

EXCLUSIVE INTERVIEW: RON ELY

TELEVISION CHRONICLES



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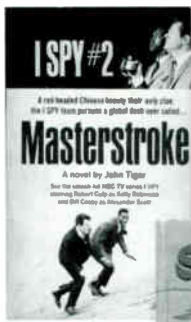
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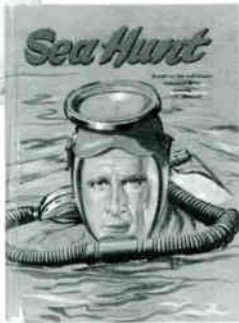
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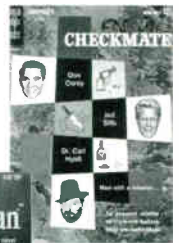
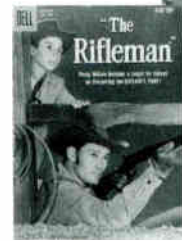


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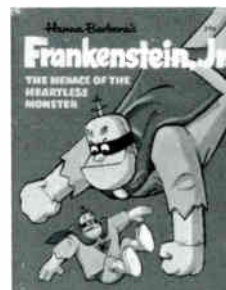


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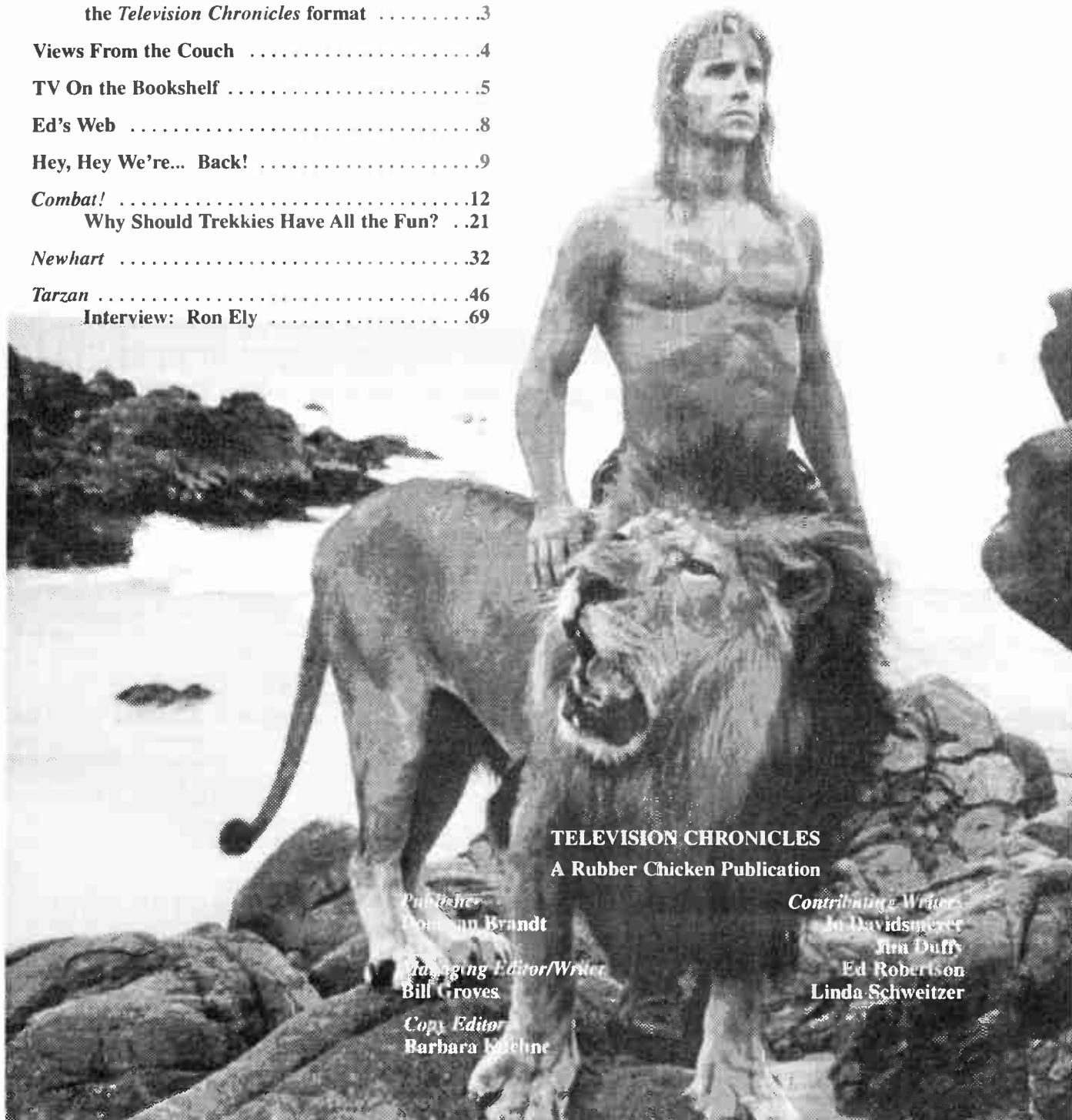
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CONTENTS

Signing On	2
Test Pattern: Basic information about the <i>Television Chronicles</i> format	3
Views From the Couch	4
TV On the Bookshelf	5
Ed's Web	8
Hey, Hey We're... Back!	9
<i>Combat!</i>	12
Why Should Trekkies Have All the Fun? ..	21
<i>Newhart</i>	32
<i>Tarzan</i>	46
Interview: Ron Ely	69



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SIGNING ON

Quick! Run for your life! This issue is cursed! Okay, so I'm joking, but lately we've had a run of bad luck that at times just seemed to be a little too much to contend with, including a year-and-a-half-old computer hard drive failing without any warning, a writer being hospitalized, and now a recent interviewee has taken ill. Plus, a major feature planned for the issue has had to be bumped (again), because it was the only way of meeting our page count, even after I had pulled all the tricks I knew -- short of eliminating every photo from the issue. Of course, that part's my fault. I may have gone a little overboard with the *Tarzan* piece, but "thorough" is my middle name (after the proprietor of Walden Pond [Don't write, I *do* know better, but then where's the fun?]). Sure, the interview with Ron Ely is really, really long, but doggone it, there's just so much good stuff there, I couldn't bear to eliminate enough of it to make up the difference. Of course, by sacrificing the other planned feature, it gave us the room to include the supplemental piece covering the Comboat! '96 reunion cruise. And besides, it's my baseball.

Although normally I wouldn't tip my hand quite so much regarding what's coming up in future issues (apart from our "Stay Tuned" page), I feel compelled to offer a clue as to what the feature is that has now been bumped for a second consecutive issue (the first time was because of the unavailability at that time of the actor whose interview will accompany the main article), as the feature in question doesn't appear on this issue's "Stay Tuned" page. I will say only this: (a) it's a detective series, and (b) said detective debuted in the pages of the *Saturday Evening Post* in the mid-20s. Included will be some rare illustrations which many readers may find surprising, as well as an interview with the series co-star.

By way of apology, especially to the subscribers, it seems that we've become something of a victim of our own success and found ourselves a bit unprepared for some of the consequences. The last issue was inexcusably late arriving, both on the stands and in the mailbox, because of a combination of factors. One, our national distribution deal has put another step in the process of getting the magazine out, and even the slightest delay can result in a loss of a week or more getting onto the shelves. Since the shipper we'd begun using with issue 6 just happened to have added a day to their delivery schedule in the interim, we failed to get #7 to the "second leg" shipper as soon as we planned. On top of that, issue #7 was the first we sent out using our new bulk mail permit, and the extra hoops we had to jump through for that process was something else we weren't totally ready for. We've now adjusted our deadlines, so that we can be in stores closer to the first of the month, and we'll organize things better in terms of the subscription copies. Thank you for your patience with us.

Gee, is there really this much space left on the page? See, more of the curse. I really don't have anything else to talk about just now. This is going to look so unprofessional. I could always boost the font size a point or two, but then it would look like I was shouting. Or I could do something really silly, like stick in a picture of my dog.

Despite the headaches (and other afflictions) that have dogged this issue, I think it's a pretty darned good one. I'm not really the superstitious type, so I don't for one minute think that there's really any sort of curse on this issue. Still, I wouldn't read it while walking under any ladders.

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 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 will be 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 #7:

TV On the Bookshelf -

In the review of Jon Burlingame's *TV's Biggest Hits*, *The Bullwinkle Show* was erroneously included in a list of Saturday morning cartoons. In fact, not only was *The Bullwinkle Show* a prime time offering, the book does devote several paragraphs to its music.

