julie Sommars, Tol Avery  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich

**VOTE YES ON NO (11/1/67)**

Paula organizes a demonstration against Dick's newspaper when the publication prints an editorial against a raise for firemen

Nira Barab  
Written by Chris Hayward, Allan Burns; Directed by Jay Sandrich

**HE AND SHE VS. HIM (11/8/67)**

Dick writes Jetman into a plot hole that his neighbors try to help him out of, resulting in his being sued for plagiarism

Hal Buckley, Jane Dulo, Jack Bernard, Nancy Walters, Tony Franke, Jerry Sargent  
Written by Chris Hayward, Allan Burns; Directed by Jay Sandrich

**THE COMING OUT PARTY (11/15/67)**

Paula throws a party in order to match up a friend with the doctor who will soon be taking out Dick's tonsils

Mariette Hartley, John Astin, Ralph Manza  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich

Winner of an Emmy Award for writing

**DEEP IN THE HEART OF TAXES (11/22/67)**

Facing an audit by the IRS, Dick is unaware of money Paula won while betting on the horses

Larry D. Mann, Louis Quinn  
Written by Joe Bonaduce; Directed by Jay Sandrich

**DON'T CALL US (11/29/67)**

The Hollisters change their telephone number, resulting in a fear of missing out on an invitation to a party honoring Princess Grace

John Francis  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich

**NORTH GOES WEST (12/13/67)**

Oscar persuades the Hollisters to move themselves and the Jetman series to Hollywood  
Henry Beckman  
Written by Chris Hayward, Allan Burns; Directed by Jay Sandrich

**EASY WAY OUT (12/20/67)**

Oscar flees arrest for gambling, and Paula faces charges for harboring a criminal  
Bruce Gordon  
Written by Martin A. Rayaway; Directed by Jay Sandrich

**POSTER BOY (12/27/67)**

The tenants of the apartment building suspect Andrew of being a criminal when a wanted poster's photo resembles him  
Percy Helton  
Written by Jim Parker, Arnold Margolin; Directed by Jay Sandrich

**45 MIDGETS FROM BROADWAY (aka THE MIDGETS FROM BROADWAY; 1/3/68)**

Jetman is set to become a Broadway-bound musical, so Oscar campaigns for the leading role  
Stuart Margolin, Stacy Keach  
Written by Arnold Margolin, Jim Parker; Directed by Jay Sandrich

**A ROCK BY ANY OTHER NAME (1/10/68)**

Dick and Paula exchange birthday gifts; Paula getting an imitation fur coat, and Dick getting a "very special" rock  
Written by Milt Rosen, Arne Sultan, Treva Silverman (s), Peter Meyerson (s); Directed by Jay Sandrich

**GOODMAN, SPARE THAT TREE (1/24/68)**

Paula helps a relative smuggle an Italian olive tree into the country  
Dick Curtis, Herbert Voland, Ned Wertimer  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich

**THE WHITE COLLAR WORKER (1/31/68)**

A minister accidentally runs into the Hollister's new car and works off his debt by doing odd jobs around the apartment  
Strother Martin  
Written by Arnold Margolin, Jim Parker; Directed by Jay Sandrich

**ALONG CAME KIM (2/7/68)**

Dick and Paula's receive a surprise visit from their Korean foster son, a stowaway who will soon be sent back to his homeland  
Brian Tochi  
Written by Milt Rosen, Arne Sultan; Directed by Jay Sandrich

**WHAT DO YOU GET FOR THE MAN WHO HAS NOTHING (2/14/68)**

In order to redecorate Harry's apartment for a surprise birthday party, the Hollisters try to keep him away from home  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich

**DOG'S BEST FRIEND (2/21/68)**

As Dick and Paula's close friends, Burt and Myra, split up, the Hollisters get temporary custody of their dog, Thor  
Larry Storch, Bonnie Scott  
Written by Milt Rosen; Directed by Jay Sandrich

**IT'S NOT WHETHER YOU WIN OR LOSE, IT'S HOW YOU WATCH THE GAME (2/28/68)**

Dick scrambles to get 30 tickets to a football game, which he promised to provide for a class reunion  
Allen Drake, Dick Wilson, Larry Vincent, J.S. Johnson  
Written by Peggy Elliott, Ed Scharlach; Directed by Jay Sandrich



**DOG'S BEST FRIEND**

**KNOCK KNOCK; WHO'S THERE? FERNANDO: FERNANDO WHO?**

Harry suspects that Paula is having an affair with Fernando Lamas while Dick is out of town  
Fernando Lamas  
Written by Allan Burns, Chris Hayward; Directed by Jay Sandrich  
Nominated for a Writers Guild Award

**WHAT'S IN THE KITTY**

The Hollisters try to impress Mr. Nugent and his wife by hosting a dinner party, but the guests become wary when a cat samples the main course and becomes dizzy  
Alice Ghostley  
Written by Arne Sultan, Milt Rosen, Leonard Stern, Paul Mason (s); Directed by Jay Sandrich



**The Incredible Hulk**- 90 episodes\*, NBC

Developed for television by Kenneth Johnson

**Regular Cast:**

Dr. David Bruce Banner - Bill Bixby

The Hulk - Lou Ferrigno

Jack McGee - Jack Colvin

\*excluding 5 pre- and post-series movies. Pre-series movies and 2 hour-episode MARRIED syndicated as two-part episodes.

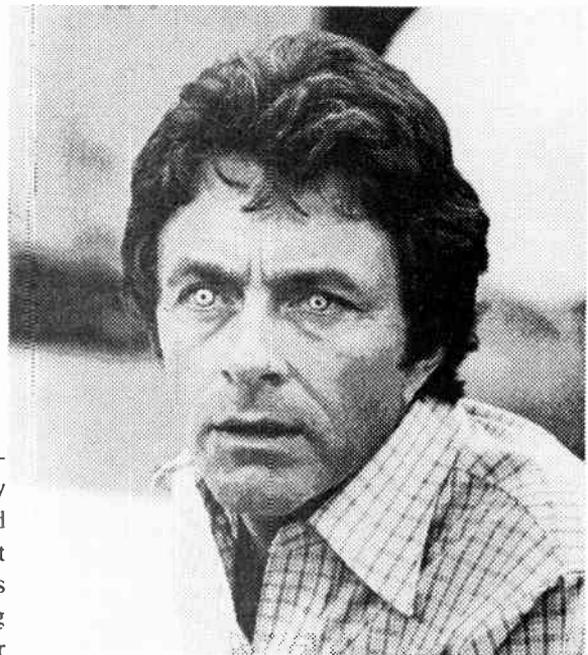
The Incredible Hulk was created by Stan Lee and Jack Kirby in 1962 for Marvel Comics. The company was joining the Silver Age of Comics with a whole new line of superheroes that were breaking new ground and bringing in quite a bit of money. Marvel's first such effort, *The Fantastic Four*, was a huge success thanks to Lee's combination of true-to-life situations and real personalities with fantasy elements, and Kirby's action-packed artwork. Lee then wanted to come up with a second series, but wanted it to be like nothing that had come before.

Lee decided on a new hero with superhuman strength, but he did not want another Superman clone. Since The Thing was the most popular member of the FF, he decided to have the new character be monstrous. Inspired by the Frankenstein Monster, Lee decided to make a hero out of a monster who was

feared by the general population. He was also inspired by *Dr. Jekyll and Mr. Hyde*, and decided to have the protagonist be a scientist who transforms back and forth into a raging monster because of a nuclear accident. Lee came up with a name for this new creation: the Hulk.

Jack Kirby designed the Hulk as a big, brutish monster and decided it would be interesting to have the Hulk's skin color change when he was a monster. In the first issue of the comic, the Hulk was given a gray hue, but no one cared for the final result. In the next issue, the Hulk became the familiar green.

The story in the first issue of *The Incredible Hulk* is now famous: scientist Robert Bruce Banner saves teenager Rick Jones from the explosion of his experimental gamma bomb. However, Banner is caught in the blast and bombarded by



gamma rays. That night, he changes into the incredibly strong Hulk. In later stories, Banner would change into the Hulk under extreme emotional conditions (such as fear, anger or excitement). Years later, psychiatrist-superhero Doc Samson (himself transformed by a portion of the gamma radiation absorbed by Banner) analyzed Banner as a multiple personality and found a way to merge all of his personalities into one being. Today, the Hulk does not transform back and forth at all but remains a green giant twenty-four hours a day while retaining human intelligence.

The original comic book series lasted only six issues and was then cancelled. The Hulk made some guest appearances in *The Fantastic Four* and *The Amazing Spider-Man* before becoming a founding member of *The Avengers*, Marvel's newest team of heroes (no relation to the popular British spy series that was launched at about the same time an ocean away). Hulk quit the group after just two issues, then received his own series in *Tales to Astonish*, sharing the book with Giant Man and later The Sub-Mariner. Hulk took over the title with issue #102, and the book was again called *The Incredible Hulk*. The Hulk was later a founding member of The Defenders and appeared in the black-and-white magazine *The Rampaging Hulk*, which later went color and became simply *The Hulk!* The Hulk even spawned *The Savage She-Hulk*, who was Bruce Banner's cousin, Jennifer Walters, a lawyer transformed into the She-Hulk after receiving tainted blood from the good doctor.

Many colorful characters appeared in the Hulk's comics, including General "Thunderbolt" Ross, the career army man obsessed with destroying the Hulk; Betty Ross, his daughter who loves Banner and eventually marries him; Major Glen Talbot, who also loved Betty and was her

first husband; Rick Jones, the teen sidekick who grew up to be a rock star and sidekick to Captains America and Marvel; and Jim Wilson, a ghetto youth who was also the Hulk's sidekick for a time, and who recently died of AIDS. Many great villains were also introduced including the Leader and the Abomination, both of whom were, like Hulk, "created" by exposure to gamma rays; the Missing Link, the Gremlin, plus a host of monsters and goons. Some of the writers on the series included Stan Lee, Bill Mantlo, Len Wein, Al Milgrom, and Peter David; and artists included Jack Kirby, Marie Severin, Herb Trimpe, Sal Buscema, Todd MacFarlane (now famous for Spawn), Jeff Purves, Dale Keown, and Angel Medina.

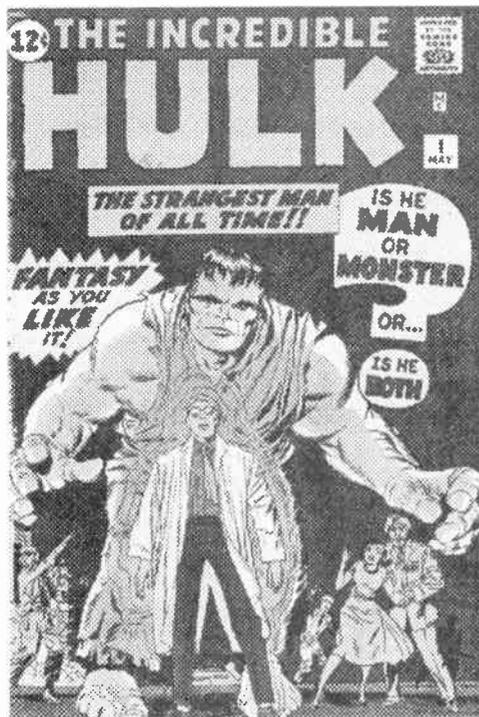
*Hulk* became a huge hit for Marvel during the 70s, becoming extremely popular on many college campuses. The Hulk's nature as an underdog, feared by the world he is so often saving, may have been a factor in his overwhelming charm. The idea of a weakling becoming strong and turning the tables on his oppressors may also have made him an attractive figure.

This popularity led to his inclusion in a short-lived cartoon series titled *Marvel Super Heroes* in the mid-60s.

The show was produced by Grant Simmons and Robert Lawrence, who combined to form the Grantray-Lawrence company. Along with the Hulk, the show also featured the animated adventures of Captain America, Iron Man, the Mighty Thor, and the Sub-Mariner.

Calling these shorts animation is stretching the definition of the word, however. The producers used a process called Xerography in which artwork was transferred directly from Marvel Comics on to the animation cells then given movement by shaking the cell or sliding it across the background. The result was a cheap cartoon that barely moved and was actually quite boring (though, truth be told, not that far removed from the quality of much Saturday morning animation that's come along in the years since). However, since the actual comic book stories were used to create the cartoons, this series remains the most faithful animated adaptation of the Incredible Hulk.

Also marring the cartoons were the "cute" theme songs accompanying each one. The Hulk's theme song referred to him as "wrecking the town with the power of a bull" but ends by calling him "the ever-lovin' Hul!" Nevertheless, the



At left, the not-so-jolly green giant makes his debut (though rendered in grey for his first outing). 30 years later, at right, he was looking more irritable than ever.



The Hulk first came to television as part of the repertoire of the syndicated *Marvel Super Heroes* cartoon series.

series was a hit. The show premiered September 2, 1966 in Los Angeles as a Saturday morning show, but was later picked up in other parts of the country as a daily. The Hulk segments would air on Tuesday, while Captain America aired Monday, Iron Man on Wednesday, Thor on Thursday, and Sub-Mariner on Friday. Three cartoons telling one story comprised the half-hour.

The comic stories lifted for the Hulk segments were mostly from the *Tales to Astonish* series since, at that time, the character had not yet taken over the title fully. Some stories were taken from the original six-issue run of *The Incredible Hulk* title while one episode was taken from *Avengers* #2. The Hulk ended up fighting the Chameleon, the Leader and his horde of humanoids, the Gorgon (renamed from the comic, in which he was The Gargoyle), the Toad Men, Tyrannus, the Space Phantom, Boomerang, the Metal Master, and the

Ringmaster and his Circus of Crime. There was no real continuity from episode to episode, however, and the character's origin was not told until episode 5.

The series only lasted a year, but when the Hulk's live-action adventures became popular, the cartoons began re-appearing in syndication. This time, the series was called *The Incredible Hulk and the Marvel Men* and featured one Hulk cartoon followed by two with the other characters. Apparently, the series was of historical importance at the time, animation-wise, as it was one of the very few non-comedy projects offered on a syndicated rather than a network basis. All of the others were Japanese imports. The series was also the first mass-media acknowledgement of the popularity of Marvel Comics. Marvel capitalized on this by tying in the cartoons to their recently developed fan club "The Merry Marvel Marching Society."

The popularity of the Hulk character finally led to Kenneth Johnson creating the Hulk's television series. The rights to do a filmed version were sold to the head of Universal television, Frank Price, and he wanted Johnson, who had previously worked on *The Six Million Dollar Man* and *The Bionic Woman*, to come up with a concept for the initial pilot. But Johnson was not interested in doing any more "superhero" shows. He only agreed to do the pilot with the understanding that he would later be able to adapt the literary classic *Ivanhoe* into a mini-series. Ironically, when *Ivanhoe* was eventually produced, in 1982, Johnson was not involved with the project.

Johnson did away with the comic book version of the Hulk and decided to instead present a more mature show. The Hulk would not fight outlandish monsters and villains (due partly to budget limitations). Instead, the focus would be on Banner's quest to find a cure for his condition. (His main inspirations were *Les Miserables*, *The Fugitive*, and *Dr. Jekyll and Mr. Hyde*.) The Jekyll/Hyde treatment would be a major part of the transformation theme and would be the only fantasy element. The rest of the show would detail Banner's encounters with realistic situations and characters. The origin of the Hulk was also changed. The creators felt that Banner's wife dying would be a better motivation for his eventual gamma ray accident. They also changed his name from Bruce Banner to David Banner, feeling David was a more appropriately masculine name (though Bruce was retained as his middle name). Other changes included making the Hulk mute. Instead of speech, the Hulk would growl and snarl like an animal. The character of Jack McGee, the Inspector Javert-like reporter who hounds the Hulk, was also added.

Universal offered the role of David Banner to Bill Bixby, the Emmy-winning actor who had previously starred in *My Favorite Martian*, *The Courtship of Eddie's Father*, and *The Magician*.

Born in San Francisco, Bixby had been a pre-law student at Berkeley but became interested in acting while appearing in student productions. After a stint in the army, he allowed himself 5 years to be a success as a professional actor, vowing to return to a law career if he failed.

He worked a long time in Detroit doing industrial films then did some feature films (including two with Elvis Presley).

TV was where Bixby made his mark, and he was Johnson's first role for the Banner role. At first, Bixby did not want to play a comic book character, but as time went by, he was totally absorbed into the role. In an article in *TV Guide*, Kenneth Johnson said that Bixby would call late at night and argue about some of his lines of dialogue, saying, "Dr. Banner would never say this line!"

The role of the creature was difficult to cast. Richard Kiel ("Jaws" from the James Bond movies) and Ted Cassidy ("Lurch" from *The Addams Family*) were both tested (Cassidy ended up doing the creature's growls and the narration that opens each episode) because Johnson wanted an actor in the role of the Hulk. Kiel was given the part and shooting began on the pilot. According to Lou Ferrigno, who replaced Kiel in the role, the director's son (most likely Frank Price's son, actually) came on the set during filming. He looked at Kiel and said, "Daddy, that's not the Hulk. He doesn't look like what he should look like." So, Universal conducted a nationwide search. Ferrigno went in for a screen test and the next day he was given the part.

Born in New York City, Ferrigno grew up with a strong interest in sports and comic books. He was familiar with the Hulk prior to his casting because it was one of his favorites (along with Superman and Spider-Man). An ear infection at the age of three caused permanent nerve damage and Ferrigno lost between 65 and 75% of his hearing. This caused Lou to be introverted as he grew up, but also let him throw himself into body building. In 1973, he won the Mr. America and Mr. Universe titles, and was Mr. International the following year. By accepting the role of the Hulk, he found a new career as an actor and quickly became comfortable in front of the camera.

Other body builders were tested, but only to find a double for Ferrigno. Eventually, 6' 1" body builder Manuel Perry was chosen as the double, although Ferrigno still did most of the stunts in the show. (Producers maintained that they could not double Ferrigno's awesome physique.)

"A lot of [the stunts] were dangerous," says Ferrigno. "Fortunately, I had a stunt coordinator named Frank Orsatti. He saved my butt. One time, I had to do this scene where they had a jeep... going backwards at full speed and I had to stop it. They had two cables underneath it so that the jeep would stop two feet before it hit my body, standing up. Well, the stunt coordinator said, 'Let me check this before [Lou] does the scene. So what he did was check the cables sideways. When the jeep went backwards, the two cables snapped and it went right back into the river. So if I had been standing there I would have been killed.'"

Regardless of the dangerous nature of the stunts, Ferrigno felt that they were part of the character and he enjoyed doing them.

Strangely, in the beginning, many thought the Hulk was actually Bixby in a costume, inflated with air, but later, Ferrigno came to be identified in the part. (Three different actors played the Hulk in the Universal Studios Tour, but people were always able to tell the difference.) He certainly added to the role incorporating the body building pose technique as a mannerism for the Hulk.

To Ferrigno, the Hulk was not a monster or beast, but a child learning as he grows. He says that, although the studio did not have the special effects technology to do an accurate adaptation of the comic book, the sensitivity and pathos behind the character were still there, which made the show successful. Ferrigno also felt that the Hulk should speak, but this development never came about. (This was his only regret regarding the show.)

There was also pressure from the beginning to camp up the show, but the cast and crew resisted. As the series progressed, there was more and more emphasis on serious subject matters and themes.

Some reports stated Ferrigno and Bixby had difficulties at times, probably false since they seldom actually worked together in scenes. But for the most part, the two stars got along well. In fact, Bixby helped Ferrigno develop as an actor. Ferrigno himself has stated that Bixby was his mentor; that doing 80 episodes of a series was like a marriage, so he ended up spending a lot of time

with Bixby both on and off the set.

Universal contract player Jack Colvin was cast as reporter Jack McGee. The Kansas-born actor was trained in the tradition of classical theater and had appeared on stage in numerous productions of Shakespeare. He did a handful of films including *Hickey and Boggs*, *They Shoot Horses, Don't They?*, and *Jeremiah Johnson*; but television was where he made his mark, guest starring on practically every Universal television series and many others as well. Ferrigno states that working with Colvin was a lot of fun.

The initial TV-movie aired November 4, 1977 on CBS and received great ratings. Inspired by both *Frankenstein* and *Dr. Jekyll and Mr. Hyde*, the telefilm features Banner referring to himself as "Dr. Jekyll" and even a scene where the Hulk encounters a little girl at the edge of a lake a la Karloff in the 1931 *Frankenstein* film.

The Hulk was shown to have great strength and leaping ability, but the producers made a mistake by allowing bullets to penetrate the Hulk's hide. This would lead to many clumsy moments in later episodes of the series where thugs and goons constantly fumble with their guns in order to have the Hulk avoid getting shot.

In Europe, the movie was released as a feature film, outgrossing *Apocalypse Now* in some countries. A second TV-movie, *The Return of the Incredible Hulk*, appeared the same month. This was later repeated in the series as a two-parter called *A DEATH IN THE FAMILY*. The film sets the tone for the series to come: Banner befriends someone in trouble while searching for a cure; the power of the Hulk saves that person and clears up their troubles; Banner leaves town even though his new friends urge him to stay. Ratings were again good, so the series was bought by the network as a mid-season replacement.

The thrust of the series was Banner continually searching for a cure for his condition while becoming involved with people's problems and avoiding the relentless tabloid reporter Jack McGee. Each episode would feature two "hulk-outs" (a term coined by the staff), in which Banner would get angry and transform into the Hulk. These were usually timed for half-way through the show and

during the climax. Again, *The Fugitive* was influential, with Banner wandering the country and taking odd jobs while avoiding the law. The character of McGee starts as a reporter interested in a good story, but evolves into a man obsessed with learning who the Hulk really is. According to Jack Colvin, Bixby himself helped develop the character of McGee from a buffoon to a foil who stood on an equal level with Banner.

Each *Hulk* episode had a budget of \$650,000, but, according to Kenneth Johnson, they often went \$60,000 to \$70,000 over. Some big-names appeared on the show, but the pay was an inflexible \$2500 for guest stars. Supervising producer Nicholas Corea felt that this hurt the show and kept it from attracting more big names.

Ferrigno was forced to endure hundreds of hours being made up as the Hulk. The make-up experts conceived the creature as a neanderthal with an enlarged, sloping forehead like a gorilla and an extremely developed physique. Consequently, in the original episodes, the Hulk was more monstrous in appearance with a more pronounced forehead appliance and a fuller, wilder wig. The make-up was later toned down.

It took two to three hours to apply all the make-up. First, Ferrigno's hair was pulled under a rubber cap and the forehead appliance was put on. Then came the nose-piece. Spirit gum was used to make sure everything stayed on. The make-up men made the edges disappear and then used a grease make-up on the face. This was powdered and then the eyebrows were attached. Lou's hearing aids were covered up, and he put on whatever clothes he was going to be wearing in that scene. The body was then painted which took about a half-hour. Special attention was given to make sure that Ferrigno's muscle lines would show up. A fixture spray was added to keep the green make-up from coming off. Ferrigno then put on the wig, but the final touch was the pair of contact lenses which made the Hulk's eyes white. These lenses (white with green edges) were supplied by Dr. Morton K. Greenspoon, a Beverly Hills optometrist. They made the transformation complete.

Ferrigno, who suffered some skin problems from the make-up, had to spend

most of his time in a motor home staying refrigerated so that the heat would not affect the make-up. Except for the wig, the Hulk's appearance was a fine job. The main makeup artist was Norman Leavitt (who returned for the reunion movies later on). The entire make-up process was detailed on an episode of *Mister Rogers' Neighborhood* entitled *MISTER ROGERS TALKS ABOUT SUPER HEROES*.

The first season, with only 10 episodes, started strong with superior entries, but finished with some mediocre ones. The first episode, *FINAL ROUND*, set in the world of boxing was inspired by *Rocky* and was full of action and pathos. It also featured humorous moments (such as McGee's doubletake when he sees the creature appear in a boxing ring), setting the tone for the rest of the series. *THE BEAST WITHIN* featured exciting Hulk scenes (such as his battle with a mad ape) and an intelligent relationship between Banner and a female scientist (the first of many he would encounter). We also saw a glimpse of the Hulk's affinity for wild animals when he sits in the tiger cage, calmly and peacefully petting a tiger cub. *OF GUILT, MODELS AND MURDER* was the first episode to break structure by having flashbacks compose one of the Hulk's transformations. This one also explored David's deeply rooted fear that the Hulk

might someday kill someone, a theme touched on in future episodes. It was also the first appearance of Ferrigno's toned-down make-up, which he wore for the rest of the run.

*TERROR IN TIMES SQUARE* used both the original and toned-down make-up, and featured the famous scene of the Hulk running down Times Square and Broadway. Ferrigno filmed these scenes from 8:00 in the morning until 5:00 at night on location. "I froze my butt off!" he comments.

Contrary to the actual episode, in which everyone ignores the Hulk, New Yorkers went berserk upon seeing Lou in full make-up and chased him. Ferrigno had run for some time before realizing he was lost. He had to beg a cab driver to let him sit in his cab awhile in order to warm up and escape the crowd that was hounding him. Although the experience was frightening, Ferrigno also enjoyed it: "It's something you can't do in real life."

Humor was again prevalent in this episode, as was an intriguing relationship between David and the female guest lead. Many episodes would contain hints that Banner's relationships were more than just friendly.

747 followed, and is one of the all-time best episodes, clearly inspired by the disaster film genre. In it, Bixby was reunited with Brandon Cruz, his co-star



Hulk to the rescue in *Return of the Incredible Hulk* (aka *A DEATH IN THE FAMILY*), with Laurie Prange.

from *The Courtship of Eddie's Father* and the episode features an intense scene in which Cruz and the Hulk land a 747 jet.

NEVER GIVE A TRUCKER AN EVEN BREAK caused some controversy, because the producers lifted footage from Steven Spielberg's telefilm *Duel*. This angered the director, who reproached Universal and put clauses in future contracts preventing this from ever happening again. The episode itself is not too bad, being the first of many mostly comic episodes. (It has the classic Bixby line, "I really have to buy shifts that stretch.")

One of the series' worst, EARTHQUAKES HAPPEN, was half disaster film, half *China Syndrome*. It used footage from the film *Earthquake*, splicing in scenes of massive destruction -- damage all caused by Banner when he starts up reactor-powered machinery (a plot point conveniently glossed over).

The second season (and first full one) opened with what is considered by many to be the best Hulk episode ever. Mariette Hartley won an Emmy for her role as Dr. Caroline Fields, the terminally ill scientist who falls in love with, marries, then dies in the arms of David Banner. This was the first time a science fiction show won a non-technical Emmy, and it was well deserved. Hartley helped make the show touching and funny. This episode had a great moment for fans when Banner describes what it is like to undergo the metamorphosis. It also featured the first mention of the National Register's \$10,000 reward for any information leading to the capture of the Hulk. MARRIED was released as a feature in Europe under the title *The Bride of the Incredible Hulk*.

RICKY was one of the first episodes to feature a message, this one about the tolerance of the mentally handicapped. Sentimental, with its story of brotherly love, it shows that we each have a special talent in us that is waiting to bloom. It also sets up two sets of brothers, one good and one bad, who act as thematic counterpoints.

RAINBOW'S END followed, one of the few episodes to hint at the great power David could have if he were able to control the transformations. One character tells David that he possesses a great power, but David replies, "No, it possess-

es me!"

A CHILD IN NEED came next, the episode most strongly remembered even by casual viewers of the series. It had originally been filmed for the first season, then was held back for later use as a ratings booster. Sad and sensitive, it tells the story of a young boy who is abused by his father and features an interesting friendship between the boy and David. It also features a strong performance from Sally Kirkland as the boy's equally abused mother. Jack Colvin stated that she gave the best "lying" performance he ever saw in the scene they shared together where she tells McGee that the Hulk beat her boy. Surprisingly, Lou Ferrigno listed Kirkland as his favorite guest star in the series run.

ALICE IN DISCO LAND features a now-dated setting but the theme of teenage alcoholism was ahead of its time. David meets up with his goddaughter who he has not seen since she was a little girl but she does not recognize him. This episode is well lit, using dark and red tones to characterize the "evil" disco and bright, white light to illuminate the "good" counselling center where Alice attends her AA meetings. Interestingly, Joe Harnell's closing theme music was "disco-ized" for the climatic dance scene.

IN KILLER INSTINCT, the Hulk faces off against a team of football players. A superior episode, it also has David sharing a problem with the guest lead -- uncontrollable aggression; and includes two humorous stand-out moments: Two players tell their coach about the giant, green creature they saw, and the coach says it must play for Green Bay. Later, during the climax, an announcer does a play-by-play of the Hulk's appearance on the football field, ending by admitting that he is exhausted and has never seen anything like the Hulk before.

STOP THE PRESSES is another mostly-comic episode, this time abounding with in-jokes. Two female restaurant owners are named Karen and Jill (after regular series contributors Karen Harris and Jill Sherman, and National Register publisher Robert Steinhauer is named for one of the show's producers). McGee's editor, Mark Roberts, makes his first appearance played by Richard O'Brien (though future episodes would have Walter Brooke [*The Green Hornet*] in the role). One of the

funniest scenes has David stuck in an elevator with a group of astrologers (and McGee) as he tries to infiltrate the National Register building.

Starting with the episode WILDFIRE, the show had a three week trial run in a new time slot, Wednesdays at 8 p.m. A large number of CBS affiliates were already committed to broadcasting the short flight series *Edward the King* at this time. The ratings dropped and ABC's *Eight is Enough* had the definite edge. Rather than kill the series, it was moved back to Fridays, but one hour earlier. WILDFIRE was interesting in that it had a scene where Banner obviously spends some, shall we say, quality time with the female lead. Usually, Banner's relationships are not so well defined.

LIKE A BROTHER could have come off as a throwback to the blaxploitation pictures of the 70s, but instead was a strong episode with a nice story and a good sense of humor. One funny moment has a character commenting on the Hulk and saying, "Now that's what I call a colored man." This episode was followed by one of the series' best -- HAUNTED. A ghost story that becomes a psychological horror story, the entry is both a complex mystery (filled with red herrings) and a spooky tale evoking Gothic trappings (one of the best scenes has the Hulk running through the darkened house accompanied by organ music).

The series' first two-parter was MYSTERY MAN in which David has amnesia and McGee learns that a man transforms into the Hulk. The first part relies strongly on flashbacks as David (under the name John Doe) and McGee end up trapped by a forest fire after their plane crashes. We learn a lot about Jack Colvin's character, but the most interesting scene occurs in the second part. Banner, regaining his memory, contemplates revealing his secret to McGee in order to strengthen the cynical reporter's resolve. When he learns that McGee would never leave him alone, he decides not to tell the reporter the truth. We can not blame McGee for this, because we learn what his motivations are and we realize he is not really a bad guy.

As the series progressed, McGee went from adversary to buffoon to a man obsessed with learning Banner's identity, eventually standing on an equal footing



Jack Colvin as McGee.

with Banner.

THE DISCIPLE was a sequel to ANOTHER PATH, with Mako returning as Li Sung. It was also a pilot for a non-fantasy series starring teen heartthrob Rick Springfield, but the series never sold.

KINDRED SPIRITS is an above-average episode with an interesting premise: archaeological evidence reveals that a primitive man may have transformed into a Hulk-like creature, but was cured through the use of an herb. David joins the dig, hoping to discover what that herb was (this plot is very similar to the later Hulk cartoon PRISONER OF THE MONSTER). The presence of Native Americans who see the Hulk as one of their great spirits added another fascinating element and created a conflict between science and myth. After sighting the Hulk, the character Lone Wolf believes the Hulk to be a spirit, while the Professor sees him as a missing link. Neither are believed, though -- the tribesmen scoff at Lone Wolf's stories while the press scoffs at the Professor's sighting. The Hulk's second appearance vindicates both characters.

A second thematic conflict adds another layer to the show by having the characters of Rick and his two friends represent recklessness, caution, and the balance of the two. Rick is the character trying to achieve the balance in order to meet his goals, much like Captain Kirk had to achieve a balance between emotion and reason on *Star Trek*.

The last three season entrees were average, with THE QUIET ROOM standing out for the sheer novelty of having the

Hulk in an insane asylum. Of course, the patients all watch the Hulk transform back into Banner but no one believes them when they tell their doctors. The episode's villain, Dr. Murrow, was straight out of science fiction with his plans of making the future a better place through mind control--his name even hits at his intentions sounding faintly like "tomorrow." The final shot of the doctor as he realizes he has been defeated, is priceless. This was one of Ferrigno's favorite episodes. After watching it and seeing Banner drugged up and unable to escape the hospital, he had nightmares!

The third season featured the Hulk in his best episodes ever. He was also at the height of his powers marketing-wise appearing on games, lunchboxes, puzzles, toys, dolls, kazoo's, roller skates, etc. A syndicated newspaper strip chronicled more adventures of the TV version of the Hulk, though it changed some details from the series, such as McGee's relationship with Banner.

In addition, one of Marvel Comics' novels published at the time featured the TV Hulk in a new adventure. Entitled *Cry of the Beast*, it takes the Hulk to Africa and gives the green one a chance to say his first word: "Hulk."

The popularity of the show spread to even other celebrities from the Hollywood community. Lou Ferrigno cites an example:

"One time, I was in the motor home. We had to film at Venice Beach -- I think it was the third season. And I heard a knock at my door, and the door opened. This guy comes in the motor home with gray hair and black glasses, and he had a kid with him. I was making a cup of coffee and I turned around and said, 'Can I help you?' He said, 'May I come in? I'd like to have a picture taken with my nephew. My name is Cary Grant.' . . . I froze. I didn't even move. He said, 'Are you OK?' I said, 'Y-y-y-y-y-y-yes.' It just blew me away -- just him stepping in, just the sight of him. You talk about presence? Whew!" (Ferrigno adds that the only celebrity who would affect him like that today would be Sean Connery).

The season itself opened with a bang with an episode called METAMORPHOSIS guest starring Mackenzie Phillips as a new-wave rock singer. At one point in the story, Banner is slipped LSD and

imagines himself being attacked by the Hulk. This triggers the transformation after which the Hulk sees Banner tormenting him. The Hulk reacts with anger making a connection to the comic book where the talking Hulk constantly told everyone how he would one day destroy "puny Banner." Two songs were written for the episode, "Necktie Nightmare" and "Lisa's Song," both with music by Dave Fisher and lyrics by Craig Buck.

BLIND RAGE also connected to the Marvel Comics character by finally having the Hulk face off against the Army. The comic book Hulk fought the Armed Forces for years. In this episode, a base commander orders a tank to capture a blinded David Banner. The soldiers end up facing the Hulk who quickly takes care of their tank.

BRAIN CHILD followed, a fun episode which again used comic relief to good effect--at one point, Banner tells his overheating car not to make him angry and proceeds to explain how the Hulk would tear it apart.

The title of MY FAVORITE MAGICIAN, of course refers to the series Bill Bixby starred in with Ray Walston, *My Favorite Martian*. Walston returned to co-star in this, another of the mostly-comic episodes that added freshness to the series. Still, the writers always found a way to make the dialogue reflect Banner's situation. Walston, as a magician, tells David that he has powers "he's not even aware of," which can be taken as a reference to the creature. Walston has another great line when he says his Neptune's Torture Chamber trick always brings down the house. It does, literally, when the trick goes wrong, causing the Hulk to appear and destroy the stage.

JAKE is a humorous episode that guest-stars L.Q. Jones and puts the Hulk in a rodeo setting. It climaxes with the creature facing off against a raging bull in the ring. Ferrigno lists this episode as his favorite, particularly the scene where Banner is dragged down the creek by two of the bad guys on horseback. They turn around and see the Hulk who promptly drags *them* down the creek. Ferrigno enjoyed the fact that the Hulk completely turns the tables. "It's like the ultimate revenge."

HOMECOMING, which followed, contrarily holds its power. David, unable to

bear another Thanksgiving alone, returns home to be reunited with his sister and the father he never got along with. We realize, through flashbacks revealing the death of David's mother, that he has been losing the women close to him for a long time. We also learn that his mother's death prompted him to be a doctor and when he left his family's farm, his father disowned him. Emotional and heart-warming, this episode was originally planned as a two-parter.

THE SNARE is a variation on the story "The Most Dangerous Game," and has David being hunted by a madman on the hunter's island home. This is a great entry with a spectacular performance by Bradford Dillman as the lunatic so obsessed with winning that he becomes a cheater and a liar. How fitting, then, that his name is "Sutton," so similar in sound to the prince of lies, Satan.

Broken Image," relies on the old premise of the lead character's perfect double turning up and causing havoc. This hoary device never works and this episode was no exception. A local hood turns out to be an exact double of Banner and uses the coincidence to set up David with both the police and the gangsters he doublecrossed. Though Bixby seems to be enjoying his double role and though the episode was nominated for an Emmy in cinematography, the writers miss a great opportunity for a classic scene by not having the Hulk confront Banner's double. There is a hint Banner's double



A paraplegic in the second Hulk movie, guest star Laurie Prange returns to play a blind woman, in PROMETHEUS.

suspects something odd about Banner when he comments, "Let's get out of here, that guy gives me the creeps." He either sees in Banner the qualities he lacks (kindness, caring, etc.) or he senses the green giant who lurks beneath the surface. There is also a scene where McGee and Banner come face to face, the only time the two met after the pilot with no masks or tricks. Of course, the convenient exact double in town allows Banner an escape when he pretends to be the violent gangster and threatens McGee's life, scaring off the reporter.

McGee is the focus of PROOF POSITIVE, in which Bill Bixby does not appear at all (a double stands in for him in the final scene) except for flashbacks. We learn all about McGee -- that he had a girlfriend, and when she left, he did not even notice. He has not voted in years, has let the Hulk control his life, and he can not allow emotions to get in the way of his search for the Hulk. Although Jack Colvin seems to dislike this episode, it stands out for sheer novelty.

LONG RUN HOME is another comic episode, and features the Hulk taking on a motorcycle gang. Bixby has some good lines (they may have been ad-libs) as he learns to drive a hog ("Look out road"), and guest star Paul Koslo gives the best description of the Hulk in the series run: a walking tree.

THE PSYCHIC was one of the most interesting episodes to date. Banner reaches his lowest point ever as he contemplates suicide after finding out the Hulk may have killed a teenage boy. His speech as he stands out on a window sill is powerful -- he mentions his curse may not be the creature he changes in to but the man he has become. This episode has a tragic story behind it. The title role was played by Brenda Benet, who was Bixby's wife at the time. The two had a son named Christopher who died of a rare respiratory ailment in 1981. The tragedy drove the couple apart and they divorced. Unable to handle the death of her son, Benet took her own life.

DEATHMASK was also one of the season's highlights and one of the series all-time best episodes. Moody, dark, and violent with the feel of an early slasher flick, it features frequent guest star Gerald McRaney in a tour-de-force performance as Frank Rhodes, a cop who

has slipped into a world of insanity. Frank is a split personality like the mythical Janus, one side is the peace officer protecting a college town, the other side is an evil murderer of young women. Like David, Frank hides a monster beneath his surface, a being stronger than himself. But David's other is a force of good, marking the difference between he and Frank, a thematic point brought out in the plot. The episode also comments on the masks we wear in society, the danger of mob justice, and the crooked politicians who are ready to lock up an innocent man if it will bring them favor in the eyes of the public. This is one episode not to miss, as it is like no other in the series.

The following week, EQUINOX aired, another topnotch entry. In the center of a murder mystery plot is the best McGee-Banner confrontation in the whole series. McGee explains his motives for wanting to capture the creature while Banner pleads with the reporter to leave him alone or risk bringing out the Hulk. "Nine Hours" was a fast-paced and exciting episode reminiscent of The Godfather with thugs out to kill a hospitalized gangster. Here, we see Banner's interactions with a single mother and her son who live next door in his apartment building. We see the tender side of the scientist who lost his chance for a family when his wife died and when the Hulk became part of his life. We also learn David is a fan of westerns when he takes the little boy to a western marathon.

The fourth season opened strongly with a rocking two-parter called PROMETHEUS. A highly radioactive meteor causes David to become stuck in mid-transformation. At the same time, a top-secret government installation called Prometheus thinks the Hulk is an alien and he is captured and taken to their base for study. The makeup of Banner in mid-transformation is not real heavy but still passable. In close-ups, Bixby plays the half-Hulk, half-man but in long shots a larger man (possibly Ferrigno) takes over. This adds to the effect of a constantly shifting body, a metamorphosis still in progress. The characterization is good, too. Banner has trouble thinking and speaking clearly and he is quick to lose his temper. He also retains some of his superhuman strength. When the Hulk

is captured by the military before McGee's amazed eyes, it is one of the best-filmed and most exciting sequences in the series.

The second part emphasizes the sheer power of the Hulk. He single-handedly escapes from his holding cell, fights off a pile of men, and destroys the complex. We also learn that the Hulk weighs approximately 320 lbs., takes an average of 30 breaths a minute, and has a jaw reminiscent of a neanderthal.

The entries that followed ranged from average to excellent. FREE FALL was an average one, marked by the fact producer Nicholas Corea originally announced David would transform into the Hulk in mid-air. This was scrapped when filming became too difficult. In the final scene, David begins his transformation in the air, but falls through a shack before the Hulk emerges.

DARK SIDE again gives Bixby a chance to play an evil role, here as the evil Mr. Hyde to Banner's Jekyll. An experimental drug gives Banner's evil side dominance and this new personality wants to bring out the creature and use it to cause havoc and death. Moody atmosphere and strong symbolism (Banner has visions of primitive men) add to this well-done and unique episode. In fact, it contains one of the series most chilling images -- Banner grinning as he undergoes the transformation.

BRING ME THE HEAD OF THE HULK had Bixby directing an exciting tale of a mercenary named LaFront who sets up an elaborate trap in the hopes of luring the man who becomes the Hulk and killing the beast. The episode was exciting and marked by some strong scenes including LaFront ordering Banner to transform after he confesses to being the Hulk, the Hulk showing his trust of McGee by giving him the injured girl, and LaFront staring up into the Hulk's face unable to move because he is stunned by the creature's awesome power.

Jack Colvin directed an episode a few weeks later, entitled GOODBYE EDDIE CAIN. Written by Nicholas Corea, it was one of the most ambitious (and one of the best) episodes in the series. With an appropriately noir-ish tone, the episode completely breaks the series structure by having private eye Eddie Cain tell the

story in flashback to two cops (just like *Murder My Sweet*). Colvin once said that the episode came out just like they wanted except for one thing -- budget limitations prevented them from shooting at night. Still, it is a credit to him that the episode retains its noir feel even though every scene takes place during the day.

The story also has an interesting quirk in that every character (except the one murdered early on) has a counterpart, similar in occupation or social standing but opposite in age. Pairings include Eddie and David, the old cop and the young cop, gangsters Romero and Shian, and Norma (the woman in trouble) and her daughter Vicki. This relationship reinforces a thematic preoccupation with the past that comes out in dialogue and in settings. There is also a theme of play-acting in that everyone has a nickname -- Lewis is Boots; David is old buddy, Mr. Zero, Prince Charming, and messenger boy; Eddie is Shamus and tough guy; Shian is Irish; Vicki is Little Miss Muffet, and the Hulk is Mr. Green. In addition, everyone pretends to be something-- David pretends to be David Benedict, Shian pretends to be loyal to Romero, Vicki pretends to be in love with Boots, etc. No other episode is this deep in sub-text and theme. And it is all told through Eddie's eyes which leads to one mistake. Throughout the episode we only see and know what Eddie sees and knows. Yet a shot of Bixby's white eyes and scenes of him transforming are inserted. To keep the continuity, these scenes should have been eliminated and the Hulk should simply have appeared mysteriously since Eddie does not know David is the Hulk.

KING OF THE BEACH actually lists Lou Ferrigno as a guest star, because he appears in a second role as bodybuilder Carl Molino, a semi-autobiographical part. This episode climaxes with the Hulk appearing at a bodybuilding exhibition and actually posing for the crowd. That scene points up the unique facet Ferrigno brought to the role -- the Hulk always posed like a bodybuilder when on a rampage. Unfortunately, the episode's plot splits into two stories that never quite mesh leaving some plot holes and illogical elements that mar the entry.

WAX MUSEUM followed a week later, one of the creepier series entries due to the setting of a wax museum -- a horror

film staple -- and some weird imagery that occurs during the heroine's acid trip. EAST WINDS came next, one of the worst episodes in the series run. Jack Colvin returned as director but could not salvage this mess (he later said that they were forced to use practically every shot they filmed because time became short while filming). The script is really to blame, revolving way too much around coincidence and the stupid idea of a solid gold bathtub. This episode was quickly forgotten when the series final two-parter aired.

THE FIRST tells the story of a scientist named Jeffrey Clive, who turned his assistant, Del Frye, into a Hulk-like creature way back in the 50s. Frye was cured, and this story brings David to the town where it all took place. Frye tricks David into giving him the gamma treatment again and he too becomes a Hulk -- only his Hulk is an evil, twisted creature that kills its victims.

The inevitable clash between the two beasts occurs, resulting in the death of Frye's creature and the destruction of the cure. The Hulk taking on an opponent of equal strength was something fans wanted to see for years, especially the younger ones, and the second half of the show was eagerly awaited by all. Unfortunately, Dick Durock, who played Frye's creature (and later went on to play *Swamp Thing*) was not muscular, and his skinny frame did not present much of a challenge for our Hulk.