Legend -

Contrary to what was indicated at the front of the article, there are only 12 episodes, including the 2-hour pilot. The count of 13 episodes may have resulted from a misinterpretation of Paramount's description of 13 hours of programming (and the pilot may very well be split into a two-parter for syndication).

The Untouchables -

Apologies to Paul Robert Coyle for our failure to specifically credit the photographs he provided, most notably the terrific cover shot.

THE ARTICHOKE KING - We're pleased to point out that Selette Cole and writer George Eckstein are still married. Our use of past tense might have been interpreted to mean that such was not the case.

ACKNOWLEDGEMENTS:

Conlan Carter	Tony Papenfuss
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Ron Ely	Paul Power
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VIEWS FROM THE COUCH

Letters From Our Readers

Send your correspondence to:
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Congratulations on the best story I've seen about *The Untouchables*. Much of the material I don't remember or never knew. A real trip back in TV history and a reminder of a wild and crazy time. Thanks for doing justice to our show.

Robert Stack
"Eliot Ness"
Los Angeles, CA

Thank you for bringing a lot of the classic shows to the younger generations. Thank you for the *Untouchables* article. It's the first time someone has written good about us.

Abel Fernandez
"Agent William Youngfellow"
Whittier, CA

Thank you, Messrs. Stack and Fernandez. Your input was invaluable, and we're thrilled that you were pleased with the results.

I can't begin to tell you how much I enjoy *TC*. It's ideal for the discriminating viewer since it covers not only the "Golden Age" of TV but the more recent programs that have gone off the air that are currently in syndication and still attracting viewer attention. I commend you on your excellent publication and I wish you continued success and more recognition.

Marilyn Edgerton
Battle Creek, MI

Reading the letters column in my recent *TC*, you mentioned that you may be going to bi-monthly or even monthly. I hope you do because it's a long wait between issues. And I for one would definitely re-up my subscription for either extension. I really do enjoy your magazine and think you do a great job with its appearance and content.

Frank W. Carroccino
Merrimack, NH

I have just finished reading *TC* #7: simply great. Bravo for *Legend* (a revelation), *The Untouchables* (a classic), *Rocky Jones* (interesting) and *Farmer's Daughter* (informative). Also bravo because you don't try to hide your corrections on the previous number; you put them on page 3 for all to see. A third bravo for TV On the Bookshelf, where the latest on TV in books is there for us. A last bravo for your new TV On Tape -- finally information on old TV shows on tape. Keep up the good work.

Questions: (1) Was Beverly Garland in her own TV series, a cop show called *Decoy*? (2) A western called *Boots and Saddles*: who were the stars? Thank you.

Pierre Tremblay
Montreal, Quebec
CANADA

You left out a bravo, Pierre. Certainly you and the other readers deserve one for all the praise and encouragement you've heaped upon us, and we hope to remain worthy of it. I should mention that TV On Tape is not necessarily going to be a regular feature, although we'd like it to be. At the moment, it pretty much depends on the video labels sort of tapping us on the shoulder regarding what they're putting out. We don't have the manpower to actually hunt this stuff down, so if it doesn't drop into our laps, we'll probably not be aware of it.

*As for your questions: (1) Yes. In fact, we've spoken to Ms. Garland regarding a future article on *Decoy*, and she's quite receptive to it. (2) Jack Pickard, Patrick McVey, Gardner McKay, David Willock, John Alderson, and Michael Hinn.*

I found information about your publication on The Internet and it was great to see a publication about television shows of the past. I am a big fan of the 1950s-1960s Warner Brothers Television shows such as *Cheyenne*, *Maverick*, *Sugarfoot*, *Colt 45*, *The Dakotas*, etc. I hope to see future stories in *Television Chronicles* about these shows.

James T. Blincoe
Burke, VA

*All in good time, James. Although in the case of *Maverick* there are a couple of books out on the show, most notably *Maverick: Legend of the West*, by regular *TC* contributor (Ed's Web and other features), Ed Robertson. If you can't find it at your local book store, they should be able to order it for you. Or you could contact Ed via e-mail, and he could steer one your way. See this month's Ed's Web for his e-mail address.*

TV On the Bookshelf:

I Was That Masked Man
by Clayton Moore with Frank
Thompson
\$22.95
Taylor Publishing Company

Taking the reader back to those thrilling days of yesteryear, the man who has become inseparable from the character of the Lone Ranger, Clayton Moore, takes off the mask for his legions of fans in *I Was That Masked Man*. Not as "stimulating," perhaps, as other Hollywood biographies. *Masked Man* has more the feel of a chat one might expect to have, casually over in a corner during some gathering of friends or family. Throughout the narrative is the undercurrent of feeling that the author has never really overcome his incredulity at being given the opportunity to actually live his dream.

No doubt dedicated fans are aware of much of the information found in the book, but apart from the bonus of hearing it from the horseman's mouth, for those who are only casually knowledgeable, there are some interesting revelations. From Moore's early career as a trapeze artist to his brief encounter with the Manson Family in the late 60s. Moore also refutes the commonly-held belief that his departure from the *Lone Ranger* series (during which he was replaced by John Hart) resulted from a salary dispute. In fact, he indicates that he never learned why he was fired nor why he was rehired (although reading between the lines would seem to suggest that his rehiring might have been a condition of the sale of the property by creator George Trendle).

Widely regarded as a genuine nice guy, whose personal character reflects the ideals of the character he has portrayed all these years, it's evident that Clayton Moore retains his idealism to this day. His story often reads like a letter from a friend, and many a reader is likely to feel as if he's made a new one by the time he's turned the last page.

Good Morning, Captain: 50 Wonderful Years with Bob Keeshan, TV's Captain Kangaroo
by Bob Keeshan
Edited by Cathryn Long
\$24.95
Fairview Press

Yet another icon of American television, Bob Keeshan, better known to several generations as Captain Kangaroo, shares his memories in the scrapbook-styled *Good Morning, Captain*. A light biography is scattered amongst many photos, some of which are quite extraordinary. Although ostensibly biographical, once Keeshan has related the obligatory background information on his childhood and entry into



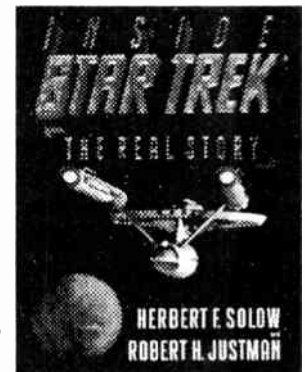
performing (as Howdy Doody's sidekick, Clarabell the Clown), followed by an account of the evolution of Keeshan's two local programs, *Tinker's Workshop* and *Time for Fun* into *Captain Kangaroo*, he mostly avoids taking the spotlight. Instead, he generously heaps credit and praise upon the collection of supporting cast members Hugh "Lumpy" Brannum (Mr. Green Jeans) and puppeteer Gus Allegretti (Dancing Bear, Mr. Moose, Bunny Rabbit, and a host of other roles); zoologist Ruth Manecke and the many animals she brought to the show; the notable guest performers who appeared, including the likes of Milton Berle, Walter Cronkite, fellow kiddie favorite Soupy Sales, Bill Cosby, Minnie Pearl, Lou Brock, and Carrie Fisher, to name but a handful; and the technical crew. Only when it is time for Keeshan to discuss his personal philosophy regarding children and children's issues does he retake center stage. In addition, there are segments devoted to the live music programs hosted by the Captain around the country, designed to foster in kids a love of music; and a brief collection of favorite anecdotes, wherein he, among other things, refutes the popular rumor that Mr. Green Jeans was Frank Zappa's dad.

The narrative is woven through many delightful photographs that almost convey the impression of a family album. Indeed, to many young viewers, the Captain was like a member of the family, and *Good Morning, Captain* will bring many a smile to the faces of readers with fond memories of the man and the show. It's impossible to gauge the extent of the impact *Captain Kangaroo* has had on the youth of America. Speaking for myself, every time I jangle a pocket full of change, I'm reminded of the key-jangling opening theme of the show. Even so, I have to confess that *Grandfather Clock* sort of gave me the creeps.