The whole episode is actually a homage to the Universal horror classics. The characters of Clive and Frye are named after the actors who played Dr. Frankenstein and Fritz (the hunchbacked assistant) in the 1931 *Frankenstein* -- Colin Clive and Dwight Frye. Clive's long-suffering girlfriend is named Elizabeth, as was Dr. Frankenstein's bride. The town where the episode is set is Visaria, the same name of the village where the monsters clashed in *Frankenstein Meets the Wolf Man* and others in the monsters series. Multiple plot elements and scenes are reminiscent of similar scenes in such films as *The Old Dark House*, *Son of Frankenstein*, *The Ghost of Frankenstein*, *House of Frankenstein*, *House of Dracula*, as well as the previously mentioned films.

THE HARDER THEY FALL, in which

Banner is hit by a car and finds himself paralyzed, can be considered the last great Hulk episode. It must have been challenging for Bixby and guest star Denny Miller to work with wheelchairs, leg braces, and crutches but the overall result is definitely worth it. Bixby goes through the entire range of emotions when he finds himself paralyzed--bitterness, anger, and finally acceptance. He also contemplates bringing out the Hulk on purpose in order to speed his healing process, a powerful and unique moment. Ferrigno also does a nice job as a confused Hulk who can not understand why his legs are not working up to par. He pounds at them in frustration when he repeatedly falls. During his second transformation, when the legs are fully healed, he happily slides his hands over them. This is definite proof that the Hulk remembers his past appearances when he emerges from Banner.

INTERVIEW WITH THE HULK was another episode that saved money by using clips from past episodes in place of a transformation. Still, there is a good mix of pathos and humor as a down on his luck science reporter for the Register steals McGee's lead and interviews "John Doe" after recognizing him as David Banner. Jan Sterling has a terrific guest role as Stella, a Southern "lady" who seems sexually aroused by Banner's transformations. At the conclusion of the episode, after watching the Hulk escape from the police, Stella tells McGee the scene they had witnessed was beautiful. McGee looks at her and says, "Oh, yes... it's always beautiful." Jack Colvin has identified this as one of his favorite McGee moments. Interestingly, we learn in this entry how David feels about the Hulk. He views him as a creature of pure instinct with no good intentions. He also admits to the occasional need to tell his story rather than keep it bottled up within him.

The remainder of the season was below average with HALF NELSON, about a midget wrestler, being one of the worst episodes in the series. It is marred by a cliched premise and a terrible performance from Tommy Madden as Buster, a midget wrestler with a knack for lying. The climactic scene in this entry could have been a classic -- a disguised Banner is beat up in the wrestling ring by a large

pro wrestler, as McGee tries to warn the wrestler that the man he is manhandling will soon change into the Hulk. The scene drags on way too long and when the Hulk does appear it is anticlimatic. The "I-told-you-so" look on McGee's face is, however, worth catching.

The series was on its last legs, but the final episode of the fourth season, PATTERNS, tries hard to make an impression. A thematic parallel occurs in the story with a fashion designer handing down his legitimate business to his daughter, while the gangster villain hands down his illegal business to his son. The episode also includes a good running gag with the gangster's son recalling the lessons his father taught him by number.

At the end of the fourth season, the series was cancelled. Ratings had dropped so the network did not fully support the continuation of the series. They started changing the time slot and budgets were lowered. For a short time, the producers contemplated reducing the Hulk's appearances to one per episode but this idea was dropped. Lou Ferrigno also explains that Bill Bixby lost his son right around this time, but continued to appear in the remaining episodes in the series run: "I don't know how that man filmed four or five more episodes... he was pretty devastated."

Those last episodes were held and run as a mini-season in the fall of 1981. They were average entries although a few contained some good moments.

SANCTUARY featured David working at a mission where an illegal immigrant is seeking sanctuary. David must masquerade as a priest to keep the local villain at bay. When the Hulk makes an appearance he is seen as a miracle by the villagers. Along the way, David makes a great comment regarding faith when he says it is often the one thing that keeps people going -- obviously he is referring to himself. This episode also features an intriguing villain in the form of Henry Darrow's Patrero. He does not believe his actions to be wrong and, for a change, the motives of the villain are clearly explained.

TRIANGLE ended the mini-run with an episode wherein David falls in love, leading to an unusual amount of hugging and kissing. One interesting moment occurs when the entry's antagonist meets

up with the Hulk. Used to having his every order obeyed, the villain is shocked when the Hulk will not heed his command to stay back. Having met his match, he is thrown across the room

Two more episodes were aired in the spring of 1982 on subsequent Wednesday nights. The first, SLAVES, features an unusual and somewhat daring premise of a modern day black man kidnapping his own white slaves in retaliation for the injustice done to his forefathers. The second, A MINOR PROBLEM, has David exposed to a deadly virus when he wanders into an evacuated town. Two people actually die in this episode, an unusual occurrence for a Hulk episode. It was a boring way to end the series though. David is still wandering the country in search of a cure still pursued by McGee (who made his last appearance in TRIANGLE.)

Had the series continued, according to Jack Colvin, a change would have been made. Tired of going on location, Bixby wanted to have Banner reveal everything to McGee then move to Chicago with him. While searching for a cure, Banner would help McGee with his investigative reporting -- a crime-fighting duo (or trio as it were). Unfortunately, the ax was dropped, even though cast and crew desperately wanted to make a wrap-up episode.

Some scripts were written and were scheduled to be produced just as the series was cancelled. They are available for sale through Script City in California. They include "The Trial of Jack McGee" (where Banner almost reveals his identity to McGee when the reporter is accused of murder and only Banner can prove his innocence), "Killer On Board" (with the Hulk on a cruise liner), "Los Indios" (a two-parter where Banner travels to the South American rainforest and is worshipped by the natives who see him become the Hulk), "David Banner, R.I.P." (which features a climax where Banner is buried alive and rises from the grave as the Hulk), "The Steel Mill," and "Double Exposure."

In the early eighties, Marvel Productions, a west coast branch of the comic company, created *Spider-Man and His Amazing Friends*, an animated cartoon which teamed Spider-Man with mutants Iceman (from the comics' X-



In the early-80s animated series, the Hulk's origin was more along the lines of the original comic book tale. Above, the detonation of the gamma bomb. Below right, Betty Ross and Bruce Banner.

Men) and Firestar (created specifically for the show). They faced off against such Marvel bad guys as the Green Goblin, Dr. Doom, and the Juggernaut, but it was the super-hero guest stars that attracted the attention of Marvel fans. The X-Men appeared in two episodes (the first time they were ever animated) as did such other characters as Captain America, Sub-Mariner, Shanna the She Devil, Dr. Strange, and of course the Incredible Hulk. The Hulk guest-starred in the episode *SPIDEY GOES HOLLYWOOD* where Spider-Man and his friends travel to L.A. to make a movie, not knowing that the evil Mysterio is using the movie as an opportunity to place Spidey in a series of death traps. Mysterio employs a Hulk robot, but the real Hulk shows up to smash it to smithereens.

The success of this cartoon (and the live-action Hulk series) led to the same company producing a new Incredible Hulk animated series. David H. DePatie and Lee Gunther were credited as executive producers, but Stan Lee himself took a strong hand in creating the series. In fact, he even narrated it, appearing with a large cast of voice actors and cartoon veterans. In September, 1982, the cartoon appeared as part of NBC's Saturday morning line-up in an hour-long show now called *The Incredible Hulk and the Amazing Spider-Man*. Although only one

season of cartoons was produced, it ran reruns until September, 1984 (at which point the series' was retitled *The Amazing Spider-Man and the Incredible Hulk*).

As in the comic book, the animated action was centered around Gamma Base where General Thunderbolt Ross repeatedly attempts to destroy the monstrous Hulk, not knowing that the base's number one scientist, Bruce Banner, is the Hulk's alter ego. The Hulk's origin, as revealed in the episode *ORIGIN OF THE HULK*, was kept fairly close to the comic, but insect

oid aliens were substituted for the Gargoyle as the first villain the Hulk faces off against. Rick Jones is a recurring character, although he is now a long-haired cowboy type who hangs around with two new characters, restaurant owner Rio and his daughter Rita. Betty Ross is Banner's love interest but she is now a brunette and a top scientist herself who works with Banner in the lab.

The cartoon produced some strange episodes such as *THE INCREDIBLE SHRINKING HULK* which is pretty self-explanatory, and *THE CYCLOPS PROJECT*, a ripoff of *Colossus: the Forbin Project*, wherein a super computer guesses the Hulk's identity. When a super villain did appear, it was a definite non-Hulk villain such as the Fantastic Four's foe, the Puppet Master (*BRUCE BANNER UNMASKED*), or Spider-Man's nemesis, Doctor Octopus (*TOMB OF THE UNKNOWN HULK*). No other super-heroes appeared as guests, although one episode did introduce the Hulk's cousin, Jennifer Walters - a.k.a. the She-Hulk (in *ENTER: SHE-HULK*, which teamed the green-skinned duo against Hydra, the evil counterpart to Marvel Comic super-agent Nick Fury's SHIELD organization).

Perhaps the series' most ambitious entry has Doctors Banner and Ross visiting Paris where the Hulk meets and battles a modern-day descendant of the Hunchback of Notre Dame, Quasimodo (*WHEN MONSTERS MEET*). This episode was adapted in a comic book one-shot



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entitled *The Incredible Hulk Vs. Quasimodo*. This series was a definite improvement over the lousy 60s cartoon, but it still was not perfect. Although exciting at times, thanks mostly to the great musical score by John Douglas, the series now seems dated and a bit corny. The animation is sloppy at times and the stories often do not use the Hulk to full potential. The most glaring error of all is the actual transformation from the Hulk back to Banner -- when he becomes human, his clothes magically reform and appear on his body--even his necktie!

Some episodes of this series were later released on video from Gold Star Video and Marvel Video, but it would be quite a few years until the Hulk again appeared on the television screen.

Meanwhile, the live-action show was gone but not forgotten. Many wondered what had become of David Banner, who had last been seen wandering the countryside with McGee still in pursuit. In 1988, a reunion movie, *The Incredible Hulk Returns*, appeared on NBC. (the original series had aired on CBS). Bill Bixby, Lou Ferrigno, and Jack Colvin returned, as did frequent writer, director, and producer Nick Corea. The telefilm also introduced the super-hero Thor and served as a pilot for a Thor series that never sold.

Ferrigno was ecstatic to be returning to the role of the Hulk. He says that it was like everyone had only been gone two days instead of six years. Comic fans were outraged at the portrayal of Thor as a buffoonish, beer-guzzling biker, but the character was well-played by Eric Kramer, who added an element of humor to the grim plight of David Banner. It was also great to see the Hulk fight someone who had superhuman strength. Unfortunately, the battle is too short and ends with Thor quickly making friends with what he refers to as a troll (Hulk). The Hulk's strength was diminished, too. In *THE LOTTERY*, the Hulk singlehandedly held down a helicopter and prevented it from taking off. Here, both he and Thor are unable to do it.

The TV-movie was the highest rated movie-of-the-week for the entire season so more Hulk movies were planned, the idea being each would introduce a new Marvel super-hero who could then be considered for a series of his own.

Everyone seemed enthusiastic about this idea and up to three movies a year were planned. The second one, *The Trial of the Incredible Hulk*, aired on NBC in 1989. Bixby himself directed and the hero Daredevil was introduced, played by Rex Smith. DD's origin was kept close to the comic, but his costume was black instead of red and did not have any eye-holes. Marvel Comics chief and Hulk co-creator Stan Lee -- who appears on-camera in the film as the jury foreman -- asked why the the latter, and the producers said "because the character is blind." Lee supposedly replied, "But he doesn't want everyone to know it!"

Banner is at one of his lowest emotional points in this movie. Sporting a graying beard, he has given up all hope and faith in humanity. But by the end, he has found new strength to go on.

Plans for Hulk movies guest-starring the She-Hulk and Iron Man were made, but Bixby was tiring of the character. In 1990, *The Death of the Incredible Hulk* appeared, bringing to an end the story of TV's most popular monster. Bixby directed and produced the film, saying that he would pass on any future Hulk outings. However, other sources reported that if the movie was successful, others might follow. Unfortunately, critics and



Top Marvel guy, Stan "the Man" Lee sits, surrounded by his "offspring" on the set of *The Incredible Hulk Returns*: (Left to right) Eric Kramer as Thor, Steve Levitt as Dr. Donald Blake (Thor's alter-ego in the comics, but more of a sidekick in the movie), Bill Bixby as you-know-who, and Lou Ferrigno as you-know-who-else.

fans did not respond well to the demise of the green giant, and the Hulk has not been heard from since.

Not helping was a dated plot with Russian spies and a lame death scene -- the Hulk falls out of an airplane, something he should have easily survived (as he did in *FREE FALL*). Apparently writer Gerald DiPego knew nothing of the Hulk's past, or else we are to infer that the treatment that Banner undergoes in the film to cure himself -- cut short by the arrival of a spy -- proceeded just long enough to leave the Hulk more vulnerable than he otherwise would have been.

Jack McGee is absent from the scene, and David is still worrying that the Hulk will kill someone, a fear that by now he should realize is unsubstantiated. Other mistakes include the Hulk's loss of leaping power (when he jumps out of the window he flips around and lands on his back), David telling Pratt he has no family when he does have a father and sister, David claiming he has never seen the creature before when he has seen him through countless newspaper photos, dream sequences, and even hypnosis sessions.

Plans were soon made for a She-Hulk series that would be one of the shows in a New World rotating lineup. Bixby would appear as Dr. Banner in the first episode donating his tainted blood. This idea was dropped. Then, they decided to do the series with Jack Colvin returning as Jack McGee. Development on this series was later halted, also.

In 1991, producer Tamara Asseyev announced that Brigitte Nielsen would play the She-Hulk in a feature film. The green giantess would design herself a special outfit, and photos of Nielsen as both Jen Walters and the She-Hulk were published. This project also never came about. Rumors still fly around about a She-Hulk project -- even Oliver Stone's name was once linked with the project.

Bixby went on to become a successful television director doing TV movies and episodes of *Sledge Hammer* and *Blossom*. Lou Ferrigno did some feature films, briefly appeared in a short-lived series called *Trauma Center*, then returned to body-building, helping to start the World Wrestling Federation's body-building division. Jack Colvin occasionally popped up as a guest star on

sitcoms like *Gimme A Break* or feature films like *Child's Play* before devoting most of his time to writing and painting.

Rumors surfaced of a script entitled "The Revenge of the Incredible Hulk" which Bixby was interested in doing. According to Ferrigno, the film was definitely going to be made. He had never liked the idea of the Hulk dying in the first place but realized the power of the concept when he read the script for the Hulk's resurrection. The Hulk was going to be brought back to life with the radiation machine, but he would have Banner's mind in the Hulk's body. For the first time, the Hulk would be allowed to speak. One scene was even going to have the Hulk chained to a dock as it floated out to sea while being riddled by bullets. But all hopes of ever seeing this come about were dashed when it was announced Bixby was suffering from prostate cancer which had metastasized to the bone. He died on November 21, 1993, and with him died all hopes for another Hulk telefilm. Bixby's death was a blow to his fans, but especially to Ferrigno. "I lost a friend," he says. According to reports, Bixby was, to the end, trying to answer each and every fan letter he received.

The 90s saw the appearance of *The Marvel Action Hour*, made up of two animated series: *The Fantastic Four* and *Iron Man*. The Hulk guest-starred in episodes of each of these series, fighting (and defeating) the Thing, and teaming up with Iron Man to defeat the Leader. This paved the way for a new Hulk series which debuted from Marvel Films in September of 1996, and which will launch its second season this fall.

The biggest draw of this new series is the vocal talent. Lou Ferrigno has returned to the role that made him famous by doing the voice of the Hulk (he had always hoped the live action Hulk would be allowed to speak). Enjoying his chance to voice the Hulk, Ferrigno comments on the challenge of the role: "I have a chance to show emotion in one or two words instead of a sentence."

The Sci-Fi Channel now runs the *Hulk* program, keeping the show fresh for viewers. With that and his role of the cartoon Hulk, Ferrigno is back in the spotlight, receiving an average of 100 fan let-

ters a week. Although he does not get the Sci-Fi Channel, Ferrigno and his family still occasionally watch it on tape. "My son loves the show," he says.

The comic book Hulk continues to be popular and is one of the best written comics on the stands thanks to author Peter David. Sales have increased and the Hulk is a frequent guest-star in other comics. Merchandise continues to appear (with a new-line of action figures currently available) and there was briefly a comic book about a Hulk in the future known as *Hulk 2099*.

Recent news in Hollywood told of plans for the new Hulk feature film in development at Universal under producer Gale Ann Hurd. Originally a screenplay by John Turman featuring the Hulk fighting the Leader was considered, but a new screenwriter was brought in along with director Joe Johnston. A very large budget will be allotted, as plans are to use morphing effects to achieve the transformation.

Although the TV Hulk is dead, he will never be forgotten. As long as David Banner struggles to control his inner demon in the minds and hearts of fans, as long as we all wonder what it would be like to metamorphosize into our strong, primitive side, along as we remember that within each of us there dwells a mighty, raging fury, then the future for the Hulk remains a very possible green.

- Jeffrey Miller

*Jeffrey Miller lives in Los Angeles. He has contributed articles to **Filmfax** and **Scarlet Street**, and is the author of the book **Abbott and Costello Meet the Monsters**, to be published by McFarland next year.*

*The Incredible Hulk can currently be seen on the Sci-Fi Channel.*

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## Opening -

*Narrator (Ted Cassidy): "Dr. David Banner. Physician. Scientist. Searching for a way to tap into the hidden strengths that all humans have. Then, an accidental overdose of gamma radiation alters his body chemistry. And now, when David Banner grows angry or outraged, a startling metamorphosis occurs... The creature is driven by rage, and pursued by an investigative reporter."*

*Banner: (to McGee, from pilot) "Mr. McGee, don't make me angry. You wouldn't like me when I'm angry."*

*Narrator: "The creature is wanted for a murder he didn't commit. David Banner is believed to be dead, and he must let the world think that he is dead until he can find a way to control the raging spirit that dwells within him."*

*(Hulk roars)*

*The Incredible Hulk (2 hours; 11/11/77)*

Scientist David Banner is turned into a large, green behemoth after being exposed to gamma radiation during an experiment into hidden reserves of human strength

Susan Sullivan, Lara Parker, Susan Batson, Eric Devon, June Whitley Taylor, Mario Gallo, Olivia Barash, George Brenlin, Charles Siebert, Jake Mitchell, Eric Server, William Larsen, Terence Locke  
Written and directed by Kenneth Johnson

*Return of The Incredible Hulk (2 hours; 11/28/77)*

Banner befriends a young paraplegic girl while working on her ranch, then discovers that the girl's stepmother and doctor are slowly poisoning her

Laurie Prange, Dorothy Tristan, Gerald McRaney, William Daniels, John McLiam, Mills Watson, Victor Mohica, Robert Phillips, Ann Weldon, Linda Wisner, Robert Aaron Brown, Janet Adams, Swan Socorro, Rita Gomez, Rick Garcia

Written by Kenneth Johnson; Directed by Alan Levi  
Syndicated as two-part episode A DEATH IN THE FAMILY



## Season 1, 1978:

*THE FINAL ROUND (3/10/78)*

Banner befriends a struggling boxer who has a dangerous high blood pressure condition and is acting as a drug courier on the side

Martin Kove, Al Ruscio, Fran Myers, John Witherspoon, Paul Henry Itkin, Tony Brubaker, T. Miratti, Ron Trice  
Written by Kenneth Johnson; Directed by Kenneth Gilbert

*THE BEAST WITHIN (3/17/78)*

David takes a job in a zoo to make the acquaintance of a doctor who is studying aggression, and uncovers a diamond smuggling operation

Caroline McWilliams, Richard Kelton, Dabbs Greer, Jean Durand, Charles Lampkin, Billie Beach, Kristi Jill Wood, Maureen Lee  
Written by Karen Harris, Jill Sherman; Directed by Kenneth Gilbert

*OF GUILT, MODELS AND MURDER (3/24/78)*

Banner is summoned for help by a fashion model, but an encounter with guard dogs turns him into the Hulk, who is then blamed for the model's murder

Loni Anderson, Jeremy Brett, Ben Gerard, Deanna Lund, Doug Hale, Rick Goldman, Jane Alice Brandon, Bill Baldwin, Nancy Steen, Vince Howard, Art Kimbro, Ross Durfee, Susan Sullivan  
Written by James D. Parriott; Directed by Larry Stewart

*TERROR IN TIMES SQUARE (3/31/78)*

While working in a New York arcade, Banner learns that the owner is paying protection money to the mob

Pamela Susan Shoop, Jack Kruschen, Amy Freeman, Robert Alda, Karl Held  
Written by William Schwartz; Directed by Alan Levi

*747 (4/7/78)*

Flying cross-country to meet a famous doctor, Banner has the misfortune to be on the same flight as the King Tut treasures, which the copilot and a stewardess are plotting to steal

Brandon Cruz, Edward Power, Sondra Currie, Denise Galik, Kevin Honig, Susan Cotten, Don Keefer, Shirley O'Hara, J. Jay Saunders, Del Hinkley, Ed Peck  
Written by Tom Szollosi, Richard Christian Matheson; Directed by Sigmund Neufeld Jr.