Inside Star Trek: The Real Story
by Herbert F. Solow & Robert H. Justman
\$30.00
Pocket Books

It's hard to know how *Inside Star Trek: The Real Story* will be received by those who are referred to as Trekkies, Trekkers, Trekoids, Treknicians, or any other such derivative appellation. Given the near-deity status that *Star Trek's* creator, the late Gene Roddenberry, has attained in the past 30 years, authors Herbert F. Solow and Robert H. Justman may incur the wrath of such fans for treading on the legends that have sprung up around the man nicknamed "The Great Bird of the Galaxy," and be branded as heretics for their troubles. Yet Solow, as "Executive in Charge of Production" for the series, and Justman, eventually credited as "Co-Producer" (though his contributions went well beyond such meager billing), are in the unique position of having been eyewitnesses and participants to the events that built the franchise.

If movies may be made of such corporate machinations as



TELEVISION CHRONICLES

Back Issue &
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Information



#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 Di'tz, Marty Ross

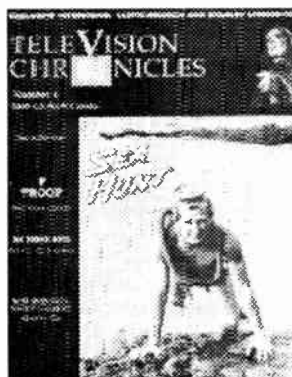


#3 - *The Beatles cartoon series, Checkmate, My Three Sons - Part One, The Phil Silvers Show, Trackdown*; Interview: Robert Culp

AVAILABLE BACK ISSUES

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#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



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the RJ Reynolds-Nabisco deal (*Barbarians at the Gate*) and the late night talk show "wars" surrounding David Letterman (*The Late Shift*), then surely the story of *Star Trek* should be considered fodder for similar treatment. Although one might expect the joint account of the former executives to be dry, perhaps defensive, or, worse yet, penned just for the money, *Inside Star Trek* is actually quite absorbing, and related in a casual, reader-friendly manner, with no particular axes to grind. Despite the authors' occasional contradiction of Roddenberry's recorded versions of events, the efforts of Solow and Justman seem to be nothing more than an honest effort to set the record straight for the sake of history and, presumably, their own mental well-being. While the accounts of the talented Roddenberry's personality quirks and peccadilloes make him seem almost sociopathic, the authors repeatedly affirm their affection and respect for him. The parallels to a certain public figure are striking, as, despite witnessing (and even criticizing) Roddenberry's physical and emotional manipulation of women, his rationalization of drug use, deflection of responsibility, and occasional financial disingenuousness (most notably, his hijacking of 50% of the theme royalties from Alexander Courage by penning a set of bogus lyrics that all concerned well knew would never be used for anything), his likeable personality and creative vision prompted his close friends to remain such.

Despite the unavoidable emphasis on Roddenberry, *Inside Star Trek* is far more than some sort of unauthorized biography. The day-to-day events surrounding the series, as it struggled to survive under the banner of a faded studio (Desilu) that was trying to crawl back to prominence, is fascinating. There

is no shortage of amusing anecdotes, particularly the obstacles that had to be overcome in order to begin filming the first pilot on a soundstage that had gone unused for so long that it had practically become a wildlife sanctuary; the lack of communication that resulted in more and more green being applied to Majel Barrett (standing in for actress Susan Oliver) for a pilot makeup test; or the time actor Ted Cassidy, in full "monster" makeup, kept Roddenberry's appointment with a suit salesman in his office.

A handsome volume all the way around, there are many unique illustrations in *Inside Star Trek*: original studio correspondence, behind-the-scenes photos, set blueprints, promotional artwork, etc. The most impressive of these items is the literal centerpiece of the book, a reproduction of the original promotional booklet distributed to the network affiliates outlining the show's concept and major characters (at least those appearing in the second pilot).

Whether one is a fan of *Star Trek* or not, *Inside Star Trek* stands on its own as a riveting look into the behind-the-scenes struggles to mount an innovative, colorful TV series in the face of many obstacles, financial, logistical, and personal. The fact that such a book has been published three decades after the fact attests to the legitimacy of that struggle; and is no doubt a source of continuing amazement to the participants.

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Just a reminder ... We are still the number one poster and still store on this planet! Servicing all corners of the Earth for over 75 years.

Happy New Year! I've had a busy past couple of months. I bought a new computer (a Dell Dimension P166s, 32 MB RAM, 3.2 GB EIDE hard drive), and switched over to an ISP called Slip.Net (please note my new e-mail address below). Admittedly, I'm not the most computer-savvy guy around, so I won't claim to know everything about my new PC. (In fact, when my pal Ron Kiesz checked it out the other day, he promptly showed me about 17 features I had no idea were even on the system.) What I do know, though, is that it's huge, it's fast, and I prefer Netscape over AOL's Web Browser.

FROM "RON" TO "RONN"... Spent part of Christmas week with my friend Ronn Owens, who happens to be the No. 1 radio talk show host in the San Francisco Bay Area. To give you an idea of what a huge following this guy has, Ronn's the only person in the country who can say he's bigger than Limbaugh -- his morning show on KGO-AM has consistently beaten Rush head-to-head in the ratings for each of the past five years. Ronn's interviewed just about every major newsmaker and celebrity imaginable over the past 20+ years; what really makes him great, though, is that he also spends a lot of time talking to people with offbeat areas of expertise (like me). Among his many interests is TV (vintage and otherwise), so we had some fun on the show talking reruns and plugging *Television Chronicles*.

Ronn's web page (www.ronn.com) includes links to many interesting TV sites, including such electronic 'zines as TV.com (an online version of the popular syndicated TV series), Click TV (an electronic TV guide, complete with crossword puzzle), GIST (TV news, dish, complete network and cable listings, plus web links), and, of course, TV Guide Online. There's a lot of fun stuff, too, like Trivia Central (test your knowledge on *I Love Lucy*, *The Brady Bunch*, *Gilligan's Island*, and more), the Game Show Page (news and downloadable goodies on everything from *Jackpot!* to *Debt*), and Comedy Central Online. He's also connected to the home pages of many great shows, including *Rockford*, *The Simpsons*, *Saturday Night Live* Archives, *Ren and Stimpy*, and *The Larry Sanders Show*. In fact, it was through Ronn's web site that I discovered the *Charlie's Angels* page I talked about last time.

STU GOT IT ... Anyone who knows me knows that I'm a big believer in giving credit where it's due. I try to recognize as many people as possible who've helped me with my projects. I also it's particularly classy of Donovan and Bill to include an Acknowledgments section in every issue of *TC*.

Although Stu Shostak and the TV Connection are prominently mentioned in each of my last two books, I've never really explained just how vital Stu's help has been to me, particularly with regard to *Maverick*. So, with the spirit of the holiday season not too far behind us, let me tell you just what a valuable a resource this guy is.

Back in August 1993, my publisher exercised an option clause in my contract and assigned me to write a book about the history of *Maverick*. Production had just started on the motion picture version, and she wanted to have the book on the shelves by the time the movie was released the following May. In order for that to happen, the book would have to go to press in March - which in turn meant that I had to complete the manuscript in

February. That gave me about six months to locate about 150 hours' worth of film, research the show, conduct interviews, and write the book. Of course, I said, "No problem."

Now, at that point I had no *Maverick* episodes in my tape collection. The show hadn't aired here in nearly 20 years, so asking the local TV stations for help was not an option. I barely had time to think, let alone undergo a search for the Holy Grail.

Then I stumbled onto Stu Shostak, who told me about The TV Connection, the voice mail BBS (bulletin board service) he'd just started the year before. "TTVC can put you in touch with fellow collectors from all over the country," he said. "You can buy, sell or trade any tape you have or want to add to your personal collection. You just post a voice mail message on one of our public bulletin boards; other members hear your post and then respond by sending a personal voice message to your own private mailbox. It's much more immediate than running an ad in a newspaper or magazine - you can literally receive a response minutes after you record your message."

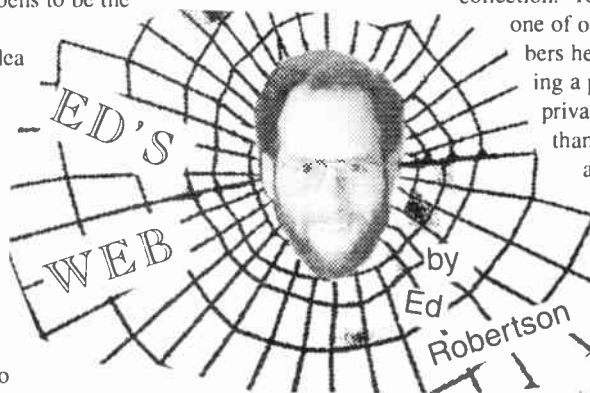
Given my time crunch, the prospect of an immediate response sold me, so I set up an account. It was one of the best investments I've ever made. I was instantly in touch with a number of *Maverick* collectors, who were able to provide me with many of the episodes I needed in a timely manner. In fact, one of my most reliable sources was none other than Dan Falatico, whom you'll know from his writeup of *My Three Sons* (and interview with Stan Livingston) in *TC* #3 and 4.

Find out more about TTVC (and Shokus Video) by logging into the Information Page at www.shokus.com. You'll learn how you can talk to some of your favorite celebrities (Lucie Arnaz, Dwayne Hickman, Pat Harrington, Jack and Elaine LaLanne, and more). There are also demonstrations of how the system works in both audio and video formats.

If you can't live without your favorite TV show, and can't wait until your local station or cable system picks it up, there's really no better place to go than Stu Shostak and TTVC. It's fast, it's efficient and it works. I couldn't have written *Maverick: Legend of the West* without their help.

BY THE WAY... Shokus Video was recently recognized by Siskel & Ebert as the No. 1 source for rare, vintage 1950s programming. Stu's online catalog features hundreds of otherwise impossible to find cartoons, commercials, sitcoms, variety programs and other nuggets from that golden era of television; plus many other interactive goodies, including sample clips, trivia games, and an extensive catalog which you can download to your computer.

Ed Robertson's new e-mail address is edsweb@slip.net.



Hey Hey, We're... Back!

"Longtime" readers of *Television Chronicles* will recall the extensive feature devoted to *The Monkees* that appeared in our second issue. Well here we are, a mere year-and-a-half later, and suddenly The Monkees themselves are all over the place again, though you might need to know where to look. Just when it appeared that they'd had their last hurrah, especially in terms of any involvement on the part of Michael Nesmith, the entity known as The Monkees (Is it a band? Is it a show? Is it a dessert topping and a floor wax?) seems to have gotten its third wind. On the heels of last year's 30th Anniversary Tour, featuring Micky Dolenz, Davy Jones, and Peter Tork, a new album, *JUSTUS*, was released, which represents Nesmith's first participation in a Monkees recording project since he departed the group following the release of the Tork-less *Monkees Present* album in 1969. *JUSTUS* represents an even more independent spirit than 1967's oft-lauded *Headquarters*, as the new release utilizes no outside material or musicians (hence the album title).

To promote the new release, all four Monkees performed at an invitation-only concert held at Billboard Live, one of the newest venues on the Sunset Strip, on November 20. This was the first time Nesmith had performed in concert with the group since back-to-back shows at LA's Universal Amphitheatre and Greek Theatre in 1989, when he joined the touring trio for the last third of their show; and the November gig marked the first time all four performed a complete show together since the group's heyday in the 60s. The foursome performed a set of eight songs, six of which were from the new album, plus the Monkees classics "Steppin' Stone" and a wild update of "Pleasant Valley Sunday." Celebrities in attendance included Little Richard, David Spade, Ethan Hawke, Kevin Costner, and Brandon Tartikoff. The performance was videotaped for inclusion in a forthcoming Monkees video project.

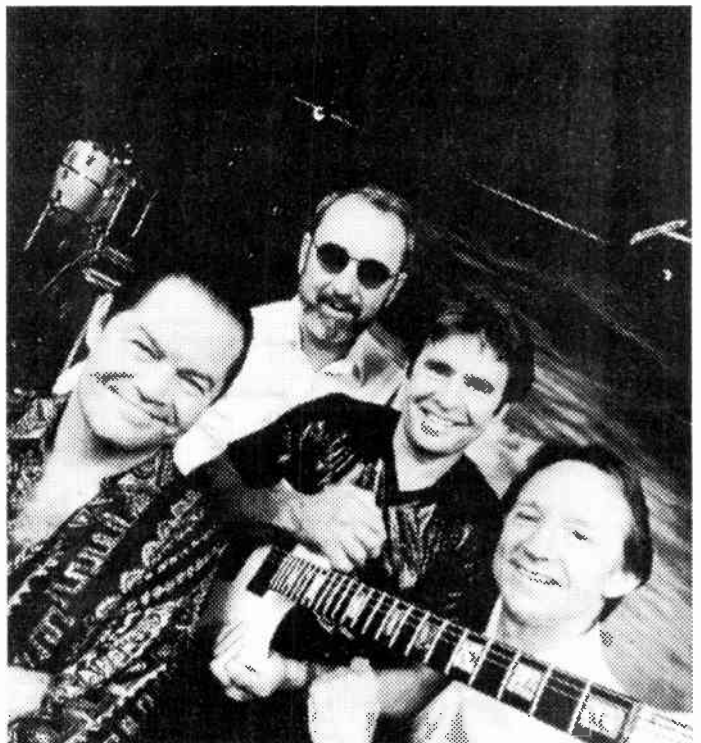
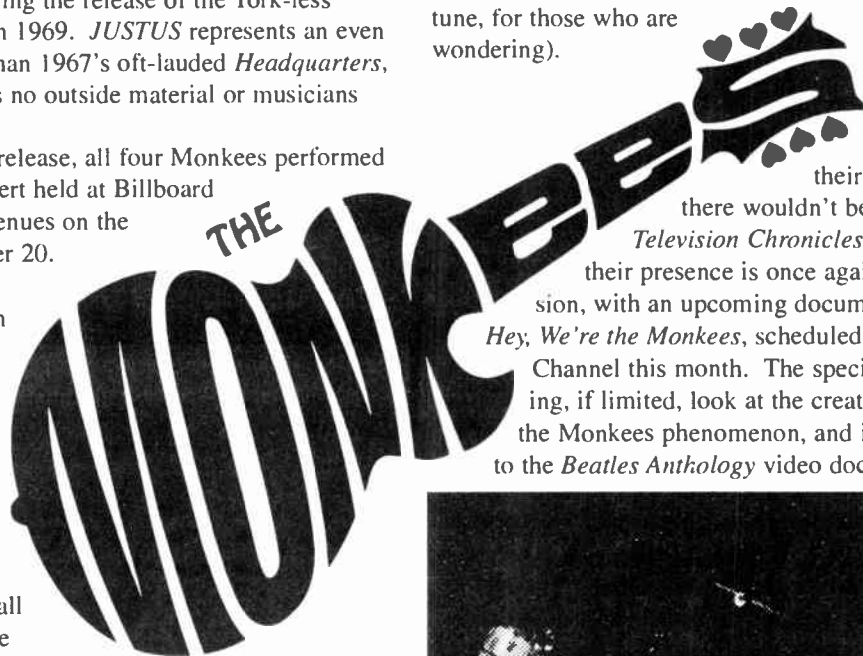
JUSTUS is only the latest of a seemingly perpetual series of releases by Rhino Records, which acquired all rights to the Monkees material just a couple of years ago. Since then, there has been a virtual flood of Monkees "stuff," including a boxed video set of the entire TV series (also containing the rare and virtually forgotten NBC special *33 1/3 Revolutions Per Monkee*), a set of trading cards, and a trio of projects documenting their history.

As for the music, in addition to a handsome, 4-CD boxed set, all of the group's original albums have been re-released, with bonus tracks of rare and/or previously unreleased material. Then there is the *Missing Links* series, now totalling three volumes, which features nothing but rarities.

Television Chronicles #8

Although there are some fans who have not embraced the new album, most seem to appreciate its fresh approach, which is generally grittier than traditional "Monkees songs." It's received favorable reviews from, among others, critics representing *Goldmine*, *The Los Angeles Times*, and *The Boston Herald*. In any case, critics and fans alike seem to agree that *JUSTUS* is far superior to *Pool It*, the 1987 "reunion" album that Nesmith sat out. As for content, the new disc ranges from a hard-edged remake of "Circle Sky" (originally featured live in the Monkees movie *Head*) to the Sun Records-style "Unlucky Star" to the metal sound of "Admiral Mike" to the rousing chorus of the aptly titled finale, "It's Not Too Late." Although Nesmith's return only features him in one lead vocal ("Circle Sky"), his country-latin influence, previously heard in his landmark solo tune "Rio," can be felt in the Davy Jones tunes "Oh, What A Night" and "You and I" (not a remake of an earlier, like-titled Monkees tune, for those who are wondering).