*THE HULK BREAKS LAS VEGAS (4/21/78)*

Banner saves the life of a reporter who has evidence that can put a casino owner behind bars, and as a result finds himself and Jack McGee on the hit list

Julie Gregg, Dean Santoro, John Crawford, Don Marshall, Charles Picernie, Simone Griffith, Paul Picernie, Phil Hoover, William Molley, Paul Koufas, Tony Miller, Wally K. Berns, David Zelliti  
Written by Justin Edgerton; Directed by Larry Stewart

*NEVER GIVE A TRUCKER AN EVEN BREAK (4/28/78)*

Banner becomes involved with a spunky girl who is trying to get her father's tractor-trailer back from the hijackers who stole it

Jennifer Darling, Frank R. Christi, Grand Bush, Peggy Doyle, Charles Alvin Bell, Don Starr, John Calvin  
Written by Kenneth Johnson; Directed by Kenneth Gilbert

*LIFE AND DEATH (5/12/78)*

Banner volunteers to be a human subject in an experimental treatment, but on the way to the hospital he learns of a baby-selling ring

Diane Civita, Andrew Robinson, John Warner Williams, Julie Adams, Mitzi Hoag, Carl Franklin, Sarah Rush, Gil Garcia, Judd Laurance, Takayo, Lillah McCarthy, Al Berry, Ben Freedman  
Written by James D. Parriott; Directed by Jeffrey Hayden

*EARTHQUAKES HAPPEN (5/19/78)*

Banner poses as a safety expert in order to access a nuclear research facility's gamma lab, but triggers an earthquake when he starts up the equipment

Sherry Jackson, Peter Brandon, Kene Holliday, Pamela Nelson, Lynne Topping, John Alvin  
Written by Jim Tisdale, Migdia Varela; Directed by Harvey Laidman

*THE WATERFRONT STORY (5/31/78)*

Banner befriends the young widow of a union leader in Texas who is being pressured from two sides for an endorsement in the election of her husband's successor

Sheila Larken, James B. Sicking, Jack Kelly, Ted Markland, Candice Azzara, William Benedict, Joe Perry, John Zenda, Robert Hackman, Tonyo Melendez, Anthony Davis, Brian Baker, Blake Marion, John Colton, Ted Markland  
Written by Paul M. Belous, Robert Wolterstorff; Directed by Reza Badiyi

## Season 2, 1978-79:

### MARRIED (aka *Bride of the Incredible Hulk*; 2 hours; 9/22/78)

Banner travels to Hawaii to see a hypnotherapist in the hope that she can cure him of becoming the Hulk, but learns that she is suffering from a cell-generating disease

Mariette Hartley, Brian Cutler, Duncan Gamble, Meeno Peluce, Diane Markoff, Joseph Kim, Rosalind Chao, Russ Grieve, Nat Jones, Russell Takaki

Written and directed by Kenneth Johnson

Mariette Hartley won Emmy for Best Dramatic Performance

### THE ANTOWUK HORROR (9/29/78)

After the Hulk appears in a small Utah town, two businessmen exploit the visitation to generate publicity and tourist trade

Bill Lucking, Debbie Lytton, Lance LeGault, Claire Murphy, Bill Deiz, Gwen Van Dam

Written by Nicholas Corea; Directed by Sigmund Neufeld

### RICKY (10/6/78)

Banner befriends a retarded boy whose brother is trying to win a car race with the help of his mechanic girlfriend

Mickey Jones, Robin Mattson, James Daughton, Eric Server, Gerald McRaney, Gordon Jump

Written by Jaron Summers; Directed by Frank Orsatti

### RAINBOW'S END (10/13/78)

A Native American race horse trainer has developed a tonic that has cured a champion thoroughbred of his violent temper

Craig Stevens, Gene Evans, Michele Nichols, Ned Romero, Larry Volk, John Myers, Warren W. Smith

Written by Karen Harris, Jill Sherman; Directed by Kenneth Gilbert

### A CHILD IN NEED (10/20/78)

While working as a groundskeeper for an elementary school, David encounters a young boy he suspects may be the victim of child abuse

Sandy McPeak, Sally Kirkland, Dennis Dimster, Rebecca York, Marguerite De Lain, Thomas H. Middleton, Nyles Harris

Written by Frank Dandridge; Directed by James D. Parriott

### ANOTHER PATH (10/27/78)

On his way to San Francisco, Banner encounters a blind Chinese philosopher and martial arts expert who attempts to teach him how to control his transformations

Mako, Richard Lee Sung, Irene Yah-Ling Sun, Jane Chung, Joseph Kim, Sam Tampoya, Tom Lee Holland, Eric Stern, Helene T. Nelson

Written by Nicholas Corea; Directed by Joseph Pevney

### ALICE IN DISCO LAND (11/3/78)

Working as a busboy in a disco, Banner recognizes the "dancing queen" as his deceased friend's daughter, now a teenage alcoholic

Donna Wilkes, Jason Kincaid, Lisa Lambert, Dennis Holahan, Mo Malone, Marc Alaimo, Julie Hill, Brion James, Freeman King, Betty Ann Rees, Miles McNamara, Denise Kumagi

Written by Karen Harris, Jill Sherman; Directed by Sigmund Neufeld

### KILLER INSTINCT (11/10/78)

Banner signs on as a medic for a Los Angeles football team in order to get closer to the work of a doctor, who is studying aggression in the players

Denny Miller, Barbara Leigh, Rudy Solari, Wyatt Johnson, Pepper Martin, Frank Orsatti, Tom Kelley, Herman Poppe, Tiger Williams

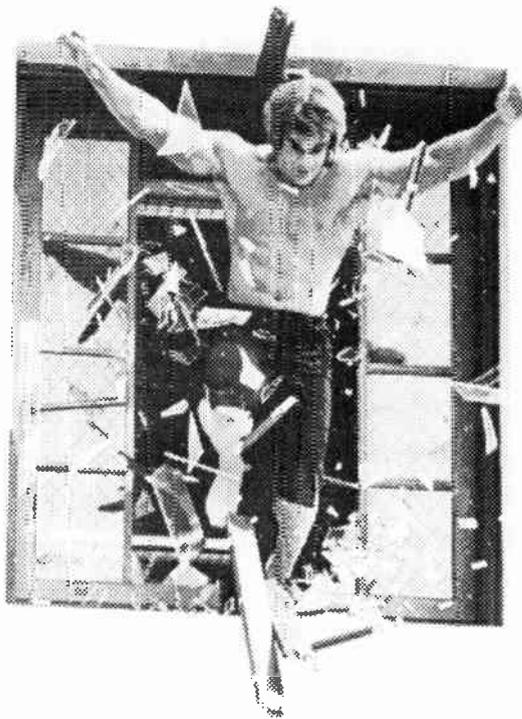
Written by Joel Don Humphreys, William Whitehead; Directed by Ray Danton

### STOP THE PRESSES (11/24/78)

The restaurant where Banner is working is being framed as a health hazard by a tabloid reporter, whose pictures of Banner threaten to reveal his identity

Julie Cobb, Mary Frann, Sam Chew Jr., Art Metrano, Judson Pratt, Pat Morita, Janet Brandt, Mike Griswold, Tain Bodkin, Sandy Champion, Donald Petrie

Written by Karen Harris, Jill Sherman, Susan Woolen; Directed by Jeff Hayden



Taking a proverbial flying leap in KILLER INSTINCT.

### ESCAPE FROM LOS SANTOS (12/1/78)

Banner is accused of being an accessory to murder of a woman framed by the local police for killing her D.A. husband

Shelley Fabares, Lee deBroux, Dana Elcar, W.K. Stratton, Kerry Mahan, Desiree Kerns, Ben Frommer, Al Valletta, Toni Handcock, Vernon Weddle

Written by Bruce Kalish, Philip Taylor. Directed by Chuck Bowman

### WILDFIRE (1/17/79)

Banner works for a wildcat oil rig about to bring in the big strike, but a corporate saboteur's attempt to put them out of business sparks a well fire

Christine Belford, John Anderson, Billy Green Bush, Dean Brooks, Ernie Orsatti, John Petock

Written by Brian Rehak; Directed by Frank Orsatti

### A SOLITARY PLACE (1/24/79)

Hoping that being away from civilization will curb the Hulk's appearances, Banner becomes a hermit, living a solitary existence in Baja Mexico

Kathryn Leigh Scott, Jerry Douglas, Bruce Wright, Hector Elias, Jay Varela, Tony Melendez

Written by Jim Tisdale, Migdia Varela; Directed by Jeff Hayden

### LIKE A BROTHER (1/31/79)

While working at a car wash in a predominantly black neighborhood, Banner becomes involved with a young man and his diabetic brother, causing a conflict with a local drug dealer

Tony Burton, Stuart K. Robinson, Carl Anderson, Ernie Hudson, Michael D. Roberts, Austin Stoker, Rana Ford, Jesse Dizon, Dale Pullum, Elizabeth Charvet

Written by Richard Christian Matheson, Thomas E. Szolasi; Directed by Reza S. Badiyi

### THE HAUNTED (2/26/79)

Banner helps a young woman move back into the house she grew up in, only to find that it may be haunted by the ghost of the woman's long-dead twin sister

Carol Baxter, John O'Connell, Johnny Haymer, Jon Lormer, Iris Korn, Randi Kiger

Written by Karen Harris, Jill Sherman; Directed by John McPherson

**MYSTERY MAN (2 parts; 3/2/79, 3/9/79)**

Banner is injured in a car accident and loses his memory  
Victoria Carroll, Aileen Towne, Don Marshall, Skip Riley, John McKee,  
Howard Witt, Bonnie Johns, Michael Payne, Laura Lizer, Barbara  
Tarback, John C. Colton, Nadeja Klein, Norman Merrill, Cari Anne  
Warder

Written by Nicholas Corea; Directed by Frank Orsatti

**THE DISCIPLE (3/16/79)**

Banner returns to Chinatown to continue his studies with Li Sung, and  
once there becomes involved with a police officer whose father was  
recently killed in the line of duty

Rick Springfield, Gerald McRaney, Mako, Stacy Keach Sr., George  
Loros, Fredric Franklyn, Lina Raymond, Bill Deiz, Fred Ward, Anne  
Bellamy, Rene Levant, Brian Baker, Doug McGrath, George Loros  
Written by Nicholas Corea, James G. Hirsh; Directed by Reza S. Badiyi  
Sequel to ANOTHER PATH and unsold pilot for a series starring  
Springfield

**NO ESCAPE (3/30/79)**

Banner is thrown into a paddywagon with a madman, then the Hulk  
inadvertently gives the man an opportunity to escape, endangering the  
man's wife and doctor

James Wainwright, Mariclare Costello, Sherman Hemsley, Thalmus  
Rasulala, Skip Homeier, Howard Bruner, Lynne Randall, George J.  
Cooper, Jerry Fitzpatrick, Chris Petersen, Andy Enberg, Tom Lowell  
Written by Ben Masselink; Directed by Jeffrey Hayden

**KINDRED SPIRITS (4/6/79)**

Evidence of a prehistoric Hulk-like creature causes Banner to join an  
archeological expedition in the hopes that there will be evidence of  
some sort of cure

Kim Cattrall, Whit Bissell, A. Martinez, Chief Dan George, Eloy P.  
Casados, Don Shanks, Melvin F. Allen, Brian Pevney, George Gonzales  
Written by Karen Harris, Jill Sherman; Directed by Joseph Pevney

**THE CONFESSION (5/4/79)**

A meek young man craving attention confesses to being the Hulk and  
turns himself in to Jack McGee

Markie Post, Barry Gordon, Richard Herd, John Armstrong Marshall,  
Elaine Joyce, Earl Corbert, Angus Duncan, Michael Laurence, Fritzi  
Burr, Clint Young, Holly Irving, Gloria Delaney, Yusy Flanigan, Kenny  
Davis, Ron Taft, Walter Janowitz

Written by Deborah Davis; Directed by Barry Crane

**THE QUIET ROOM (5/11/79)**

When Banner discovers that mind control is being used on mental  
patients at the sanitarium where he is an orderly, his life becomes threat-  
ened

Joanna Miles, Phillip Abbott, Sian Barbara Allen, Robert F. Lyons, John  
Petlock, Vince Howard, Kopi Sotiropoulos, Lawrence Howard, Gino  
Ardito, Dick Winslow, Drew Michaels, Behrouz, Robert Feero  
Written by Karen Harris, Jill Sherman; Directed by Reza S. Badiyi



Having a friendly chat with the MYSTERY MAN, McGee is unaware that his quarry sits beside him.

**VENDETTA ROAD (5/25/79)**

Banner becomes involved with a young couple who spend most of their  
time blowing up gas stations in their vendetta against the oil company  
who killed the husband's father

Ron Lombard, Christina Hart, Morgan Woodward, Chip Johnson, Robert  
Ackerman, Michael Potter, Justin Smith, Larry French, Tobias Anderson,  
Don Furmeaux, Tom Kindle, Michael Champion, Jesse Doran, Howard  
Morton

Written by Justin R. Edgerton; Directed by John McPherson

**Season 3, 1979-80:**

**METAMORPHOSIS (9/21/79)**

After a young singer is crippled by the riotous crowd at one of her con-  
certs, she plots her own death, to take place onstage unless Banner inter-  
venes

Mackenzie Phillips, Katherine Cannon, Gary Graham, James Reynolds,  
Jennifer Holmes

Written by Craig Buck, Frank Dandridge (s); Directed by Alan Levi

**BLIND RAGE (9/28/79)**

Banner rents a room from an army officer who is exposed to a nerve gas  
that first blinds, then kills

Lee Bryant, Tom Stechschulte, Michelle Stacy, Jack Rader, Nicolas  
Coster, Don Dubbins, Michael Alldredge, Michael Horsley, Meshach  
Taylor, Leonard Lightfoot, Mitch Reta, Gary Devaney

Written by Dan Ullman; Directed by Jeffrey Hayden

**BRAIN CHILD (aka ODYSSEY; 10/5/79)**

Banner is believed to be a kidnapper when he gives a ride to a genius  
runaway who is searching for her mother

June Allyson, Robin Dearden, Lynn Carlin, Tonyo Melendez, Joseph  
Mascolo, Madeleine Taylor-Holmes, Henry Rowland, Stack Pierce, Fred  
Carney, Tony Ramirez, Jonathan Williams

Written by Nicholas Corea; Directed by Reza S. Badiyi

**THE SLAM (10/19/79)**

Arrested on a vagrancy charge, Banner is mistaken for a fink at a brutal  
prison work camp run by a warden with a Napoleon complex

Charles Napier, Julius Harris, Marc Alaimo, Robert Davi, Skip Riley,  
Brad Dexter, Charles Picerni, John Steadman, Linda Lawrence, David  
Zellitti, Cecil Reddick, Hank Underwood

Written and directed by Nicholas Corea

**MY FAVORITE MAGICIAN (10/26/79)**

Banner hooks up with an elderly magician who is trying to stop an old  
flame from marrying a dangerous con man

Ray Walston, Joan Leslie, Robert Alda, Scatman Crothers, Anne  
Schedeen, Bill Capizzi, Bob Hastings, Fritzi Burr, Archie Lang, Franklin  
Brown

Written by Sam Egan; Directed by Reza S. Badiyi

**JAKE (11/2/79)**

Working as a medic for a rodeo, Banner befriends an ailing rodeo star  
whose brother is involved with cattle rustlers

L.Q. Jones, Sandra Kerns, James Crittenden, Jesse Vint, Fred Ward,  
Richard Fullerton, Buck Young

Written by Chuck Bowman; Directed by Frank Orsatti

**BEHIND THE WHEEL (11/9/79)**

The owner of a failing taxi cab company convinces Banner to be one of  
her drivers, but he soon finds that a local drug runner is trying to put the  
company out of business so he can use it as a front

Esther Rolle, Michael Baseleon, John Chandler, Albert Popwell, Jon  
Cedar, Margie Impert, Raymond O'Keefe, Jim Staskel, Ed Reynolds  
Written by Rick Rosenthal, Todd Susman, Andrew Schneider; Directed  
by Frank Orsatti

**HOMECOMING (11/30/79)**

Unable to bear another Thanksgiving alone, Banner visits his home town  
in Colorado, where he accidentally reveals himself to his sister

Diana Muldaur, John Marley, Reed Diamond, Steve Burns, Guy Boyd,  
Claire Malis, Drew Snyder, Richard Armstrong, Barbara Lynn Block,  
Julianna Tutak, Regis J. Cordic

Written by Andrew Schneider; Directed by John McPherson

**THE SNARE (12/7/79)**

Accepting an invitation to play chess on a wealthy sportsman's island, Banner soon finds himself the target of a "most dangerous game."  
 Bradford Dillman, Bob Boyd  
 Written by Richard Christian Matheson, Tom Szollosi; Directed by Frank Orsatti

**BABALAO (12/14/79)**

Banner works as a nurse for a New Orleans doctor who is trying to convince the superstitious locals to come to her clinic for medical treatment rather than the local witch doctor  
 Louise Sorel, Michael Swan, Paulene Myers, Jarrod Johnson, Bill Henderson, Christine Avila, Morgan Hart, John D. Gowans, Patti Jerome  
 Written by Craig Buck; Directed by Richard Milton

**CAPTIVE NIGHT (aka HOSTAGE NIGHT; 12/21/79)**

Working all night at a Philadelphia department store, Banner and his two co-workers are soon trapped at the hands of two desperate thieves who plan to rob the store's safe  
 Anne Lockhart, Mark Lenard, Paul Picerni, Stanley Kamel, Parley Baer, Dennis Holahan  
 Written by Sam Egan; Directed by Frank Orsatti

**BROKEN IMAGE (1/4/80)**

Everyone is after an evil hood who sets up Banner, his dead ringer, as his fall guy  
 Sally Sommer, Chris Wallace, George Caldwell, Jed Mills, John Reilly, Enrique Castillo, Karen Carlson, Erica John, Donald W. Carter, Al White  
 Written by Karen Harris, Jill Sherman; Directed by John McPherson

**PROOF POSITIVE (aka NIGHTMARE; 1/11/80)**

McGee is having nightmares about the Hulk, and must prove his existence to the satisfaction of his paper's new editor, who is threatening to ax all future Hulk stories  
 Caroline Smith, Walter Brooke, Charles Thomas Murphy, Isabel Cooley, Wayne Storm  
 Written by Karen Harris, Jill Sherman; Directed by Dick Harwood

**SIDESHOW (1/25/80)**

A fanatical man blames a fortuneteller for the suicide of his son, and sabotage's the carnivals that hire her and her group  
 Judith Chapman, Marie Windsor, Robert Donner, Allan Rich, Bruce Wright, Tam Eliot, Essex Smith, Terence Evans, Louisa Moritz  
 Written by Len Jenkin; Directed by Nicholas Corea

**LONG RUN HOME (2/1/80)**

Banner is given a ride by a biker, whose former gang is after him in the belief that he's a fink  
 Paul Koslo, Robert Tessier, Mickey Jones, Stephen Keep, Edward Edwards, Pamela Bryant, Albert Popwell, Galen Thompson  
 Written by Allan Cole, Chris Bunch; Directed by Frank Orsatti

**FALLING ANGELS (2/8/80)**

While working at an orphanage, Banner discovers that the youngsters are being trained in the art of theft  
 Annette Charles, Deborah Morgan-Weldon, Timothy O'Hagan, Anthony Herrera, William Bronder, Cindy Fisher, Earl Billings, George Dickerson, Arline Anderson, Vincent Lucchesi, Joan Benedict  
 Written by Eric Kaldor, D.K. Krzemien, James Sanford Parker; Directed by Barry Crane

**THE LOTTERY (2/15/80)**

Banner purchases a winning lottery ticket from his new friend, a former con man who now runs a newsstand  
 Robert Hogan, David McKnight, Adam Thomas, Peter Breck, Jimmy Hayes, Russell Arms, Jack Denbo, Peter Bruni, Christi Corso, Luis Avalos  
 Written by Allan Cole, Chris Bunch, Dan Ullman (s); Directed by John McPherson

**THE PSYCHIC (2/22/80)**

A young psychic happens to learn Banner's secret after a chance encounter, and considers turning him in for the reward when the Hulk is wanted by the police for attacking a teenage member of a street gang  
 Brenda Benet, David Anthony, Stephen Fenning, Judy Jean Burns, Jason Ross, Bert Hinchman, Nick Pellegrino, Sue Ann Gilfillan, Thomas Hilliard, Marilyn Allen, Andrea Pike  
 Written by Karen Harris, Jill Sherman, George Bloom (s); Directed by Barry Crane

**A ROCK AND A HARD PLACE (2/29/80)**

Banner works for a senior citizen and former gun moll who is planning one last heist, but the FBI agent who loves her is determined to foil her plans with Banner's help  
 Jeanette Nolan, John McIntire, Eric Server, J. Jay Saunders, Robert Gray  
 Written by Andrew Schneider; Directed by Chuck Bowman

**DEATHMASK (3/14/80)**

Banner is mistakenly believed to be the serial killer terrorizing a small college town  
 Gerald McRaney, Melendy Britt, Frank Marth, Marla Pennington, Michael Bond, Lonny Chapman, Desiree Kerns, Kieran Mullaney, Don Marshall, Dennis Bown, Robert Lunny  
 Written by Nicholas Corea; Directed by John McPherson

**EQUINOX (3/21/80)**

Banner finds himself stuck on the island of a wealthy brat throwing a costume party, and is accused of trying to kill the heiress  
 Christine DeLisle, Louis Turenne, Paul Carr, Henry Polic II, Danny Dayton, Kathie Spencer-Neff  
 Written by Andrew Schneider; Directed by Patrick Boyriven

**NINE HOURS (4/4/80)**

Mobsters kidnap the son of Banner's neighbor in order to force Banner to admit them into the hospital at night to make a hit on a hospitalized gangster about to turn state's evidence  
 Marc Alaimo, Sheila Larken, Doris Dowling, David Comfort, Frank De Kova, Phil Rubinstein, Sam Ingrassia, Hal Bokar, Dennis Haysbert, John Medici  
 Written and directed by Nicholas Corea

**ON THE LINE (4/11/80)**

Found in the mountains by firefighters after a Hulk episode, Banner is suspected of being the arsonist behind the forest fire  
 Kathleen Lloyd, Don Reid, Bruce Fairbairn, Peter Jason, Joseph di Reda, Tony Duke  
 Written by Karen Harris, Jill Sherman; Directed by L.Q. Jones

**Season 4, 1980-81:****PROMETHEUS (2 parts; 11/7/80, 11/14/80)**

Banner saves the life of a blind woman while fishing in the mountains, then finds himself caught in mid-transformation when affected by the radiation of a meteor -- or alien craft, as the army suspects -- that crashes nearby  
 Laurie Prange, Roger Robinson, John O'Connell, Stack Pierce, Jill Choder, Chip Johnson, Lew Palter, Ric Dresin, Carol Baxter, Monte Markham, Whit Bissell, Arthur Rosenberg, John Papais, Steve Bond  
 Written and directed by Kenneth Johnson

**FREE FALL (11/21/80)**

Banner works for a troupe of performing skydivers, but a visit to the boss's hometown embroils him in the dark side of local politics  
 Kelly Harmon, Sam Groom, Jared Martin, Michael Swan, Sandy Ward, Ted Markland, Erik Holland, John Zenda, George Brenlin  
 Written by Chris Bunch, Allan Cole; Directed by Reza S. Badiyi



The transformation begins, in **BABALAO**.