If the Monkees were only making news because of their new musical release, there wouldn't be much cause for *Television Chronicles* to report on them, but their presence is once again being felt on television, with an upcoming documentary entitled *Hey, Hey, We're the Monkees*, scheduled to air on The Disney Channel this month. The special offers an entertaining, if limited, look at the creation and evolution of the Monkees phenomenon, and is executed similarly to the *Beatles Anthology* video documentary, utilizing



Here they come again (left to right): Micky Dolenz, Michael Nesmith, Davy Jones, Peter Tork



The new CD-ROM

clips (including rare pre-Monkees TV appearances by Jones and Nesmith) and interviews in place of a narration.

Complementing the TV special is a coffee table book, already available, also titled *Hey, Hey We're the Monkees*. The book is laid out like an annotated photo album, and

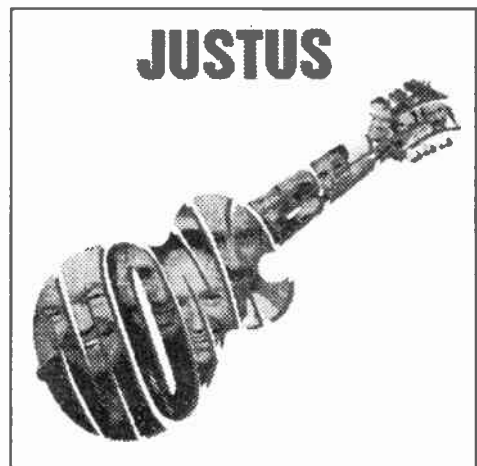
features commentary from the various on- and off-camera participants in the Monkees project (including music mogul Don Kirshner, who engineered the group's early musical success, only to have them turn on him when their reach exceeded his grasp).

A second TV special, rumored to be planned for a February or March airing on ABC, has not been confirmed as of press time.

The current Monkees wave also introduces the group to a new medium, the CD-ROM, courtesy of Rhino and nu.millennialinc. Sharing the title of the TV special and new book, the dual platform (Windows and Mac) disc captures the pop, fun feel of the Monkees experience in several ways. Using a mini Monkeemobile set against a gameboard motif, the user can access trivia questions, music videos from the original show, and the 10-chapter "Monkees Story," which features video clips, photos, and filmed interviews. Another portion of the CD, the "Virtual Apartment," shows the layout of the TV beach house the group inhabited on their series. Clicking on select furnishings triggers an assortment of "sight gags" and

clips from the show. An episode guide section is included, as well as two audio tracks that can be played with a conventional CD player: a previously unreleased song, "If I Learned to Play the Violin" (recorded originally for the *More of the Monkees* album, though it's a mystery why this pleasant track was shelved in favor of a couple of stinkers that made the cut) and "You and I," from *JUSTUS*.

There's been talk of a new Monkees movie for several years, but now that Nesmith is back on board, perhaps things are gelling to the point where such a project can move beyond the idea stage. The group's previous big-screen outing, *Head*, was a critical success (eventually), but a boxoffice disaster. In the meantime, a series of concerts in the UK has been scheduled by the three touring members. What will happen in the future for Micky, Davy, Peter, and Mike is anybody's guess, but just as the 30th anniversary of the show's debut has been good to them, 1997 may well shape up to be an appropriately big Year of the Monkee, as it represents the 30th anniversary of their peak popularity during their original incarnation.



The Monkees perform at Billboard Live (below) to promote their new album (above).

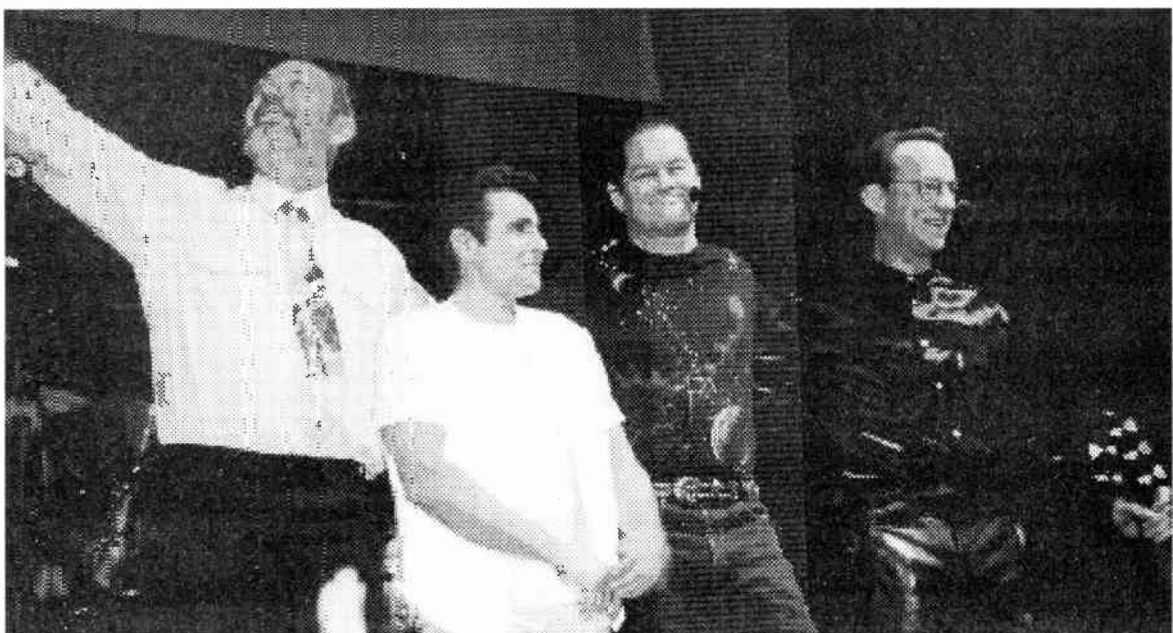


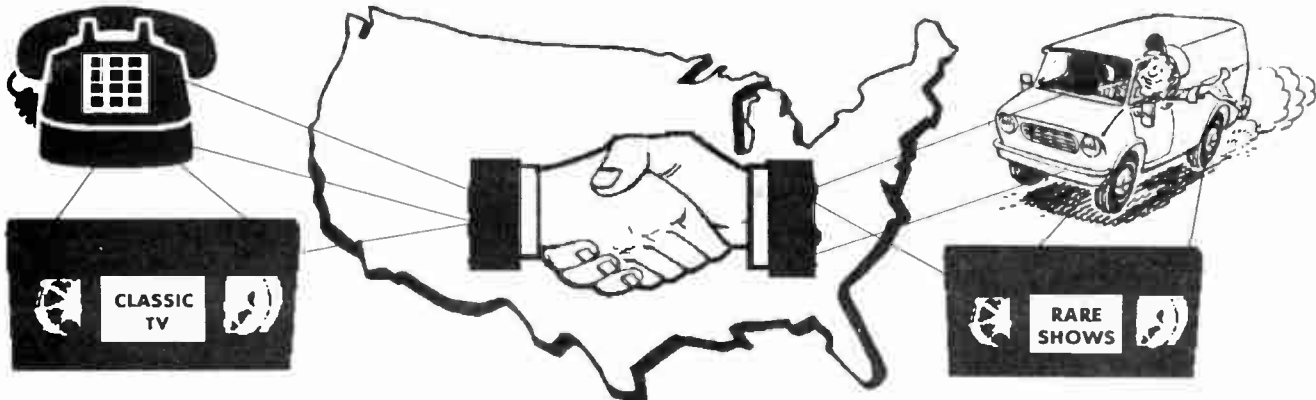
Photo by Brad Waddell

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Combat! - 152 episodes, ABC

Credits:

Executive producer - Selig Seligman
Theme by Leonard Rosenman

Regular Cast:

Sgt. Chip Saunders - Vic Morrow
Lt. Gil Hanley - Rick Jason
Littlejohn - Dick Peabody
Caje - Pierre Jalbert
Doc - Steven Rogers (Season 1), Conlan Carter (Season 2 on)
Kirby - Jack Hogan
Billy Nelson - Tom Lowell
Braddock - Shecky Greene (Season 1)



On a Tuesday evening in October, 1962, the episode FORGOTTEN FRONT provided America its first glimpse of the new action show *Combat!* Those tuning in expecting sweeping action scenes and lots of bang-bang-shoot-'em ups from this World War II saga, may have been disappointed by the introspective look at a small corner of the war and the ordinary men who fought there.

In the series premiere, a squad of American soldiers comes face-to-face with the enemy, only to discover that this enemy is merely a frightened little man.

Worse, a *nice* man. Ultimately, events require that he be killed. And a soldier must choose between following his orders and following his conscience.