**DARK SIDE (12/5/80)**

The new drug Banner is taking to control his transformations brings out the primitive, evil side of his personality

Bill Lucking, Philece Sampler, Rosemary Forsyth, Jonathon Perpich, Nick Cinaro, Marilia, Lisa Carole, Taafe O'Connell

Written by Nicholas Corea; Directed by John McPherson

**DEEP SHOCK (12/12/80)**

After surviving a massive electrical shock on an industrial worksite, Banner finds that he has developed some precognitive abilities

Tom Clancy, Sharon Acker, Ed Power, Stefan Gierasch, Bob Hackman, M.P. Murphy, Helen Boll, Harriet Matthey, Sandra Sharp, Charles Hoyes, Robert Alan Browne

Written by Ruel Fischmann; Directed by Reza S. Badiyi

**BRING ME THE HEAD OF THE HULK (1/9/81)**

A mercenary offers to kill the Hulk, and is hired by a rival of the Register after McGee turns him down

Sandy McPeak, Jed Mills, Jane Mellow, Walter Brooke, Barbara Lynn Block, Laurence Haddon, Murray MacLeod

Written by Alan Cole, Chris Bunch; Directed by Bill Bixby

**FAST LANE (1/16/81)**

Banner is pursued by a trio of desperate characters after he is hired to drive a car from Arizona to New York, unaware that it contains mob money

Robert F. Lyons, Dick O'Neil, Victoria Carroll, Lee deBroux, Frank Doubleday, Alex Rebar, John Finn, Ben Jeffrey

Written by Reuben Leder; Directed by Frank Orsatti

**GOODBYE, EDDIE CAIN (1/23/81)**

A private eye is hired by an old flame to find out who is blackmailing her, and gardener Banner is his prime suspect

Cameron Mitchell, Jennifer Holmes, Anthony Caruso, Gordon Connell, Thomas McGreevy, Roscoe Born, Donna Marshall, Ray Laska, Virginia Hahn

Written by Nicholas Corea; Directed by Jack Colvin

**KING OF THE BEACH (2/6/81)**

While working in a restaurant, Banner befriends a bodybuilder, whose participation in a "King of the Beach" contest makes him the target of strong-arm tactics by the reigning champion's manager

Leslie Ackerman, Charlie Brill, George Caldwell, Carol Swarbrick, Leo DeLyon, James Emery, Nora Boland, Angela Lee, Ken Waller, Kimberly Johnson

Written by Karen Harris; Directed by Barry Crane

**WAX MUSEUM (2/13/81)**

An artist who creates wax figures for her recently deceased father's wax museum, and for whom Banner works as assistant, begins to suffer from strange hallucination

Christine Belford, Max Showalter, Ben Hammer, Kiki Castillo, Natalie Master, Michael Horsley

Written by Carol Baxter; Directed by Dick Harwood

**EAST WINDS (aka THE GOLDEN FLEECE; 2/20/81)**

Banner rents a room in San Francisco's Chinatown, unaware that the bathtub in it is made of solid gold, which is desired by some Chinese mobsters

William Windom, Richard Loo, Irene Yah Ling Sun, Del Monroe, Tony Mumolo, Beulah Quo

Written by Jill Sherman; Directed by Jack Colvin

**THE FIRST (aka FRYE'S CREATURE; 2 parts; 3/6/81, 3/13/81)**

Banner travels to a small town where old newspaper stories tell of a Hulk-like creature who terrorized the town in the past

Harry Townes, Billy Green Bush, Lola Albright, Jack Magee, Bill Beyers, Dick Durock, Kari Michaelson, Julie Marine, Hank Rolike

Written by Andrew Schneider; Directed by Frank Orsatti

**THE HARDER THEY FALL (3/27/81)**

After being hit by a car, Banner is paralyzed and contemplates purposely becoming the Hulk to heal his legs

Denny Miller, Peter Hobbs, Diane Shalet, Joe Dorsey, Ralph Strait

Written by Nancy Faulkner; Directed by Mike Vejar

**INTERVIEW WITH THE HULK (4/3/81)**

A down-on-his-luck reporter steals one of McGee's leads, and tracks down Banner, whom he recognizes

Michael Conrad, Jan Sterling, Walter Brooke

Written by Alan Cassidy; Directed by Patrick Boyriven



Lou Ferrigno (seen here with Leslie Ackerman) guest-stars on his own series in KING OF THE BEACH.

**HALF NELSON (4/17/81)**

Banner's new friend, a midget wrestler, brags that he and Banner know the location of stolen mob money

Tommy Madden, Sandy Dryfoos, H.B. Haggerty, Elaine Joyce, Paul Henry Itkin, David Hines

Written by Andrew Schneider; Directed by Barry Crane

**DANNY (5/15/81)**

Banner tries to help a young woman and her baby escape from two brothers who make a living stealing farm machinery

Don Stroud, Robin Dearden, Bruce Wright, Taylor Lacher, Art LaFleur

Written by Diane Frolav; Directed by Mark A. Burley

**PATTERNS (5/22/81)**

Banner's new boss, a New York garment manufacturer, whose daughter is an up-and-coming designer, tells the mobsters to who he owes money that Banner is his new partner

Eddie Barth, Laurie Heineman, Paul Marin, Robert O'Reilly, Joshua Sheiley, Larry Marko, Thelma Pelish

Written by Reuben Leder; Directed by Nick Hazinga

**Season 5, 1981-82:****THE PHENOM (10/2/81)**

Banner teams up with an alcoholic sportswriter to keep his new friend, a baseball player about to make it big, from signing away his life to an unscrupulous manager

Dick O'Neil, Anne Lockhart, Robert Donnor, Brett Cullin, Ken Swofford

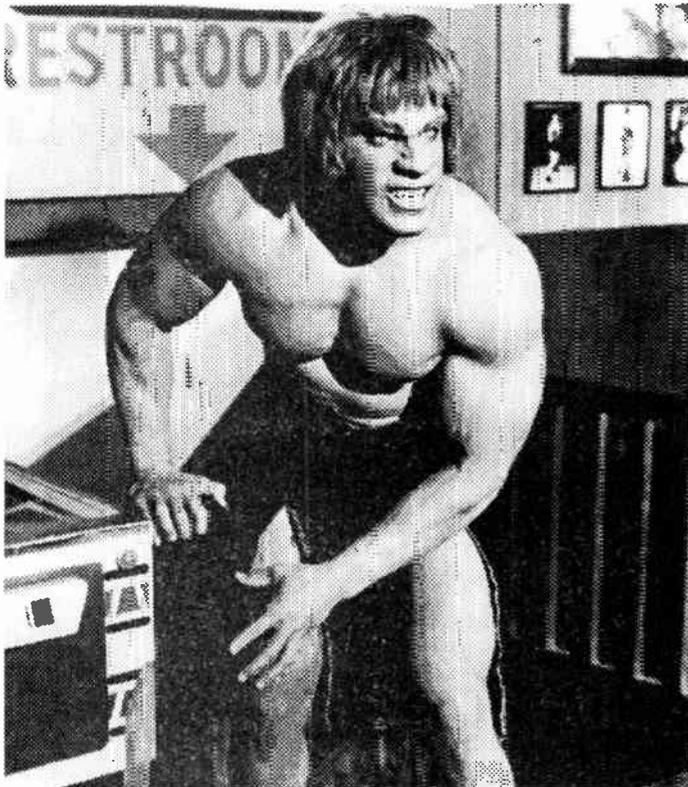
Written by Reuben Leder; Directed by Bernard McEveety

**TWO GODMOTHERS (10/9/81)**

Three inmates from a women's prison make a daring escape, taking Banner hostage along the way

Kathleen Nolan, Suzanne Charny, Sandra Kerns, Gloria Gifford, Penny Peyser, John Steadman, Gay Hagen

Written by Reuben Leder; Directed by Mike Vejar



THE HARDER THEY FALL: Sure plays a green pinball.

**VETERAN (10/30/81)**

When Banner realizes that the Vietnam veteran he recently met plans to assassinate a high-profile political candidate, he attempts to warn the candidate only to find his own life and identity jeopardized  
 Paul Koslo, Bruce Gray, Wendy Gerard, William Boyett, Richard Yniguez, David White, Alexander Zale, Michael Boyle, Barrett O'iver, James Saito, Jerry Loo, Wayne Grace  
 Written by Nicholas Corea, Reuben Leder; Directed by Mike Vejar

**SANCTUARY (11/6/81)**

Banner does some odd jobs for a convent in a New Mexico border town, where an illegal immigrant seeks sanctuary from the local boss  
 Henry Darrow, Diana Muldaur, Fausto Barajas, Guillermo San Juan, Edie McClurg, Michael Santiago, Paul Tuerpe, Bert Santos, Barbara Beaman, Rick Garcia, Jerry Hardin  
 Written by Deborah Davis; Directed by Chuck Bowman

**TRIANGLE (11/13/81)**

Banner falls in love with a beautiful woman named while working at a lumber camp, but the jealous town founder uses strong-arm tactics to keep the couple apart  
 Andrea Marcovicci, Peter Mark Richman, Mickey Jones, Charles Napier, Jerry Sloan, Bill Cross, John H. Fields, Don Maxwell, Eve McVeagh, Georgia Schmidt, Christine A. Hayden, Lewis Arquette  
 Written by Andrew Schneider; Directed by Mike Vejar

**SLAVES (5/5/82)**

In revenge for the treatment of his ancestors, a black ex-convict kidnaps white people and forces them to work in his gold mine, where Banner finds himself during a cave-in  
 John Hancock, Faye Grant, Charles Tyner  
 Written by Jeri Taylor; Directed by John Liberti

**A MINOR PROBLEM (5/12/82)**

Banner is invited to a small town to interview for a job at the local laboratory, but upon arrival he finds the town evacuated due to the leakage of a harmful virus  
 Linden Chiles, Nancy Grahn, Lisa Jane Persky, Xander Berkeley, John Walter Davis, Brad Harris, Gary Vinson  
 Written by Diane Frolov; Directed by Mike Preece

**The Incredible Hulk Returns (1988)**

Banner, who for the past two years has been working in a lab developing a device that will cure him affliction, is approached by a former student who has discovered an ancient hammer that calls forth the Norse god, Thor  
 Lee Purcell, Charles Napier, Steve Levitt, John Gabriel, Jay Baker, Tim Thomerson, Eric Kramer (as Thor), William Riley, Tom Finnegan, Donald Willis, Carl Nick Ciafalo, Bobby Travis McLaughlin, Nick Costa, Peisha McPhee, William Malone, Jaonie Allen, Burke Denis  
 Written and directed by Nicholas Corea

**The Trial of the Incredible Hulk (1989)**

Mistakenly jailed after a Hulk incident, Banner's lawyer -- who moonlights as superhero Daredevil -- enlists his aid in bringing down a crime lord  
 Rex Smith (as Daredevil), John Rhys-Davies, Marta Dubois, Nancy Everhard, Nicholas Hormann, Joseph Mascolo, Richard Cummings Jr., John Novak, Linda Darlow, Dwight Koss, Meredith Woodward, Mark Acheson, Richard Newman, Don MacKay, Doug Abrahams, Mitchell Kosterman, Beatrice Zeilinger, Ken Camroux, Charles Andre, John Bear Curtis  
 Written by Gerald DiPego; Directed by Bill Bixby  
 The villainous crime lord portrayed in the film is known in the comics as The Kingpin

**Death of the Incredible Hulk (1990)**

A beautiful spy intrudes upon Banner's latest attempt at a cure when she is sent to steal the research of the doctor who is helping Banner  
 Elizabeth Gracen, Philip Sterling, Barbara Tarbuck, Anna Katerina, Andreas Katsulas, John Novak, Chilton Crane, Carla Ferrigno, Duncan Fraser, Dwight McFee, Lindsay Bourne, Mina E. Mina, Marlane O'Brien, Garwin Sanford, Justin DiPego, Fred Henderson, Judith Maxie, French Tickner  
 Written by Gerald DiPego; Directed by Bill Bixby





**Marvel Super-Heroes:** (only Hulk segments listed) - 13 episodes, Syndicated

Cast and credits unavailable  
Stories by Stan Lee

**BRAWN AGAINST BRAIN/CAPTURED AT LAST/ENTER THE CHAMELEON**  
A mysterious intruder sneaks into the base and steals a powerful robotic suit built by Banner, after which the Leader sends the Chameleon in to infiltrate the Army base  
Adapted from *Tales to Astonish* #s 60-62

**A TITAN RIDES THE TRAIN/HORDE OF THE HUMANOIDS/HULK ON THE RAMPAGE**  
The Leader sends humanoids to steal Banner-designed weapons from the military, but becomes obsessed with the Hulk when he learns of his existence  
Adapted from *Tales to Astonish* #s 63-65

**THE POWER OF DR. BANNER/WHERE STRIDES THE BEHEMOTH/BACK FROM THE DEAD**  
Having escaped the Leader's humanoids by jumping into the ocean, Banner is picked up by an enemy sub and imprisoned in a Communist nation  
Adapted from *Tales to Astonish* #s 66-68

**MICRO-MONSTERS/LAIR OF THE LEADER/TO LIVE AGAIN**  
The Leader disperses microscopic versions of his humanoids onto an island where they grow to full-size in order to steal a military device that's about to be tested, but the only prize they come away with is the Hulk himself  
Adapted from *Tales to Astonish* #s 69-71

**ORIGIN OF THE HULK/ENTER THE GORGON/TO BE A MAN**  
In saving a reckless teenager from a gamma bomb explosion, Bruce Banner is bombarded by rays that turn him into a monster by night  
Adapted from *The Incredible Hulk* #1

**TERROR OF THE TOADMEN/BRUCE BANNER WANTED FOR TREASON/HULK RUNS AMOK**  
An alien race demands the surrender of earth or else they'll unleash a series of catastrophes on the planet  
Adapted from *The Incredible Hulk* #2

**THE SPACE PHANTOM/STING OF THE WASP/EXIT THE HULK**  
A shape-shifting alien impersonates the Hulk and turns the other Avengers against him  
Adapted from *The Avengers* #2

**ENTER TYRANUS/BEAUTY AND THE BEAST/THEY DWELL IN THE DEPTHS**  
Tyrannus, ruler of the underworld, kidnaps Betty Ross and ends up involving the Hulk in his battle with the Mole Man for control of the fountain of youth  
Adapted from *The Incredible Hulk* #5 (Pts. 1 & 2), *Tales to Astonish* #80 (Pt. 3)  
Title misspelled onscreen

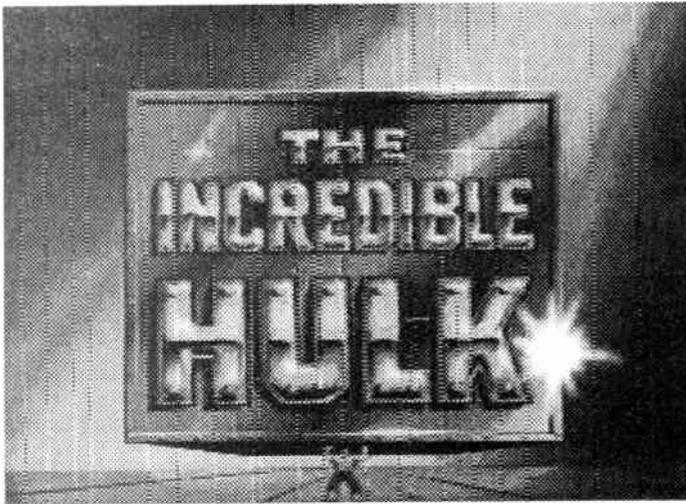
**TERROR OF THE T-GUN/I AGAINST A WORLD/BRUCE BANNER IS THE HULK**  
The army blasts the Hulk with Banner's most recent invention and sends him into the future, though his disappearance in the present causes the Army to assume he was destroyed  
Adapted from *Tales to Astonish* #s 75-77

**THE INCREDIBLE HULK VS. THE METAL MASTER/THE MASTER TESTS HIS METAL/MIND OVER METAL**  
An exiled alien with the ability to mentally manipulate metal demands the surrender of Earth  
Adapted from *The Incredible Hulk* #6

**THE RINGMASTER/CAPTIVE OF THE CIRCUS/THE GRAND FINALE**  
Rick Jones unwittingly becomes captive to the Ringmaster and his Circus of Crime, who use him to lure the Hulk into a trap  
Adapted from *The Incredible Hulk* #3

**THE MAN CALLED BOOMERANG/HULK INTERVENES/LESS THAN MONSTER, MORE THAN MAN**  
The villain Boomerang is recruited to steal a powerful missile from the base, but tangles with the Hulk after he abducts Betty Ross  
Adapted from *Tales to Astonish* #s 81-83

**WITHIN THE MONSTER DWELLS A MAN/ANOTHER WORLD, ANOTHER FOE!/THE WISDOM OF THE WATCHER!**  
Banner receives a freak head wound as he is turning into the Hulk, but he is captured by the Leader, who heals him, then sends him to steal a powerful device from the Watcher  
Adapted from *Tales to Astonish* #s 72-74



**The Incredible Hulk (1982) - 13 episodes, NBC**

**Credits:**

Voice Director - Don Jurwich  
 Animation Directors - Steve Clark, John Gibbs, Sid Marcus, Tom Ray, Nelson Shin, Dan Thompson, Sam Weiss, Arnie Wong, Kent Butterworth, Milt Gray  
 (Note: Spelling of writer Michael Reaves/Reeves is inconsistent from episode to episode; correct spelling is undetermined.)

**Regular cast:**

Narrator - Stan Lee  
 Other voices - Michael Bell, Susan Blu, Bill Callaway, Hamilton Camp, Victoria Carroll, Roberto Cruz, Alan Dinehart, Ron Feinberg, Elliot Field, June Foray, Pat Fraley, Bob Holt, Michael Horton, Stan Jones, Dennis Marks, Vic Perrin, Robert Ridgely, Nelson Ross, Stanley Ralph Ross, Michael Rye, Marilyn Scheffler, John Stephenson, B.J. Ward, Alan Young

**THE ORIGIN OF THE HULK**

Dr. Bruce Banner is transformed into a raging monster after exposure to a gamma bomb test, thanks to a rogue scientist in the employ of aliens  
 Written by Dennis Marks

**ENTER SHE-HULK**

Banner visits his cousin, who is also the She-Hulk, in the hopes that she can help him find a cure for his condition, but instead he ends up aiding her in her battle with the organization Hydra  
 Written by Michael Reaves

**WHEN MONSTERS MEET**

Banner and Betty are in Paris for a scientific conference, when Betty is abducted by a modern-day Quasimodo  
 Written by Arthur Browne Jr.

**BRUCE BANNER UNMASKED**

The Puppetmaster is using a bogus self-help seminar to take over the minds of the Mesa City population, and eventually gains control of the Hulk, as well  
 Written by Michael Reaves

**TOMB OF THE UNKNOWN HULK**

While a cosmic storm triggers Banner's transformation unexpectedly, Doctor Octopus mounts an attack on the Army base in hopes of stealing a powerful explosive  
 Written by Michael Reeves

**THE INCREDIBLE SHRINKING HULK**

A lab mishap reduces Banner to miniature-size, which presents a new series of dangers for the Hulk  
 Written by Arthur Browne Jr.

**IT LIVES! IT GROWS! IT DESTROYS!**

A rival of Banner's genetically engineers a deadly new life form that consumes virtually everything in its path  
 Written by Fred Ladd

**THE CYCLOPS PROJECT**

Trying to get Rick to safety after a car wreck, the Hulk runs afoul of the new super-computer that has been placed in control of the Armed Forces  
 Written by Michael Reaves

**PRISONER OF THE MONSTER**

Banner travels to the Yucatan jungle in search of a legendary potion that may cure him of becoming the Hulk; meanwhile, the Splymaster plots to steal a powerful new device being tested on the base  
 Written by Misty Stewart

**THE CREATURE AND THE CAVE GIRL**

A "time projector" invented by Rick's uncle sends Rick and the Hulk to a prehistoric age  
 Written by Marty Pasko

**PUNKS ON WHEELS**

A high-tech motorcycle gang, outfitted by the Leader, terrorizes a carnival while Banner, Betty, and Rick are in attendance  
 Written by Paul Dini

**THE BOY WHO SAW TOMORROW**

Betty's visiting nephew, gifted with precognitive abilities, foretells her death at the hands of the Hulk  
 Written by Dennis Marks

**THE HULK DESTROYS BRUCE BANNER**

Banner is believed to have been killed after he transforms in the middle of a transport beam test on himself, and the Hulk appears at the other end  
 Written by Michael Reaves, Marc Zicree

Big, green, gamma-irradiated thanks to Michael Swanigan of *Toon Magazine*, for his assistance on this episode guide, without which it would have been "puny Banner"-sized.

## INTERVIEW: STAN LEE

Interview by Bill Groves

*Stan Lee, Chairman of Marvel Comics and Marvel Films, is known to millions as the man whose superheroes propelled Marvel to its preeminent position in the comic book industry. Hundreds of legendary characters, such as Spider-Man, The Incredible Hulk, The X-Men, The Fantastic Four, Iron Man, Daredevil, The Avengers, Thor, and Dr. Strange all grew out of his fertile imagination. It was in the early 60s that Stan ushered in what has come to be known as "The Marvel Age of Comics," creating major new superheroes while breathing new life and style into such old favorites as Captain America, The Human Torch, and the Sub-Mariner.*

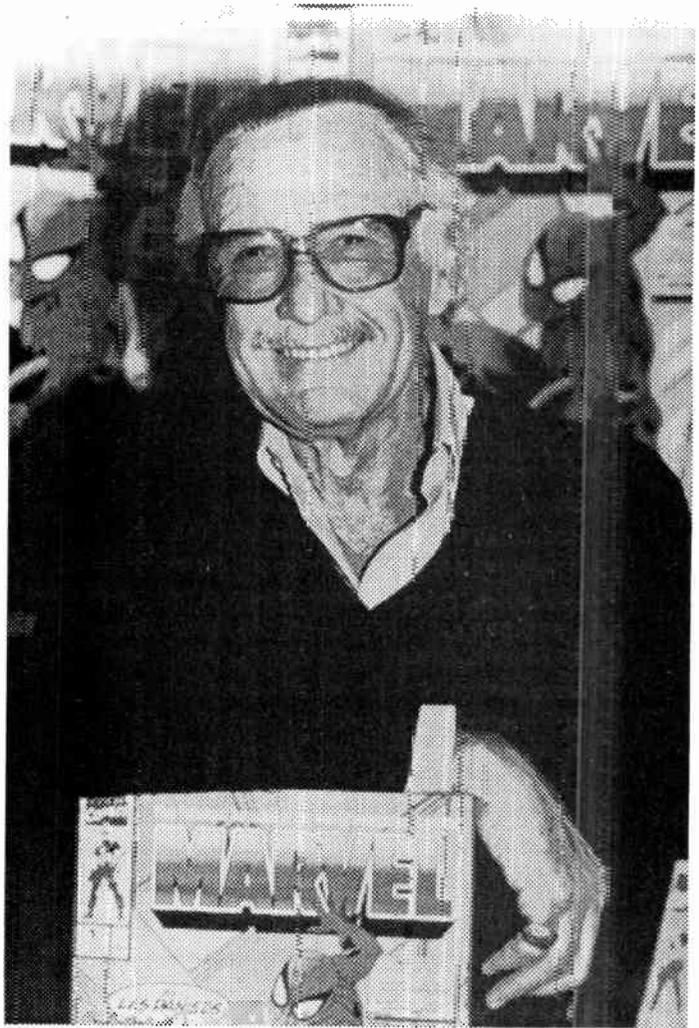
TC: *How did you get into comics?*

SL: Accidentally. I went up for a job at this publishing company, and I thought they published either books or magazines, what they called pulp magazines and a few movie magazines, but what they wanted was an assistant in the comic book department. The last thing I expected. And I remember, I said to myself, "Well, I'll do this for a few months, get some experience, then I'll get out into the real world." And one thing led to another. I got more and more interested in it, and every time I wanted to quit, they gave me a raise or some new project came up that was exciting. It was very funny, because every few years... I remember, after the war when I got married, I'd say to my wife -- I was 25 years old -- I'd say, "Honey, I gotta get out of this. It's no job for a man 25 years old," because in those days, comics really didn't have the cache that they have today. By the time I was 30, I said, "I'm embarrassed to tell people what I do." So I got another raise. I figured, "Well, I've got bills to pay. I'll stay a little longer." Before I knew it, here I am.

TC: *What were you reading as a kid prior to entering the world of comics?*

SL: Actually, I read everything. I was a voracious reader. I would read while I ate, and my mother used to say if I didn't have something to read, I'd be reading the labels on the ketchup bottle. I read Edgar Rice Burroughs, I read H.G. Wells, I read Mark Twain. I even read Shakespeare. I didn't understand it when I was very young, but I loved the rhythm of the words. Even though I didn't understand it, it seemed so dramatic and I loved it. I read Dickens, Zola... I read Bomba the Jungle Boy, Tom Swift, Don Sturdy, The Hardy Boys... Everything. Whatever was being published, I read.

TC: *How about comic books. Were you reading those as well, and if so, what did you think of the characters that had been established prior to your entering the field?*



Stan "the Man" Lee poses with a copy of Les Daniels' outstanding volume *Marvel - Five Fabulous Decades of the World's Greatest Comics*, for which Lee wrote the introduction.

SL: I read them, but not that many. When I was a kid, there were very few comic books. Mainly, I read things like reprints of newspaper strips, like *Flash Gordon*, *Smitty*, *Pogo* -- I think *Pogo* was out then -- *Li'l Abner*, things like that. But when *Superman*, *Batman*, *Captain America*, *Sub-Mariner*, and the [Human] *Torch*-- When I got into them, *Captain America* was easily my favorite, because I loved the work of Simon and Kirby, and I liked *Sub-Mariner* and the *Torch* -- *Sub-Mariner* by Bill Everett, and the *Torch* by Carl Burgos -- and I especially liked the idea that we used to put them together. We had them fighting each other. It's probably the first time that we had two heroes battling each other, and the reader could really root for whichever one the reader wanted to. I think the *Sub-Mariner* might have been a little more popular because of the fact that he wasn't a goody-goody character. He was a hero, but he was pretty tough and mean, and he didn't like the human beings. The *Torch* also was popular, because we had never seen a guy on flame before. In all honesty, I

didn't really read Superman or Batman. Not for any special reason. It wasn't a parochial reason. I just never had the time. I was too involved with reading our own books.

TC: *At the point when **Fantastic Four #1** came out, DC had pretty much owned the superhero genre for awhile. What sort of initial reaction or feedback, if any, did you get from them as you began to challenge their dominance?*

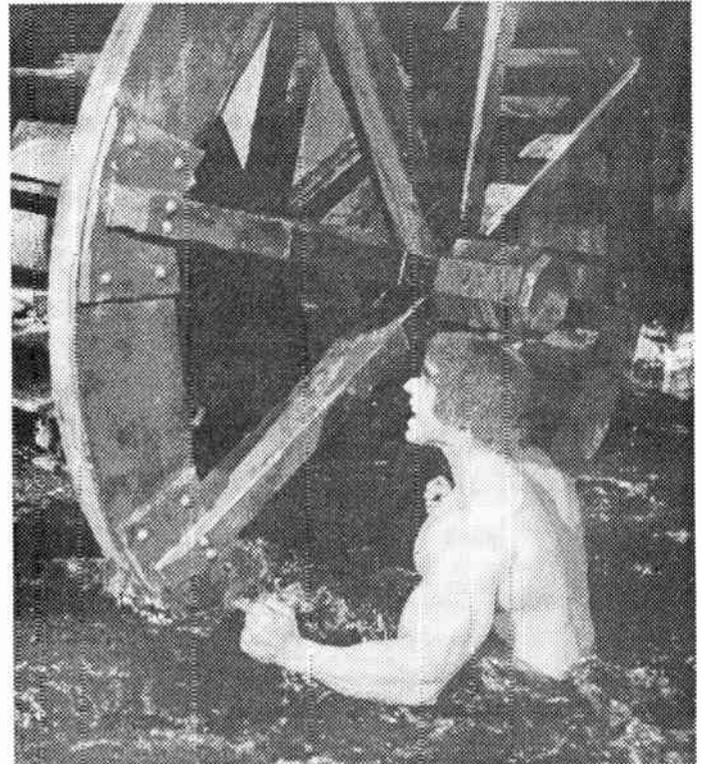
SL: No feedback at all. We used to laugh, though, about them, because when our books started to sell really well, they started getting a little bit concerned. I had friends who worked at DC, and they used to tell me that they'd have meetings and wonder why our books were doing well. They'd say things like, "I think it's 'cause he uses a lot of red in the covers." So the minute I heard that, I would tell our guys, "Don't use red for awhile on the covers," you know, or they'd say, "I think it's 'cause Stan has a lot of copy. He writes a lot of copy on the covers, a lot of dialogue, captions and balloons," and they'd say, "Let's us do it." So I would decide for the next few months to have very little copy on the balloons. It must have driven them crazy. It was some fun we had. But there was no problem. A lot of those guys were friends and we got along very well.

TC: *How did you come up with the Hulk?*

SL: I always liked *Frankenstein* -- the movie with Boris Karloff -- and I always thought the monster was really the hero, the good guy, because he didn't want to hurt anybody, but all these idiots with torches were chasing him up and down the hills and everything. And I thought wouldn't it be fun to have a monster who's a hero. As far as I knew, nobody had ever done that. Then I liked *Jekyll and Hyde*, too, and I thought to make it more interesting -- just so you don't see a monster all the time -- what if he's a guy who changes back and forth from a normal guy to a monster? I loved the idea, I called [artist Jack] Kirby and the Hulk was born.

TC: *Why was it so hard establishing a consistent personality for the Hulk and a manner of transformation? In the first six issues, it started out as a nighttime thing, then for awhile he used a machine to do it, and the personality sort of went from a kind of semi-articulate bully to the type of dialogue the monster had in **Bride of Frankenstein**.*

SL: It's a funny thing. When you start a new script, you yourself are getting used to the character, and as you write it you get feelings about it, and I must have just felt "You know, I think maybe it would be better if I make it a little more like this or a little more like that, and you'll notice that all our characters change in the beginning. *Fantastic Four*; the Thing's dialogue I think got better as the script went along. There was



"I always liked *Frankenstein*... I always thought the monster was really the hero, the good guy, because he didn't want to hurt anybody, but all these idiots with torches were chasing him up and down the hills and everything."

more humor to him and so forth. And with all the characters. You get familiar with them, you get to know them, and sometimes the change is imperceptible and sometimes it's obvious like what you just said.

TC: *There seem to be two accounts as to why the Hulk went from gray to green. One, that he just simply looked too drab, and the other, that it was hard for the printers to maintain a consistent shade of gray.*

SL: That's exactly it. When I saw the first issue, where he was gray, I couldn't believe it. On some pages it was light gray, on some pages he was dark gray, on some pages he looked white, and some pages he looked almost black. I said, "This is ridiculous." I'm no technician, but I felt gray must be hard for them to print, so I said, "Let's find another color," and green was a color that nobody was using at the moment.

TC: *Was that also the reason that Iron Man went from gray to gold?*

SL: With Iron Man, we were never happy with his costume.

TC: *It changed a lot, yeah.*

SL: We kept changing it and changing it. We never found one we really loved. After awhile, the gray costume, which was that big, bulky original one; they felt -- we all felt -- maybe it's a little too bulky to be heroic, so



"With Iron Man, we were never happy with his costume... We never found one we really loved."

we decided to make it a little thinner and make it yellow, then we made it yellow and red, then whatever the hell we did. We kept changing it and changing it.

TC: *Getting back to the Hulk, what was the initial reader response like to the character?*

SL: In the beginning it was good, then it died down for awhile. We dropped the book for a little while, then we brought it back. It began to build up, and it's always been one of our top characters.

TC: *I had always assumed that the title just didn't catch on for some reason, but according to the account in Les Daniels' Marvel: Five Fabulous Decades..., it was a matter of you only being allotted so many titles through your distribution and in order to give Spider-Man his own title, the Hulk title had to be sacrificed.*

SL: Yeah, because at that time, I think DC was distributing the books. It was a ridiculous situation. We could only do so many.

TC: *So he was given half of Tales to Astonish until eventually he took over the title. There seems to have been a real determination to make the character succeed.*

SL: Well, I loved the character.

TC: *What characters in the Marvel stable do you think are the least likely to be translated into movies or for TV?*

SL: Least likely? Oh, I think every one of them could be a movie. Any one. In fact, I think there is almost nothing in the world -- forget Marvel -- that can't be a movie if you treat it right. I mean, we're working with Dreamworks on *Mort, the Dead Teenager* for a movie. We're working on *Ghost Rider*. They did *The Mask*.

TC: *Yeah, now with the digital effects... Why do you think that Marvel characters have, overall, been less successfully adapted to the live-action form than DC characters?*

SL: Because DC has had big-budget movies, and we didn't. We only did two-- well, we didn't do it. That was *Howard the Duck*, and we had nothing to do with that. We just sold the rights. I think George Lucas was the executive producer. The only two that we sort of did when we were with New World -- when they owned us and we had nothing to say about it -- the people at New World; Menachem Golan I think did *Captain America*, and somebody else did *The Punisher*, and they were both very low-budget movies. You know, they were quickies that were just sort of batted out. Marvel had nothing to do with them. That's the only ones we've done.

TC: In terms of the TV adaptations, such as the two Captain America films with Reb Brown...

SL: But those again -- *Dr. Strange* I thought was pretty good. Unfortunately, *Dr. Strange* was broadcast at the same time as *Roots*, so nobody watched it, but it was pretty damned good. And the *Hulk* was wonderful, I thought. The *Hulk* was a great show.

TC: *Wasn't there supposed to have been a stage musical based on Captain America at some point?*

SL: Yeah, we had it written and they never were able to raise the money in New York. It originally was supposed to be a million-dollar stage show, and when they finally raised the million dollars -- it took like a year -- the costs had gone up, of Broadway shows, and they found they'd need a million-and-a-half or so. So by the time they raised the other half-million, the cost had gone up to two million. The costs kept getting ahead of them and, finally, I think they abandoned the project.

TC: *This is probably an unfair question, but what are your favorite Marvel characters that you created?*

SL: I have two. Probably Spider-Man and Silver Surfer. But it's an unfair question, because I think I really love them all equally. I love Dr. Strange, I love Daredevil. Crazy about Thor, I really enjoyed writing Sgt. Fury and his Commandos, then I enjoyed SHIELD. Iron Man I always got a kick out of. I mean, whichever one I was writing at the moment was my favorite. People sort of expect me to say Spider-Man. And the Silver Surfer... I just always

liked the philosophy that I tried to put into that one. But I loved them all. It's like asking a parent, who's his favorite child.

TC: *This may be a strange one, but what is your favorite non-Marvel superhero?*

SL: I don't have time to read the comics, you know. I look at them. I like a lot of the stuff. I like Lobo. I get a kick out of Lobo. I loved *The Watchmen*, years ago. I don't know why they don't continue those. I don't know, I'm not one for favorites. People say to me, "Who's your favorite movie star?" or movie. I don't have favorites. I just have a lot of things I like.

TC: *Are there any famous comic artists that you would have liked to have had work for Marvel but never got?*

SL: Oh, sure. All of them. I mean it. All the good ones. I wished Joe Kubert worked for us. His sons do now.

TC: *I recently ran across issues of the new Amalgam line of comics, featuring hybrids of DC and Marvel characters. I think the first one to grab my eye was Iron Lantern, a cross between Iron Man and Green Lantern. I thought, "Wow, this is wild." How did that project come about?*

SL: Well, I don't know whose idea Amalgam was. It was probably our editorial people and DC's editorial people. They got together. I didn't really have anything to do with that. I thought it was a cool idea.

TC: *Yeah, it's sort of the next step beyond the What If...? series.*

SL: Yeah. I love anything where the different companies work together. I think that's terrific, because a lot of people think we're all enemies, and we're all friends. We like each other. We're in the same business. An artist is an artist, a writer is a writer. It doesn't matter who their working for.

TC: *Back on the TV front, I thought I'd seen information to the effect that Generation X was going to be a series, but I haven't seen any concrete follow-up in that regard.*

SL: Well, we're still working on it. It probably will be, but we haven't made the deal yet. We have a whole staff of people who are working on those kind of deals.

TC: *Just as an exercise, I'd like to go down a list of some of the Marvel character adaptations and get a brief comment from you on each of them.*

SL: Sure.

TC: *The Captain America serial that Republic did in the 40s.*

SL: I don't remember. I literally do not remember it. Was that on during World War II? Maybe it came out and I wasn't around. I don't know why I don't remember. Maybe I didn't see it. I was in the Army from about 1942 to 1945 or so. If it was out at that time, I didn't see it. If it was out at any other time, I don't know why I wouldn't have seen it. [Editor's note: A later check determined the release to have been in 1944]

TC: *Are you interested in seeing it?*

SL: I don't have the time. The biggest problem I have in the world is time. There is so much to do. I used to think by now I'd be retired. I've got a million books at home. I used to say over the years, "I'll keep these for when I'm a little older and I have a lot of time." I'm busier than I ever was! It never ends. I have guilt feelings, because if I'm writing something, I feel "Jesus, I should be reading this pile of scripts that I have." And if I'm editing scripts, I feel "Jesus, I should be writing the Spider-Man newspaper strip" or I should be writing this introduction for a book that someone is waiting for or I'm working on a few other movie projects, I should be writing a treatment. Whatever I'm doing, I feel there's something else I should be doing. I've been living that way for more years...

TC: *I know the feeling well. How about the Marvel Super Heroes cartoons of the 60s.*

SL: Those I loved. I loved the ones that were done by Grantray-Lawrence. They were very simplistic. The animation was nothing, but they were, I thought, incredibly true to the characters. I loved the theme songs. People who had seen them -- older people, now -- still have warm feelings for them, because I meet them and I talk to them very often, people who are familiar with them.

TC: *The '67 Spider-Man cartoon series.*

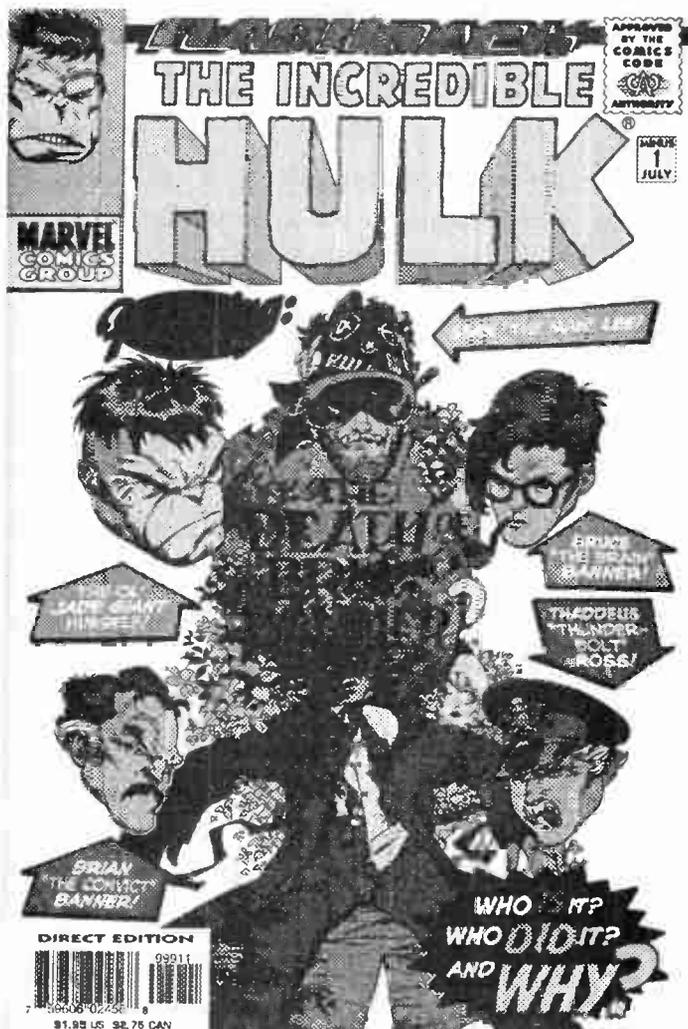
SL: '67. Is that the one [sings] "Spider-Man, Spider-Man..." Oh, I loved that. I loved it. Actually, the thing I loved best was the theme song. I don't remember the show that well. I was sorry we didn't use that theme song in today's *Spider-Man*. I would have loved to have done that.

TC: *The live-action Spider-Man series.*

SL: Terrible. They lost all of the personality and all of the humor that I felt the script needed. It was just a guy, Peter Parker. He walked around with a camera, and when some crime was committed, he said, "Oh, I'd better change to Spider-Man and catch the crook." I felt it had no dimension to it, no depth. The people who did it -- the actor, the stunt man -- they were good. They did their best, but I just felt that the concept behind it. Whoever produced and directed it didn't know what they were doing.

TC: *You've touched on it a bit already, but the Incredible Hulk series.*

SL: Loved it. Loved it. I thought it was so intelligent. They took a corny comic book monster, and they made it something very palatable to older viewers. It was as popular as something like *The Fugitive*. It was that type of thing. He was going from town to town, seeking a cure for his "Hulkiness." And it was done intelligently. There was enough of the Hulk to please the young kids, and there was enough of a real story about Bruce Banner and his problems to please older viewers. I thought it was great. Ken Johnson, who did it, is to me a very brilliant writer-director.



This recent *Hulk* issue, part of a flashback sub-set of Marvel titles (numbered as "Minus 1"), is narrated by an eccentric version of Stan Lee himself, and dramatizes some dark events in Bruce Banner's pre-Hulk life.

TC: *The X-Men* cartoon.

SL: I love them. I think they're very well done.

TC: *The Fantastic Four* live action feature that was never released.

SL: Well, considering the fact that it had a budget of about \$1.98, it really wasn't that bad. I mean, it can't compare to the mega-budget movies they have today, but the guy who directed it, Oley Sassoon, is a very brilliant guy. He's now directing a lot of the *Xena* television shows. He and I have become good friends. The actors, the special effects men... nobody realizes how good they were, because they had no budget to work with. They had no money to work with. And that movie was never intended to be shown. That movie was just produced in order for the producer to keep his [rights]. It's a whole legal thing. If he hadn't started principal photography by the end of that year, he would have lost his rights to do the movie. And in order to keep these rights to do the movie, he batted out a very cheap movie to prove he had done the principal photography. He never

intended it to be shown, and now he's working on a very big budget *Fantastic Four*, which I think will be wonderful.

TC: *I was actually pretty impressed with how well they pulled off the Thing.*

SL: Yeah. I mean, they did a good job. Everything was against them. You can't do a movie without money -- a movie of that type -- and yet they tried and they almost pulled it off beautifully.

TC: *When you got into comics they were still a new art form seeking an identity, although they've only recently gained enough respect to be called that.*

SL: Right.

TC: *What would you compare them to in terms of something that's emerging today, culturally?*

SL: Oh, things like the Internet. Anything that's new coming along, but there's nothing that I know of that's an exact parallel to comics. Not really.

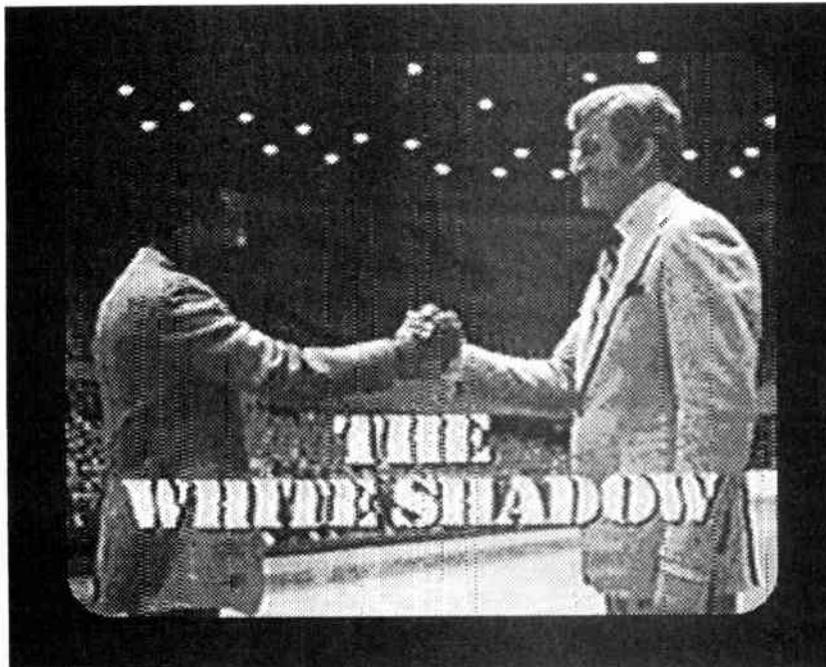
TC: *I realize I have no business asking you this question, but maybe by being in the right place you picked up the answer by osmosis or something. Having worked at the company that eventually became Marvel during its early years, do you have any idea as to what the inspiration was for the Human Torch character?*

SL: No, none at all, because that was done before I even came there.

TC: *Right. I just wondered if it ever came up in conversation during your tenure. I was curious, because stepping away from my familiarity with the character for a moment, I found myself thinking, "How did this concept come about? A guy that's on fire! Who gets the idea for turning this into a super-hero?"*

SL: I know just what you mean. I don't know. Carl Burgos did that and it was already a character when I came to work there. I never thought to ask him. We never thought these things were going to mean anything, you know? We never thought that years later somebody would be interviewing us and asking about it.