This type of moral dilemma was at the heart of this exceptional television series. Though a tribute to the average G.I. who fought (and died) on the front lines of Europe, *Combat!* did not glorify war, but it did show the kind of "glory" that men and women can rise to when tested under fire. *Combat!* at its best shows soldiers struggling to find and keep their moral center in the midst of a

world torn apart by war. In *Combat!*, war is a furnace that either consumes and destroys a man, or tempers him like hardened steel.

The filming of this series also tempered and destroyed a few behind-the-scenes personnel. The June 15, 1963 *TV Guide* observed that the show's success "would sometimes seem to be based on the clash of opposites. The filmmaking team responsible for the show has held such diverse opinions of how the war should be treated that the battle has often appeared to be taking place not so much



From the collection of Jo Davidsmeyer
Rick Jason as Lt. Gil Hanley

in Normandy as in the front office." Either despite these offstage battles, or because of them, *Combat!* is a show of remarkable quality that still stands up thirty years later.

TV's longest-running World War II drama, *Combat!* premiered on ABC in October 2, 1962 and was broadcast for five seasons; the first four of which were produced in black and white, with the final season (25 episodes) in color.

The show enjoyed great success in its first run, and was often among the top ten network shows. *Combat!* had worldwide distribution, its popularity extending to Spanish-speaking countries and the Far East.

This gritty drama redefined the TV action/adventure genre and became a proving ground for the next generation of feature film directors and stars. Few shows of the 1960s, or of today, match *Combat!* for production values and script quality.

The show, which follows King Company's second platoon as they battle their way across Normandy, offers an unvarnished view of men in conflict -- both with the enemy and with themselves. While striving for authenticity, *Combat!* focuses on intimate character studies, showing the war in microcosm. The show's realism is enhanced by merging actual war footage into the episodes. The cast even endured Army boot camp in preparation for production.

Combat! was developed by World

War II veteran Robert Pirosh, who wrote and produced the pilot. Before serving in World War II, Pirosh co-wrote many memorable comedies, including *A Day at the Races*, starring the Marx Brothers, and Danny Kaye's *Up In Arms*.

During the war, Master Sergeant Pirosh saw considerable action during both the Ardennes and Rhineland campaigns and was awarded the Bronze Star. During the Battle of the Bulge, he led a patrol into Bastogne to lend support to the beleaguered defenders. Profoundly affected by these experiences, Pirosh spent much of his later career paying tribute to the frontline infantry soldier.

Pirosh won an Academy Award for his original story and screenplay for *Battleground* (1949). Starring Van Johnson, *Battleground* chronicled the siege of Bastogne, telling the story from the point of view of the ordinary G.I., and it became the biggest box office hit of 1949. Two years later, Pirosh was again nominated by the Academy for best story and screenplay for *Go For Broke*, which he also directed. *Go For Broke* is the true story of the American-born Japanese who served heroically as U.S. infantrymen in the 442nd Regimental Combat Team in WWII. In 1962, Pirosh again paid tribute to the infantry with the feature film *Hell Is for Heroes*, starring Steve McQueen, and with the premier of *Combat!*

Based on the pilot, *A DAY IN JUNE*, ABC bought the series. They liked the believable characters and situations. Pirosh centered his story around a small squad of men. As a former Sergeant, he felt most comfortable when writing about the ordinary soldier and his compatriots. Before the show went into regular production, this core concept of a small squad of enlisted men would change.

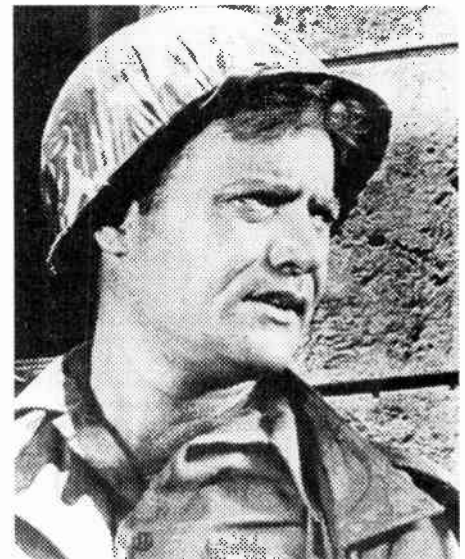
The pilot episode introduces the audience to a squad of men about to embark upon the great crusade: the invasion of Normandy. The squad consists of: Private Braddock, the platoon comic and resident hustler (played by nightclub comedian Shecky Greene); Paul "Caddy" Cadron, a sly, dark-haired Cajun (Pierre Jalbert); Beecham, a soldier terrified of what awaits him on the beach (Harry Dean Stanton); and "Doc," a young, sensitive medic (Steven Rogers). Leading these soldiers are two skirt-chasing sergeants: Saunders (Vic Morrow), the

fearless veteran; and Hanley (Rick Jason), the untried soldier and attractive charmer who outranks Saunders, both on duty and with the ladies.

Tensions are high among these soldiers as they are confined to their camp in Britain, awaiting the invasion order. Bickering breaks out among the uncertain G.I.s until the order arrives to move out. Though at first Braddock is thrilled at the news, since he won the platoon's \$800 D-Day pool by having drawn the June 6th date, his glee is short-lived. They're to hit the Omaha beach in the first wave of troops.

In alternately dramatic and comic moments, the squad pays a high price to take Omaha beach, goes on an inland patrol, and meets up with a motley group of French resistance. Braddock loses his winnings and his lunch, Caddy deals with the loss of his best friend, and Doc and Hanley both survive their baptism of fire. For good measure, the guys liberate captured paratroopers and take out a German tank with improvised weapons. Oh, and of course, they meet and dazzle a female resistance fighter. The show ends with the squad marching jubilantly into the heart of France, saying "Paris, here we come!"

The pilot captures the indomitable humor, spirit, and bravery of the American fighting man, along with his fears, failings, and frailty. The scenes in the barracks in England seem to ring particularly true, having been written by a man who also had spent bone-chillingly boring and terrifying weeks waiting for orders that might get everyone killed.



Vic Morrow as Sgt. Chip Saunders

Pirosh drew on personal experience in creating the characters of Caddy and Theo, the Cajun soldiers. Pirosh's unit in France had two Cajun soldiers who were the best he'd ever known; quiet men who spoke little and did their jobs well, according to Pierre Jalbert, who played Caddy in the pilot. "I played my character," says Jalbert, "as someone who did not like to kill, but who did his job the best way that he could."

Selmur productions produced *Combat!* for ABC. They arranged to film the show on the MGM backlot to take advantage of the many standing sets. Some of the sets were so worn that they needed little change to make them appear like war-ravaged France. The streets of the *Combat!* French village had, in happier times, hosted the musical frolics of Nelson Eddy and Jeanette MacDonald; and the train station battled over in the *Combat!* episodes *WHAT ARE THE BUGLES BLOWIN' FOR?* and *ONE AT A TIME* had also provided the setting for the tragic demise of *Anna Karenina*.

Executive Producer for *Combat!* was Selig J. Seligman (the Sel" in Selmur productions, with his wife Muriel providing the "mur.") Seligman was a war veteran who had served as an attorney at the Nuremberg war crimes trials. Seligman assembled a talented stable of writers and directors for *Combat!*, and each left a distinctive mark on the show.

One of the first changes in staff was to replace Robert Pirosh as producer with Robert Blees. Pirosh returned to working



From the collection of Jo Davidsmeyer
Pierre Jalbert as Caje

on feature films.

Along with Blees, Seligman hired Robert Altman as a writer-director. It was Altman who instituted some of the most far-reaching changes in *Combat!*'s formative first season.

The cast also changed between the pilot and the series. The Beecham character (played by Harry Dean Stanton) was dropped and, over the objections of Robert Pirosh, the name of the Cajun soldier was changed from "Caddy" to "Caje," a diminutive of "Cajun." Rick Jason's character of Hanley was promoted from Sergeant to Lieutenant, shattering Pirosh's concept of a show revolving around a small core of enlisted men. This change was made at the suggestion of Robert Altman, whose background as a flyer in the Air Corps may have made it difficult for him to imagine a war fought without officers.

Blees and Altman approached the first season with the intent to make a grittier, more realistic war story than had ever before been seen on television.

Combat! went on the air with five regular cast members, three of whom would return for the following season. All the actors who eventually became regular cast members appeared during the first season.

Rick Jason came to *Combat!* after starring in the syndicated detective series *The Case of the Dangerous Robin*. A graduate of the American Academy of Dramatic Arts, he appeared in many films while under contract to MGM and 20th-Century Fox.