### The White Shadow -

#### Regular Cast:

Coach Ken Reeves - Ken Howard

Principal Jim Willis - Jason Bernard (first episode only), Ed Bernard

Sybil Buchanan - Joan Pringle

Warren Coolidge - Byron Stewart

James Hayward - Thomas Carter (Seasons 1 & 2, and A DAY IN THE LIFE)

Katie Reeves Donahue - Robin Rose (Season 1)

Bill Donahue - Jerry Fogel (Season 1)

Morris Thorpe - Kevin Hooks

Milton Reese - Nathan Cook (Seasons 1 & 2, and A DAY IN THE LIFE)

Ricky Gomez - Ira Angustain (Seasons 1 & 2, and A DAY IN THE LIFE)

Mario Pettrino ("Salami") - Timothy Van Patten

Abner Goldstein - Ken Michelson (Seasons 1 & 2, and A DAY IN THE LIFE)

Nick Vitaglia - John Mengatti

Curtis Jackson - Eric Kilpatrick (Seasons 1 & 2)

Phil Jefferson - Russell Philip Robinson (Seasons 2 & 3)

Teddy Rutherford - Wolfe Perry (Season 3)

Jesse B. Mitchell - Stoney Jackson (Season 3)

Wardell Stone - Larry "Flash" Jenkins (Season 3)

Eddie Franklin - Art Holliday (Season 3)

Paddy Falahey - John Laughlin (Season 3)

How's this for a decidedly 1970s TV premise? Using the classic "fish out of water" theme as a backdrop, take a white NBA journeyman player, give him a career-ending knee injury and make him a basketball coach at an inner-city Los Angeles high school where he unwillingly, sometimes unknowingly, becomes involved in his players' lives both on and off the court.

*The White Shadow* premiered on CBS on November 27, 1978, coinciding with the high school basketball season which traditionally starts after Thanksgiving weekend. Bruce Paltrow (*St. Elsewhere*) wrote the pilot episode which tells the story of Ken Reeves (played by Ken Howard), basketball pro

turned high school coach, also explained via montage shots more briefly during the show's jazzy instrumental theme song.

Joel Foreman summarized Reeves' essence in a March 1981 article for *The Washington Post* entitled "'The White Shadow': Fade To Black" with the show's cancellation as the prime subject matter:

"He'll bull his way into a situation rather than use finesse and he's likely to insult the very person he wishes to please. He makes mistakes all the time because he's a male chauvinist and a little bit of a racist. As a result, the weekly episode becomes a sensitivity session for the coach. Though raised in a tough,

lower-class neighborhood, he's out of touch with the needs and drives of his adolescent -- mostly black -- players. Predictably, he bumbles into situations that he doesn't understand. What redeems him is his ability to be embarrassed. In this, he is heroically open, vulnerable, even wise."

These traits made the Ken Reeves character three-dimensional, fitting nicely in the Carver High spectrum with the player characters, each of whom had an individual personality, none of whom was stereotypical, also seen in the pilot episode.

Ken Howard had been a "white shadow" in his own right at Manhasset High School in Long Island, New York,



The White Shadow and his charges.

playing on a championship team with a majority of black teammates. Where Howard's life provided the inspiration, Paltrow provided the behind-the-scenes follow through.

Paltrow's previous connection to Howard aided the synergy as the actor had co-starred with Paltrow's wife, Blythe Danner, in the short-lived situation comedy *Adam's Rib*, based on the Tracy-Hepburn movie.

Number 14 with the Chicago Bulls, Reeves suffers a severe knee injury during a game which sidelines him. Again, jazzy music adds to the show's appeal, accompanying shots of Chicago and a montage of Reeves' rehabilitation efforts. As he leaves the locker room for the last time, Reeves starts towards

the court, takes a thoughtful look around and spots a basketball. Reeves picks up the ball, sinks a shot and hears a voice shout, "You stink!"

The voice belongs to none other than Reeves' college teammate, Jim Willis (played by Jason Bernard in the pilot and Ed Bernard in the series). Reeves responds, "Where are you, Willis? You know I can't see you in the dark!" Reeves' tongue-in-cheek reference to Willis' color indicates his quick, sarcastic humor, one of the show's many hallmarks.

Willis claims that he's sightseeing in Chicago, admitting facetiously that he's not too bright as the time of year is winter. Reeves agrees, exclaiming, "I carried you through Boston College." A

well written yet brief exchange follows, marking the deep friendship between Willis and Reeves and the latter's humor once again.

Reeves: "You still like being a high school principal?"

Willis: "It beats digging gold. You still like being a pro ball player?"

Reeves: "Beats being a high school principal."

Willis' motive for being in Chicago is ulterior in nature as he needs a basketball coach for George Washington Carver High School in Los Angeles. Willis baits his former All-American college teammate into using his teaching certificate for something other than a wall hanging.

John J. O'Connor heralded the show's promise in a review for the November 27, 1978 edition of *The New York Times*. O'Connor begins his review by posing a somewhat rhetorical question and ends it by answering same:

"While CBS speaks confidently about its ratings future, the network's programming belies a pronounced nervousness about tactics. How simple-minded can techniques get without the overall schedule losing its much-vaunted claim to being the Tiffany of broadcasting?"

Answer?

"If CBS decides to get a touch more confident about itself and its public, television could discover it has a nice new series."

Upon arrival, Coach Ken Reeves' drive to win and basketball knowledge clashes with his inability to communicate with his Carver High players. Reeves and the players dance around each other like a couple of boxers, each tentatively looking for the other's vulnerability and respect.

Following Carver's first loss under the Reeves regime, a scene between Willis and Vice Principal Sybil Buchanon (Joan Pringle) highlights and answers the doubt which accompanies the new coach. True to form, Willis defends his friend while Buchanon sets the tone for future conflict with Reeves by protesting his lack of experience with education and his cocky, sarcastic personality. A coach who knows the game of basketball but not the psychology of coaching combined with a team who has

the potential, but not the fundamentals, makes for a formidable obstacle to functioning as a cohesive unit, let alone winning games.

Reeves goes to what he knows best, playing basketball, challenging fast-talking Morris Thorpe (Kevin Hooks) and cocky Warren Coolidge (Byron Stewart, who had previously played a basketball prodigy on the big screen in the Alan Arkin cult comedy *Fire Sale*) to a game of 2-on-1, prompting the following dialogue:

Thorpe: "Old man, you must be kidding."

Reeves: "You know, if you could play basketball as well as you can flap your gums, someday, just someday, you might be a ball player."

Thorpe: "Someday? You know what your problem is, coach? You can't recognize talent when it stares you in the face."

Reeves: "I guess that's because I have to look so far down to see it."

Thorpe: "You know what you're looking at? Five feet seven and ready for a growth spurt."

Reeves laughs, causing Thorpe to respond, "I don't think that's so funny."

Finishing the exchange, Reeves tells Thorpe, "Take it out." Result? Reeves wins the game and the first step to the

team's respect.

Carver's team soon shows signs of working. Reeves develops a unique yet basic strategy of shouting out mothers' names rather than players' names to set up plays during the team's second game against Newton. Such strategy leads to a win at the buzzer, 78-76.

In the locker room, the celebration solidifies the relationship between Reeves and his players. Hayward (Thomas Carter) holds his hands behind his back, signaling a 'give me five' to Reeves which he gladly accepts. Reeves' congratulatory caution to his squad completes the circle of new-kid-on-the-block to acceptance and declares his loyalty to the Carver players.

"Yeah, but vacation's over. Now we really go to work. I'm gonna be leanin' on you guys. And I'll be behind you. Every step of the way."

Thorpe agrees, stating for the team, "Yeah. Like a white shadow."

However, the capping scene hints that all will not be tied up in a nice little package. As Reeves said, vacation is over, reinforced by two policemen who want to speak with Coolidge who apparently borrowed a '62 Chevy without the owner's permission.

With a high school setting as a backdrop, *The White Shadow* enjoyed an

abundance of topics to explore. Always honest and forthright, the show dealt with various real-life issues confronting teenagers in addition to depicting the difficulties of living in the inner-city while hoping and striving for a better future.

Daring for its time, the episode *JUST ONE OF THE BOYS* examined homosexuality via a guest role. While substituting for Miss Kaplan in Home Economics, Reeves learns of a new transfer student in his class who plays basketball.

Raymond Collins (*thirtysomething*'s Peter Horton), hints at a stereotype, telling Reeves, "I like to bake. And I have a lot of eclectic interests."

Fortunately for Reeves, Collins has an interest and ability in basketball, which the team notices. Collins' overly aggressive playing style at his first practice piques Reeves' curiosity. Reeves learns from Buchanon that Collins left Palisades High for fighting because he's "allegedly" a homosexual. Collins' father transferred him to Carver, hoping that a tougher school would affect his son.

The issue reveals itself during a pick-up game. While cruising in the car affectionately nicknamed "Motel California" by its owner, Salami (Timothy Van Patten), the players spot another team and offer a challenge. Again, Thorpe acts as team spokesman:

"Excuse the interruption. We're from the Carver Academy of Basketball and other fine arts. We've been traveling throughout this fair community, teaching the sport to those less fortunate than ourselves. We were observing your play from our company car and we thought that you might benefit from one of our clinics."

Ironically, the other team knows Collins and offers not-so-subtle hints of his sexual preferences, like references to Collins' physical play. In turn, word spreads and Buchanon thinks Reeves revealed the information.

Reeves sarcastically denies the accusation. "Forget it. Unless I was whispering in my sleep when some of Carver's finest were robbing my place."

Whereas Thorpe articulates points with flowery language and verbal skills, Hayward cuts to the heart of the matter and explains to Reeves the reality of a



Gomez (Ira Angustain) and Salami (Timothy Van Patten) are feeling good, at least for the moment, in *WE'RE IN THE MONEY*.

homosexual's effect on the team and standing in the community. Reeves understands the former with respect to lowering morale, a small locker room and team image. Hayward furthers the community point:

"Look, nobody down here owns a lot of stuff, except cockroaches and a reputation. If you score down here, the reason's simple. It's cause you're strongest. I mean if you get in a fight when you're six or seven years old, ain't nobody gonna try to stop it. They might bet on you or bet against you. See who's gonna win, who's gonna come out on top. Who's gonna get a reputation. That's the way it is. Down here, gay dude's on the bottom of the totem pole."

Bruce Weitz (*Hill Street Blues*) tries to shed some light on the matter as Joe Kelly, Collins' former coach. Finally, Collins' reveals his truth which has to do with confusion more than sexual preference.

In *SUDDEN DEATH*, the episode title speaks for itself. Heywood Nelson (*What's Happening!*) plays Randy Judd, a freshman with high potential and bright promise as a future Carver basketball player. Reeves desperately wants to shape Judd's raw talent and interferes with the parents to let Randy play on the team. Reeves' action sets up yet another confrontation with Buchanon who knows Reeves went directly to the parents.

During a practice, Judd remarks on his fatigue which, to Reeves, seems to be a normal routine among the squad. "What do you mean to tell me? It's gonna kill you to run ten laps after twenty minutes on the court?" Well, that's exactly what happens. Judd falls victim to an aneurysm while running and dies.

True to his character, Reeves shoots hoops to sort things out and Willis tries to comfort his old friend. In short, Judd's aneurysm probably could not have been detected and Reeves' guilt over the death is somewhat misplaced.

At the funeral, Louella Judd, played by Madge Sinclair (*Trapper John, M.D.*), wishes only the worst upon Reeves. However, Reeves gains some closure from Henry Judd, Randy's father, played by Hal Williams (*Private Benjamin*):

"I never knew Randy to be happier



Coach Reeves (Ken Howard) goes one-one-one off the court with Coolidge (Byron Stewart).

than when he made your team. I'm glad he had a chance to experience joy. It was a gift. Thank you."

Interestingly, John Mengatti has a small role as an unnamed student in *SUDDEN DEATH*. Mengatti would play Nick Vitaglia, Salami's cousin from New York, beginning with the 1979-80 season in a regular role.

In *A FEW GOOD MEN*, Reeves' players make some tough decisions about their futures and lives after graduation from Carver. After a singing gig falls through, Reese (Nathan Cook) reluctantly, but eventually, sees the value of helping others.

What began as a substitute for detention ends as a first step to adulthood as Reese's volunteer work at a clinic culminates in him helping a suicide caller. Buchanon recommends Reese work at the "Volunteers In Service To America" after graduation. "It's people within the community working for the community."

Goldstein's sights prove much broader. Turning down a full scholarship and stipend to Whittier College, Goldstein (Ken Michelman) turns to the Marines, hoping for some direction and a chance to fit in somewhere. Goldstein's first choice of sea duty in Greece provides a caper to the episode.

Reeves plans on chaperoning a school group to Greece with girlfriend Kathy Plunkett, a fellow Carver High

teacher. A pickup game pitting Reeves against Coolidge in the pivot provides the episode's final scene. When Goldstein tells of his Greece plans just prior to the jump ball, the episode ends with a freeze on Reeves doing a double take, exclaiming, "Greece!?"

Other noteworthy episodes dealing with serious issues include *ME?* (venereal disease), *LINKS* (prejudice), *MAINSTREAM* (autism), *ON THE LINE* (gambling addiction), *FEELING NO PAIN* (drug use) and *THE HITTER* (child abuse).

Carver wins the Los Angeles City Championship in the second season episode *THE DEATH OF ME YET*, a bitter-sweet episode which included the death of regular Curtis Jackson (Eric Kilpatrick), an innocent bystander during a store robbery.

Jackson was the ne'er do well character on the Carver squad, for example, battling alcoholism in *HERE'S MUD IN YOUR EYE* and gambling addiction in *ON THE LINE*. As such, his death as a witness to a crime rather than a participant has a certain irony.

Duplicating the team's success proves the least of Reeves' problems as the third and final season of *The White Shadow* begins with a two-part episode, *REUNION*, detailing Reeves' background and new players, providing tough challenges for the coach.

Reeves' Bayside High School Class

of 1960 20-year high school reunion furnishes the impetus for his return to old friends, lost loves and family in New York. Buchanon's promotion to Principal upon Willis' move to Superintendent of Schools in Oakland adds to Reeves' stress before his trip home even starts.

James Whitmore plays Jake Reeves, Ken Reeves' father, a former hard-drinking bar owner. Classic father-son tension abounds and the coach's stubbornness reveals itself to be an inherited trait.

In an interview for "Shadow: Black and White TV", an article by Thomas Boswell in the January 27, 1979 edition of *The Washington Post*, Howard hinted at his alter ego's background which reflects in the REUNION episode.

"Who is this guy Kenny Reeves?" Howard soliloquizes. "I imagine him from Bayside in Queens... Irish-Catholic kid... father maybe owned a bar and grill... subways, street life, cops... a tough environment, but not too tough."

During his time home, Reeves reconnects with old friend Luther Tucker, played by Robert Hooks (*Backstairs at the White House* and father of cast member Kevin Hooks), now a surgeon in Boston. Also, Reeves reunites with lost love Paula Harris, played by JoBeth Williams.

However, the central theme still remains the shaky relationship between Reeves and his father as depicted in a conversation which Reeves overhears where Jake Reeves explains his own unfeeling, unemotional relationship with his father, Ken Reeves' grandfather.

Unbeknownst to Reeves, his father has an inoperable brain tumor and refuses hospital care. In an explosive scene at the end of Part 1, the elder Reeves reveals his secret.

The father-son relationship shows signs of thawing in Part 2 when Reeves finds clippings of his NBA days from Chicago papers. Jake claims they were for his mother, an unlikely scenario as Mrs. Reeves was already deceased when the clippings first appeared. In a late-night conversation, barriers are broken and the corner is turned towards a more honest and productive relationship.

Father and son proceed to paint

New York red the following night, clearing the air and allowing for Reeves to depart for Los Angeles and the new season with a clear conscience. At the airport, closeup shots of the elder Reeves clutching his hat and the younger clutching his boarding pass during a hug goodbye strengthen the repaired relationship.

Meanwhile, back at Carver, the squad's veterans and hopeful newcomers anxiously await tryouts. During one such session, Thorpe again expounds on the situation with a skillful verbal dissertation, this time in the voice of Howard Cosell:

"Never have I seen such a blatant disregard for teamwork or the finer subtleties of basketball than what we are witnessing here today at Carver High. Their hands are slow. Their minds are slower. It is clear to this observer that the veterans of the Carver High team are in no danger of losing their vaulted [sic] positions on the championship squad."

New players included tough talking Patrick Falahey (John Laughlin), fast talking Wardell Stone (Larry Flash Jenkins) and quiet talking Teddy Rutherford (Wolfe Perry).

Television historians will note the importance of the Warren Coolidge character. Coolidge constantly looked for what he thought would be the way to easy street with basketball as the ticket to get him there. In *BONUS BABY*, he seeks a pro basketball career via a shady manager type. In the sister episode *GEORGIA ON MY MIND*, he seeks a future with the Harlem Globetrotters.

Eventually, though, Coolidge wound up working as an orderly at an inner-city Boston hospital, St. Eligius, a.k.a. *St. Elsewhere*. Bruce Paltrow served as Executive Producer for *St. Elsewhere* and cast Byron Stewart to reprise his role as Warren Coolidge on a recurring basis. In one episode, Coolidge explained that he got a scholarship to Boston College (Reeves' alma mater) but an injury ended his hopes of playing professional basketball.

*The White Shadow* proved the theorem that the devil is in the details. Distinct characters, hallmarks like Reeves labeling his wastebasket "Reeves' Rejects," and the constant battles between Buchanon and Reeves over what was best for the students, fleshed

out the real-life storylines, resulting in a stellar, albeit brief, addition to television programming.

So, whatever happened to the other characters? Did Reeves ever leave Carver? Did Goldstein become a war hero in the Persian Gulf? What about Hayward and Thorpe? (Note: The actors who played these two characters, Thomas Carter and Kevin Hooks respectively, ultimately became movie directors.)

Well, until a sorely needed reunion tv-movie emerges, fans of *The White Shadow* can take comfort in ESPN's recent utilization of the Reeves and Coolidge characters in two spots for the highly popular and very self-effacing "This Is ESPN" promotion.

In "Don't Walk", Reeves and Coolidge participate with ESPN personnel as "Fans Against Traveling" in a parody of the "We Are the World" music video, admonishing NBA players not to commit traveling violations on the court. In the song, Reeves points out that NBA players are pros and Coolidge sings, "It started with Kareem Abdul-Jabbar!" and provides the poignant line at the spot's end, "What would Naismith say today?"

In "Small World," Reeves and Coolidge sell themselves to ESPN anchor Gary Miller on the wonders of Carver High basketball, claiming that Coolidge would have been All-World if there was a three-point shot in the late 1970's and that Carver could have beaten the Globetrotters, but they had to tone it down for the show.

Carver High fans eagerly await the rematch!

- David Krell

*David Krell is an attorney working in the television industry, and he has contributed articles to such publications as Animato, Filmfax, Outré, Collector's Showcase, and Model and Toy Collector. Mr. Krell wishes to thank the following people who assisted in the research of this article: Gennifer Birnbach of Nick at Nite, Jonathan Rosenthal of the Museum of Television & Radio, and John Boston of MTM.*

*The White Shadow can currently be seen on Nick at Nite's TV Land.*

## Season 1, 1978-79:

### THE WHITE SHADOW (11/27/78)

A white basketball ex-pro faces near impossible odds when he becomes coach of a wise-cracking, black ghetto high school team

Marilyn Coleman

Written by Bruce Paltrow; Directed by Jackie Cooper

### HERE'S MUD IN YOUR EYE (12/4/78)

Coach Reeves discovers that one of his star players is a secret alcoholic and tries to convince him to seek psychiatric help

Christine Belford, Lincoln Kilpatrick

Written by Bruce Paltrow; Directed by Jackie Cooper

### THE OFFER (12/11/78)

When a beautiful newswoman gets Reeves an offer to become a highly-paid sports commentator, Carver High is threatened with the loss of their basketball coach

Fawne Harriman, Ed Grover, Lupe Ontiveros, Lew Brown

Written by Marc Rubin; Directed by Bruce Paltrow

### BONUS BABY (12/25/78)

Ignoring Coach Reeves' warnings, Coolidge plunges blindly into a shady career scheme that could ruin his chances for playing professional basketball

Art Metrano, Anazette Chase, Hilda Haynes, Charlie Robinson

Written by Robert DeLaurentis, William Schwartz (s); Directed by Jackie Cooper

### PREGNANT PAUSE (1/1/79)

Teenage basketball star Reese is faced with fatherhood and the loss of a college scholarship

Ren Woods, Gail Cameron, Naomi Cargh

Written by Steven Bochco; Directed by Jackie Cooper

### WANNA BET? (1/8/79)

Coach Reeves finds himself involved in burglary, bookies and murder when he recruits a sensational new player for the team

Michael Warren, Booth Colman

Written by Michael Kane; Directed by Jackie Cooper

### THAT OLD GANG OF MINE (1/13/79)

Coach Reeves uncovers prejudice at Carver when Gomez, dropped from the team due to poor grades, joins a violent gang

Written by Marc Rubin, Gary Kott; Directed by Bruce Paltrow

### AIRBALL (1/20/79)

The plane carrying the Carver High basketball team to a game develops serious mechanical trouble and appears to be headed for a crash

Jonelle Allen, Jenny Sullivan, Penelope Willis

Written by Marc Rubin; Directed by Jackie Cooper

### JUST ONE OF THE BOYS (1/27/79)

A transfer student is mercilessly taunted by his schoolmates when rumors circulate that he is a homosexual

Peter Horton, Paul Marin, Sue Casey, Bruce Weitz

Written by John Falsey; Directed by Bruce Paltrow

### WE'RE IN THE MONEY (2/10/79)

The Carver basketball team goes to a tournament in Las Vegas where they gamble and lose money entrusted to them by other students

Ric Mancini, Regina Brown-Hooks

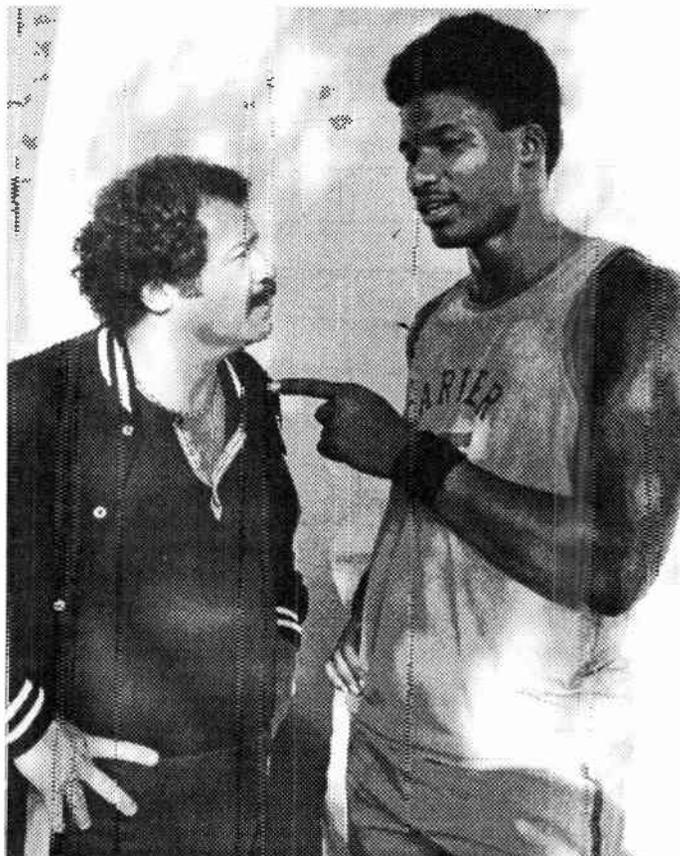
Written and directed by Mark Tinker

### SPARE THE ROD (2/17/79)

When Coach Reeves refuses to file charges against a delinquent boy who forced a fight on him, the consequences include peer pressure and a sag in team morale

Brian Mitchell, Philip Sterling, Royce Wallace

Written by Marc Rubin; Directed by Victor Lobl



Tournament MVP Coolidge negotiates with a sports agent (Art Metrano) in BONUS BABY.