With his character, Gil Hanley, now promoted from Technical Sergeant to Second Lieutenant, Jason adjusted his portrayal from the devil-may-care skirt-chaser to the cool, calm, and collected officer. The change in rank also put a professional distance between Hanley and Saunders, dampening the budding friendship established in the pilot. Hanley still retained the sophisticated good looks, bright smile, and easy-going manner -- but don't cross him, there's steel behind the smile.

Vic Morrow first came to prominence as the knife-wielding juvenile delinquent in *The Blackboard Jungle*. Typecast as the heavy, he appeared frequently on television and in films such as *King Creole*, *Tribute to a Bad Man*, and



From the collection of Jo Davidsmeyer
Jack Hogan as Kirby

Portrait of a Mobster. *Combat!* was his chance to break out of the bad-guy image and change the direction of his career.

Morrow created a memorable character in Sgt. Saunders, the everyman soldier. His powerful portrayal of this tough-as-nails leader far surpasses the simplistic press kit description of him as "strong but sympathetic." Morrow's Saunders is a man of few words, with a fierce loyalty to his men and to his lieutenant.

Pierre Jalbert stepped out of the editing room and into the spotlight in *Combat!* A former Canadian Olympic skier, he was a film editor for Universal and MGM prior to taking up acting. When Selmur productions announced they were looking for a French-speaking actor for their new WWII drama, Jalbert auditioned and won the role of "Caje."

Paul "Caje" LeMay is a Cajun from New Orleans who usually acts as the platoon's French translator. Gregarious and friendly, the character goes through a series of epiphanies as the war tries to crush his spirit. Jalbert's superb performances hardly seem like the work of a newcomer. He creates some riveting moments in the pilot episode as he mourns the loss of his friend and deserts under fire, and in the season finale *NO TRUMPETS, NO DRUMS* as he comes to terms with his accidental killing of a French civilian.



From the collection of Jo Davidsmeyer

An early shot of the squad: (left to right) Steven Rogers, Shecky Greene, Vic Morrow, Pierre Jalbert.

Shecky Greene was enjoying a successful Vegas career as a standup comic when he was signed to play con artist Braddock on *Combat!* Production often was arranged around Shecky's Vegas schedule so he wouldn't have to give up any of his performances on the strip. The directors would try to shoot his scenes on Mondays and Tuesdays, trying to finish in time for him to return to Vegas in time for the Tuesday evening show. Such arrangements weren't possible when Greene was featured in the episode, such as in *THE PRISONER* (the first season's Christmas episode) and *THE CHATEAU*.

Shecky Greene only appeared in eight episodes. During the filming of *FAR FROM THE BRAVE*, he walked off the set and asked to be released from his contract. He had little patience for method acting and preferred the larger paychecks of Vegas. Seligman wanted him to stay, but his character wasn't working with the new, darker concept for the show that Bles and Altman had created.

Steven Rogers had appeared in the Columbia film *13 West St.* and several TV productions, including *Lawman*, *Cheyenne*, and *Straightaway*, before landing the role of Doc on *Combat!* Rogers' real name is Rick, but he changed it so as not to be confused with *Combat!* star Rick Jason, though he is credited in

Television Chronicles #8

the original pilot as "Rick Rogers."

Rogers portrayed Doc as a gentle, sensitive youth who is profoundly affected by his battlefield experiences. His character was the only one of the regulars to escape the show unharmed. Steven Rogers' Doc appeared in 21 episodes without a single injury. His mortal blow came not from the Germans, but from the front office. Rogers' work and attitude didn't please the producers and he was released at the end of the first season.

Jack Hogan studied drama under Anthony Quinn, who also gave him his first part as a professional actor. Hogan had an impressive list of film and television credits when Robert Altman hired him to do a guest appearance on *Combat!* as a troublesome private Kirby in *FORGOTTEN FRONT*. Altman had worked with Hogan before and been impressed with his talent. Altman was not alone in this opinion, and Hogan was hired for several more episodes. At the end of the first thirteen weeks, Hogan had made such an impression that he was signed to a five-year contract, replacing Shecky Greene as a permanent cast member.

Tough, quick-tempered, argumentative, and a skirt-chaser, Kirby is the show's "bad boy." He's been AWOL more than any other man in the outfit and once broke up a French cafe in a brawl over a

woman. Consequently, he gets most of the good lines. Though a wise-cracker and complainer, Kirby is a good man in a fight; and is also the squad's BAR man (Browning Automatic Rifle).

Dick Peabody, after a successful turn at writing, advertising, and radio, realized that he was hungry for public recognition and decided to try Hollywood. On his first day in Los Angeles he got a job doing the all night show at Radio Station KMPC. The next day, he ran into long-time friend Robert Altman who offered him a small part in the first episode of *Combat!* To get screen credit, the character that Altman was creating for Peabody needed a name. Altman penciled in "Littlejohn" and it stuck. Peabody was eventually signed by ABC-TV to a contract, and Littlejohn became part of the squad. His role attained new dimensions when Burt Kennedy created for him a sidekick.

At six-foot, six inches tall, Littlejohn is the gentle giant of Company K. Kind-hearted and friendly, Littlejohn finds some good in everyone he meets. Though he seems a hayseed, he's perceptive about people and is hard to con.

Don't ask if Littlejohn is a nickname or his last name. Even Dick Peabody doesn't know. Altman never told anyone.

Tom Lowell (born Lowell Thomas) started his acting career on the TV show *Target: the Corruptors* followed by the film *Mr. Hobbs Takes a Vacation*. Then he was cast in the picture considered by many critics to be one of the ten best films of all time, *The Manchurian Candidate*, in the role of Lembeck. He believes that this film got him the role of Billy Nelson on *Combat!*

Lowell was hired by Burt Kennedy to play a character he created for the episode *THE CELEBRITY*. The character, Billy Nelson, was a great foil for Littlejohn. When Peabody as Littlejohn and Lowell as Nelson got together, it was instant chemistry. Kennedy knew a good thing when he saw it. He built on the relationship, writing Billy Nelson into more and more episodes, despite killing off the character. "In the first episode I appeared in," says Tom Lowell, "the one with Tab Hunter, it looked as if I had died. By the time it aired, I had already shot four more episodes."

This All-American, corn-fed boy,

Billy Nelson, is the squad's youngest member. He has a charming, boyish grin, and is rather gullible. So it's good he has Littlejohn to look out for him. If you're going by the book, then this private is not a good soldier, always getting things wrong and mis-handling his equipment; but in the field, he's a man you can count on to watch your back.

The relationship between Littlejohn and Billy became a trademark of the show. Although by the end of first season he had become a major, continuing character, appearing in most episodes, Lowell wasn't signed for a long-term contract with ABC.

After the pilot, the first episode filmed for the series was ANY SECOND NOW, directed by Robert Altman. From the start, Altman put his imprint on the series, eschewing the light-hearted banter and bright exteriors of the pilot for a darker, grittier realism. Though he directed only ten episodes, cast members credit him with establishing the look and feel of the show. His use of hand-held cameras, cluttered foregrounds, and a film noir-like use of light and shadow became standard in the series.

Though Saunders, Braddock, Doc, and Cajé appear briefly, ANY SECOND NOW is primarily a solo episode for Hanley. Altman and Bleebs wanted to get away from an ensemble show, to feature individual stories. This was in contradiction to Executive Producer Seligman's concept of the show. He preferred to stick close to the troops. This is one of the reasons the show premiered not with ANY SECOND NOW, but with an ensemble show, FORGOTTEN FRONT.

Altman's earlier episodes featuring individual stories had already ruffled feathers. Seligman started vetoing anything that took the action from the squad as a whole.

Altman found an unlikely ally in the ABC front office. Despite insider predictions that Morrow would be the focus of the fans, Rick Jason scored an unexpected hit early in the show. The mail response for him took ABC by surprise. They wanted to capitalize on this unsuspected asset. So Altman directed and featured Jason in a solo episode, ESCAPE TO NOWHERE, in which none of the other cast members appeared.

The episode angered Seligman.

When he saw the script, he told Altman that he couldn't shoot it, but Altman shot it anyway. ABC put out special ads for the show that neglected to mention Morrow or the rest of the cast. This, of course, caused a barrage of angry agents, publicists, and managers to descend on the Selmur office.

A solo episode for Morrow, CAT AND MOUSE, written and directed by Altman, was quickly added to the schedule. But because of the episode's blatant anti-war message, the episode passed without fanfare or publicity, suffering from its association with Robert Altman, whose star at Selmur Productions was fading. He was about to go the way of Robert Bleebs.