### THE GREAT WHITE DOPE (2/24/79)

Salami appears headed for annihilation when he quits the team to become a low-paid bar fighter

Robert Castanzo, Jay Varela, Cynthia Szigeti, Bob Basso

Written by John Falsey; Directed by Michael Zinberg

### MAINSTREAM (3/19/79)

When the Mainstream Program for handicapped children places an autistic boy on the Carver team, Coach Reeves learns a new lesson in tolerance

Jason Green, Ketty Lester, Barbara Babcock, Deborah White, James Cromwell

Written by George Geiger; Directed by Victor Lobl

### LITTLE ORPHAN ABNER (3/26/79)

An orphaned and overeager boy has difficulty making friends with teammates on the Carver High team until he learns to make a stand for himself

John Bleifer, Eda Reiss Merlin, Michael Pataki, Ralph Bryers

Written by John Falsey; Directed by Ernest Pintoff

### LE GRANDE FINALE (4/9/79)

Thorpe must face the music when he begins dating a girl of questionable reputation, and the basketball team decides to launch a singing career

Alexandra Johnson, Sarah Miller, Milt Kogan, Harry B. Danner

Written by Marc Rubin; Directed by Mark Tinker

## Season 2, 1979-80:

### ON THE LINE (9/17/79)

Coach Reeves intercedes to save a boy's future when a school reporter uncovers a dubious deal between a bookie and one of the team's star players

David Hubbard, Ralph Wilcox, Deborah Wilcox  
Written by Joshua Brand, Gary Kott (s); Directed by Mark Tinker

### ALBERT HODGES (9/24/79)

An embittered black youth sows seeds of rebellion among the Carver High players when he calls Coach Reeves a racist  
Richard Cummings, Ella Rains Edwards, Sandra Sharp, Richard Derr, William Parker

Written by Marc Rubin; Directed by Bruce Paltrow

### THE CROSS-TOWN HUSTLE (10/1/79)

Simmering because he thinks that Coach Reeves has been unfair to him, one of the team transfers to another school and finds himself trapped by the rules when he wants to go back to his friends

Hari Rhodes, Dennis Howard, Wayne Heffley, Isabel Cooley  
Written by Steve Kline; Directed by Mark Tinker

### SUDDEN DEATH (10/8/79)

Reeves blames himself for the death of one of the students on his team

Haywood Nelson, Madge Sinclair, Hal Williams, Jason Ross  
Written by Joshua Brand, Tom Chehak (s); Directed by Victor Lobl

### A SILENT CHEER (10/15/79)

A troubled youngster with a hidden disability teaches coach Reeves the difference between plans and dreams

Taylor Lacher, Glenn-Michael Jones, Robert DoQui  
Written by Steve Kline; Directed by Victor Lobl

### NO PLACE LIKE HOME (10/29/79)

Coolidge's friendship with the coach is threatened when they temporarily become roommates

Hilda Haynes

Written by Marshall Herskovitz; Directed by Betty Goldberg

### GLOBETROTTERS (11/5/79)

A winning streak turns the team into a bunch of insufferable egotists until Coach Reeves arranges a lesson for them at the hands of the Harlem Globetrotters

The Harlem Globetrotters (Hubert "Geese" Ausbie, Fred "Curly" Neal, Nate Branch, Robert "Baby Face" Paige, James Blacklock, James "Twiggy" Sanders, Louis "Sweet Lou" Dunbar)

Written by John Masius; Directed by Bruce Paltrow

### ME? (11/12/79)

When Coach Reeves teaches a sex education class dealing with venereal disease, one of his players realizes that he's infected  
Roseanne Katon, Judyann Elder

Written by Sam Hefter; Directed by Thomas Carter

### NEEDLE (11/26/79)

With revenge in mind, Hayward goes looking for the drug pusher who sold his cousin a fatal dose of heroin

Eric Laneuville, Leopoldo, Mark Jefferson, Hope Clarke, Bryan O'Dell

Written by John Falsey; Directed by Victor Lobl

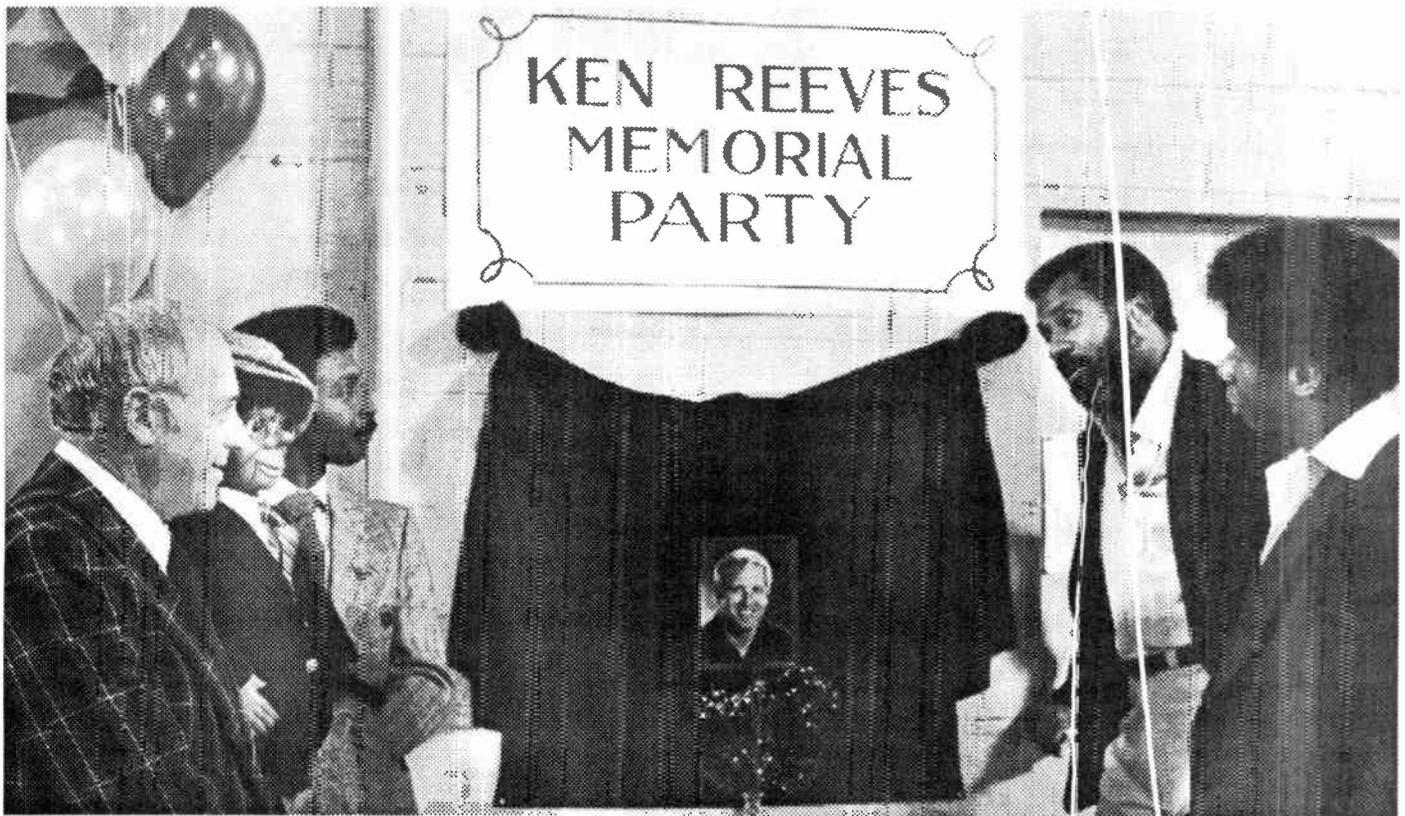
### SLIDING BY (12/3/79)

Carver High obtains a highly publicized high school basketball superstar, but he turns into a headache for Coach Reeves  
Brian Frishman, Jerry Hardin, Lisle Wilson

Written by Charles "Chuck" Johnson; Directed by Victor Lobl



**GLOBETROTTERS:** The Harlem Globetrotters give the Carver team a lesson in humility. The "Clown Princes of Basketball" would return for an appearance in *GEORGIA ON MY MIND* in the third season. (Center: Fred "Curly" Neal; then, left to right: James Blacklock, Nate Branch, Louis "Sweet Lou" Dunbar, Robert "Baby Face" Paige, James "Twiggy" Sanders, and Hubert "Geese" Ausbie)



Due to a slight miscommunication, some notable guests arrive to mourn Coach Reeves' passing in *IF YOUR NUMBER'S UP... GET IT DOWN*. Left to right: Red Auerbach, Willie Tyler (and Lester), Chet Walker, and Jimmie Walker.

**DOLORES, OF COURSE (12/18/79)**

Jackson is reunited with his long-lost love, unaware that she is now a prostitute  
Deborah Morgan-Weldon, Susan Davis, Taurean Blacque, Jan Hill, DaCarla Kilpatrick  
Written by Sam Hafter; Directed by Leon Carrere

**A CHRISTMAS PRESENT (12/25/79)**

Jingle bells are ringing for everyone at Carver except Coach Reeves  
Trinidad Silva, Rod Browning, Theodore Wilson, Deborah Lacey  
Written by John Falsey, Joshua Brand; Directed by Betty Goldberg

**FEELING NO PAIN (1/1/80)**

A major problem erupts when one of Coach Reeves' players gets caught in a drug investigation and it looks like Reeves arranged for the boy to get an amphetamine prescription  
Andy Romano, Maurice Sneed, Todd Susman  
Written by Marc Rubin, John Falsey, Michael Halperin (s);  
Directed by Victor Lobl

**ARTIST (1/8/80)**

Thorpe must make an agonizing choice between basketball and art as his best ticket out of the ghetto  
Gloria Foster, Herbert Jefferson, Hazel Medina, Crystal Mukes, Art Washington  
Written by Marc Rubin, Leroy Robinson (s); Directed by Leroy McDonald

**SALAMI'S AFFAIR (1/15/80)**

When grades threaten his eligibility, Salami gets tutored in history, and other things, by a pretty young teacher  
Fran Myers, Verris Whitehead, Roseanne Katon  
Written by David Assael, Joshua Brand; Directed by Thomas Carter

**LINKS (1/22/80)**

Coach Reeves and several of his players encounter bigotry when they attempt to play golf at an exclusive country club  
Felix Nelson, Edward Call, Stacey Kuhne, Fred D. Scott, Robert Alda, Simone Griffith  
Written by John Masius, Mark Tinker; Directed by Mark Tinker

**THE STRIPPER (1/29/80)**

Coach Reeves learns that the dance teacher he's dating is doing some very exotic "moonlighting" on the side  
Ranee Heller, Robert Costanzo, Eric Server, Abbie Scott, Gloria LeRoy  
Written by John Falsey, Steve Kline (s), Marc Rubin (s);  
Directed by Victor Lobl

**GONNA FLY NOW (2/5/80)**

Coach Reeves is impressed in more ways than one by a narcotics policewoman, and needs her help when the team manager's drink is spiced with PCP  
Kathleen Lloyd, Carl Guidup, Rudy Lowe, Veronica Redd  
Written by Steve Kline; Directed by Mark Tinker

**OUT AT HOME (2/19/80)**

Coach Reeves is promoted to Athletic Director of Carver High, sending a fellow coach into despair  
James McEachin, Beverly Hope Atkinson, Meshach Taylor, Arnold Johnson  
Written by Barry Gold, Marc Rubin (s); Directed by Victor Lobl

**THE RUSSIANS ARE COMING (2/26/80)**

Coach Reeves' day is complicated when a visiting 19-year-old Russian basketball player announces his defection and turns to him for help  
Chris Mulkey, Kenneth Kimmins, Zitto Kazann, Gene Sherer, Jonathan Gries  
Written by Joshua Brand, David Assael, Robert DiPietro (s);  
Directed by Victor Lobl

**THE HITTER (3/4/80)**

Coach Reeves must deal with the problem of child abuse when one of his players exhibits signs of continuous beatings  
 Hector Elias, Lupe M. Ontiveros, Jan Stratton  
 Written by Tom De Martini; Directed by Marc Norman

**THE DEATH OF ME YET (3/11/80)**

The Carver team plays its way into the City Championship finals, but their joy is short-lived when sudden tragedy strikes the team

Fran Myers, Beany Williams, James Cromwell  
 Written by Marc Rubin; Directed by Victor Lobl

**COOLIDGE GOES HOLLYWOOD (3/18/80)**

It's rags to riches when Coolidge's latent acting talent is discovered by a Hollywood producer

Harry Danner, Peter Furasik, George Wyner, Colby Chester  
 Written by Marc Rubin, John Falsey, Roland Wolpert (s);  
 Directed by Marc Norman

**A FEW GOOD MEN (4/1/80)**

As graduation approaches, the seniors consider life after high school

Glynn Turman, Fran Myers, Carl Franklin, Dee Timberlake  
 Written by John Falsey, Joshua Brand, Joan Pringle (s),  
 Theodore Wilson (s); Directed by Thomas Carter

**Season 3, 1980-81:****REUNION (2 parts; 10/16/80, 10/23/80)**

There's a shock in store for Coach Reeves when he goes home for his high school class reunion and tries to work out old problems with his father

James Whitmore, Mickey Mantle, Robert Hooks, Jobeth Williams

Written by John Falsey, Joshua Brand (Pt. 2 only); Directed by Bruce Paltrow

**GEORGIA ON MY MIND (10/30/80)**

Reeves has problems with star player Coolidge, who wants to quit school to play pro ball, until the Harlem Globetrotters show him the error of his ways

Elaine Hobson, Rosie Grier, Randy Brooks, Lawrence Reese,  
 The Harlem Globetrotters

Written by Marc Rubin; Directed by Victor Lobl

**IF YOUR NUMBER'S UP, GET IT DOWN (12/16/80)**

Reports of the death of Coach Reeves start when the boys on the team get involved in fundraising for a mobile health care unit  
 Elgin Baylor, Sparky Anderson, Red Auerbach, Rosey Grier,  
 Chet Walker, Jimmie Walker

Written by Joshua Brand; Directed by Mark Tinker

**CHRISTMAS STORY (12/23/80)**

The Carver team tries to earn a few dollars selling Christmas trees, but learns that it is indeed more blessed to give than to receive

Penny Peyser, Craig T. Nelson, Shavar Ross

Written by Joshua Brand, John Falsey; Directed by Victor Lobl

**NO BLOOD, NO FOUL (12/30/80)**

Coach Reeves feels responsible when rough play and a fight during a game puts an opposing player in the hospital and pugnacious Salami in jail

Randy Brooks, Lawrence Cook, Robert Costanzo

Written by Joshua Brand; Directed by Thomas Carter

**VANITY FARE (1/6/81)**

Easy money lures Reeves to TV commercials, while his team goes for fame and fortune in recording, but both find that there are sharks in those waters

Ray Girardin, Frazer Smith, Sandra Will, James Staley

Written by Mark Tinker, John Masius; Directed by Mark Tinker

**MR. HERO (1/13/81)**

School delinquent Wardell Stone becomes an instant celebrity when he pulls an unconscious old lady from her car moments before it explodes

Eleanor McCoy, Bryan O'Dell, Karl Bruck, Gene Bua

Written by Marshall Herskovitz; Directed by Marc Norman

**B.M.O.C. (2/2/81)**

Coolidge is still growing taller and he's starting to feel like a freak, which makes him hard to get along with, but Reeves brings in an old friend to help the boy understand

Bill Russell, Eugenia Wright, Maidie Norman, Michael Edwards

Written by Steve Kline; Directed by LeRoy McDonald

**TRIAL AND ERROR (2/9/81)**

When Reeves rigs a medical excuse to escape jury duty, one of his boys sets a similar bad example, resulting in the loss of an important game for Carver

Jennifer Perito, Jessica Potter, Al Fann, Jan Crawford

Written by Marc Rubin; Directed by Victor Lobl

**CAR REPO (2/16/81)**

Coach Reeves has to bail two of his players out of jail when Salami and Vitaglia repossess the wrong car, but that is only part of the trouble the boys are in

Robert Costanzo, Tom Patchett, John Steadman, Mark Brown,  
 Helen Martin

Written by Joshua Brand; Directed by Mark Tinker

**PSYCHED OUT (2/23/81)**

When a gifted boy learns about a teacher's history of emotional breakdown and tries to drive her over the edge, Coach Reeves pits himself against both teachers and students

Christina Pickles, Michael Winslow, Nicholas Mele, Leslie Speights, Rene Jones

Written by Joanne Pagliaro, Marc Rubin (s), Thomas G. Blomquist (s); Directed by Victor Lobl

**COPS (3/2/81)**

Tensions run high when a nervous cop shoots one of the Carver players, and Coach Reeves has his hands full trying to keep trouble from erupting

Bob Delell, A Martinez, Louis Giambalvo

Written by Erwin Washington, David Assael; Directed by Lawrence Levy

**BURNOUT (3/9/81)**

Coach Reeves is suspicious when good student Rutherford drops out of black history class while lazy pupils are clamoring to get in

Richard Lawson, Lynne Moody, Ella Raino Edwards, Brandon Artise, Nicholas Mele

Written by Dennis Danziger, Eric Stunzi; Directed by Mark Tinker

**A DAY IN THE LIFE (3/16/81)**

The annual alumni game brings back memories for Ken Reeves, while several of his grads, now finding their way in the world, return to the ghetto high school where they learned to play basketball

Christopher St. John, Marilyn Gellman, Luisa Beschin, Ella Fitzgerald, Judy Sardo, Luisa Leschin

Written by Joshua Brand; Directed by Victor Lobl

STAY TUNED:



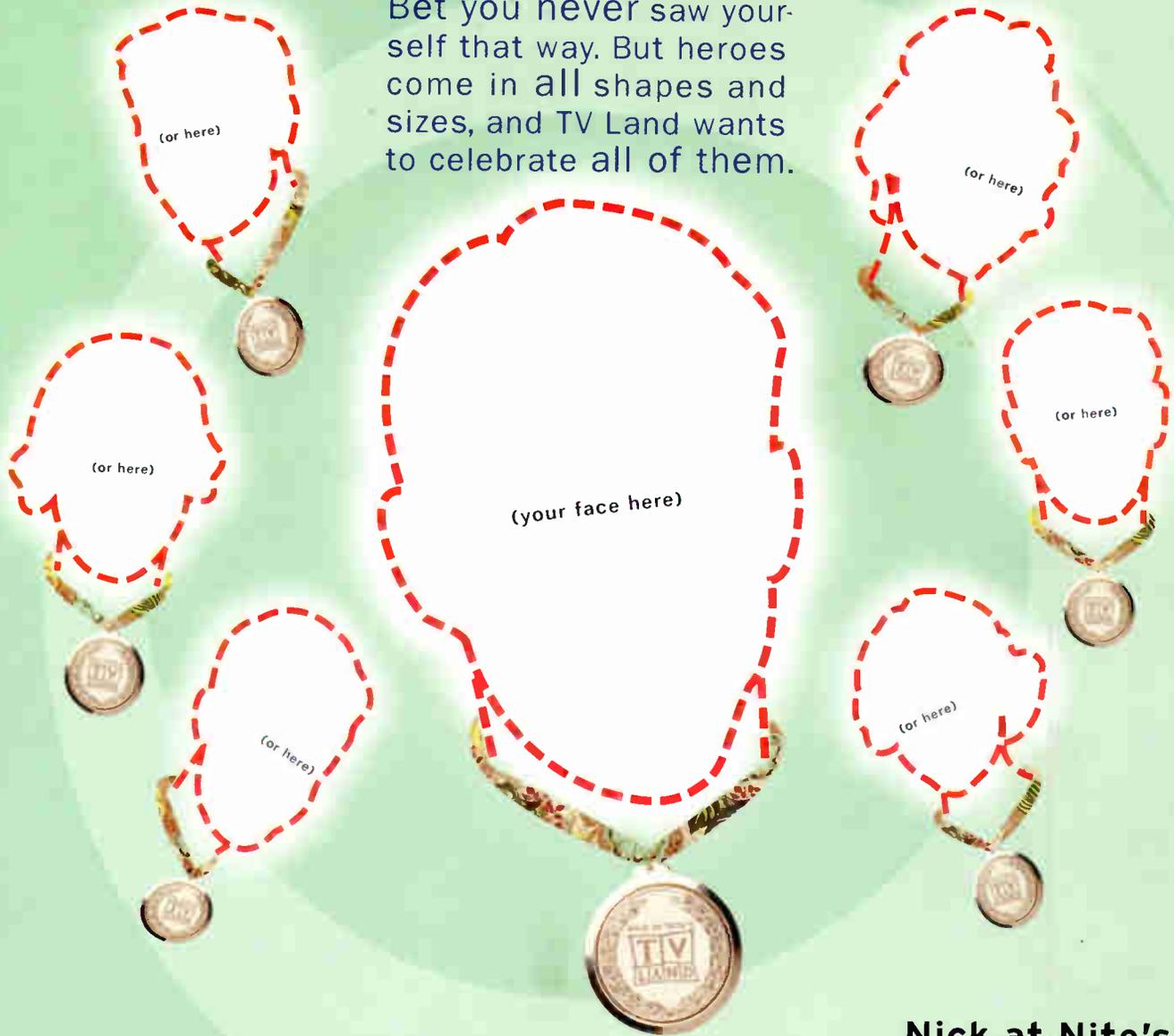
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