"He was a real nice guy," says Dick

Peabody about Bleebs, "smart as they come. A real perfectionist. He just shouldn't have been producing a TV show." Bleebs was demanding of writers. He required the best scripts for the series and wouldn't accept less. Under his exacting eye, *Combat!* premiered with superior scripts and stories that rival anything written today. Unfortunately, he was such a perfectionist that once production had to be closed for a week because he hadn't approved any scripts for filming.

Altman replaced Bleebs as producer of *Combat!*, and continued to direct episodes, as well. Altman's strength as a director is his ability to inspire passionate performances in actors and to create



From the collection of Steven Schmidt

To the amusement of Pierre Jalbert and Vic Morrow, Dick Peabody gives visitor-to-the-set (and *Shindig* dancer) Donna Loren the once-over.

striking visuals. But his vision of *Combat!* was oppressive; he presented the show's central character, the battle-hardened Sergeant Saunders, as the perpetual victim, the ultimate martyr to war, with no control over his destiny.

This viewpoint had already gotten Altman in trouble with the front office. He had had to reshoot the ending to FORGOTTEN FRONT to satisfy Seligman. The original ending had Cajé executing the old German man who is their prisoner. Altman was later forced to add the scene that now ends the episode, where Cajé revealed that he spared the old man's life. In all probability, the producers had made a good call, strategically. It's unlikely that viewers would have taken to heart a show that premiered with the murder of a kindly old man, or that they would have accepted a character with innocent blood on his hands as one of the "good guys" among the regular cast.

Altman became increasingly passionate about his view of the show and the characters. At a party, he purportedly engaged in a fight with Seligman, shouting that his work was being tampered with because it didn't make kids think war was fun. After telling the Executive Producer where to go, Altman was dismissed as producer.

For most of the rest of the season, the individual directors acted as producers of their own episodes, which suited writer/director Burt Kennedy just fine.

Dick Peabody says, "If Burt Kennedy could have written all the episodes, and Robert Altman directed them, the show would have run forever." More than anyone, Burt Kennedy established the heart and soul of *Combat!* Kennedy instilled in Saunders an unwavering moral conviction. In Kennedy-directed episodes, even when Saunders is not in control of his situation, he is always in control of his own soul, and, ultimately, his own destiny. Kennedy's shows shine best when dealing with average men walking the line between life and death. He developed rich characterizations and relationships among the core cast, exploring themes of duty and friendship.

Combat! benefited from a wealth of talent behind the camera. Both established directors, such as Golden Globe-winner Laslo Benedek, and the block-

buster directors of tomorrow, such as Richard Donner, all left their imprint on the series. *Combat!*'s most prolific director was Bernard McEveety with — episodes to his credit. The only director to work all five seasons, he created *Combat!*'s most spectacular action sequences. Always character-driven, his action focused on the men behind the explosions. His action sequences were often recycled and reused over and over again in other episodes.

At the end of the season, Gene Levitt was pressed into service as the new producer. He had written four of the strongest episodes of the first season episode: ANY SECOND NOW, REAR ECHELON COMMANDOS, I SWEAR BY APOLLO, and THE VOLUNTEER. He seemed determined to establish a new non-Altman era of *Combat!*

The first season episodes show a progression of events that trace the history of the Normandy campaign. Key events of season one include D-Day, Falaise, the assassination attempt on Hitler, and the battle around Avranches. There was a timeline continuity to the first season as the squad drew closer to the liberation of Paris.

The show also showed a consistency of casting throughout most of the first season. The squad wasn't peopled with ever changing faces. Under Altman, the same actors reappeared as the same characters from week to week: Crown, Baker, Brockmeyer and others became friendly faces that viewers came to know. Others, such as Temple and Kelly, viewers got to know and then see fall to the war. It was a unique continuity for its time and helped create the feeling of a real squad.

The pilot was recycled as a flashback episode. A DAY IN JUNE, with a new opener, was shown as the eleventh episode of the season. The excuse for the flashback is that rough weather stalls the Allied advance, giving Saunders' squad a chance to recall Omaha Beach. The new opening features new squad member Kirby, as well as an uncredited appearance by Tom Skerritt. In the opening dialogue, they mention that this happened before Hanley got his battlefield commission, but no attempt is made to explain why Cajé has a different name.

Combat! was ABC's highest rated new show of the '62-'63 season. In addition

to fan praise, the show garnered critical acclaim by receiving two emmy nominations: Vic Morrow for Outstanding Continued Performance by an Actor in a Series (Lead) and Robert Hauser for Outstanding Cinematography.

ABC felt confident enough in the show to provide the two stars with fully decorated dressing rooms at the studio; but Dick Peabody, the newcomer to the cast, wasn't feeling so confident. Not sure where he stood with the new producer, he was worried about being released from the show. Before production ceased for the summer, he went to the main office and ask to borrow \$5,000 to buy a car. He figured they wouldn't loan money to anyone they were planning on firing. He got his loan, and a spent a worry-free summer away from the set.

None of the backstage battles of the first season affected the onstage camaraderie. Though the actors all came from diverse backgrounds, they had a working chemistry that sizzled on camera. The whole production staff could be at each other's throats, but the actors would just keep acting and having a good time. This friendly atmosphere attracted an impressive roster of guests to the series, including luminaries from the past, current film stars, and the rising stars of tomorrow. "We were widely known in the industry as a 'happy' show," says Dick Peabody. "The guest stars liked to work with us because playing soldier is a lot of fun."

"A lot of people wanted to work with Vic," says Dick Peabody about Vic Morrow. "The actors would do the show even if they weren't doing television, just to work with him. That's what Lee Marvin told me. He said, 'I don't do television anymore, but I wanted to work with Vic.' He was an actor's actor."

The second season premiered with THE BRIDGE AT CHALONS, guest starring Lee Marvin. The episode presented audiences with a new squad medic, this one played by Conlan Carter. Carter had been active in Hollywood since 1959, when he was a regular on the series *The Law and Mr. Jones*. He made guest appearances on several hit television shows, including *Twilight Zone*, *Gunsmoke*, *Beverly Hillbillies*, and *Dr. Kildare*. He had even guested on an episode of *Combat!* (as the MP in HILL 256), but that minor appearance didn't lead to his role as Doc. "Nah,"

says Carter, "I just knew the right people."

The second aired episode of this season (BRIDGEHEAD) features a standout performance by Conlan Carter, offering a Doc that dispels any lingering memory of Steven Rogers' sensitive, introspective medic. Carter's Doc rails against the non-combatant role imposed on him by regulations. In this episode, he has reached his limit, no longer able to sit by and watch the casualties mount. He wants a weapon, he wants to fight back. Carter convincingly shows the mixed desires and fears of this complex character. Though eleventh in the season's production cycle, this episode aired second, helping to firmly establish the new, improved medic for the *Combat!* audience.

Combat! acquired some new directors in second season, including star Vic Morrow. Morrow used his clout to expand his role to include stunts behind the camera. His first project for *Combat!* was a solo outing for Hanley, THE PILLBOX. Morrow did an excellent job, tightly directing this taught morality play. He strongly shows the influence of Altman's style of directing, but also shows a unique style developing on his own. "I loved working with Vic as a director," says Rick Jason. "He was so considerate of his fellow actors. Always knew what he wanted from you and how to get it." Morrow directed and starred in the final episode of the season THE GLORY AMONG MEN.

With Altman gone, the timeline and character continuity disappeared from the show. Though the character of Davis, who had been a semi-regular of the squad, survived briefly into second season, most of the recurring characters, including Brockmeyer and Crown, just disappeared from the storyline. The actors who were the show's stuntmen stayed, but you could always count on them to be killed at least once a week. Walt Davis, who was Rick Jason's stunt double, appeared in over 70 episodes (dying in many of them, sometimes more than once per episode).

Fans began to be aware of the "disposable" character. As the show progressed, fans knew to beware of that poor soldier in the squad who they've never seen before. Heaven help him if he

should say he has a family waiting for him at home, or if he adopts a stray pet on the road. Better hope he has his next of kin on file.

All the action of season two takes place after the liberation of Paris. But any attempt to trace historical events in a straight timeline collapses in the second season. Though the war in Europe only lasted a year after D-Day, the cast of *Combat!* fought for five years and never battled their way out of France.

Quality scripts, however, remained. And, if quality scripts weren't delivered, the actors could wait. Rick Jason and Vic Morrow held up filming on one episode as they rewrote a scene on the set, removing extraneous dialogue. Both were actors that performed as much between the lines as during them. They preferred the style established in season one, where the story was told more cinematically than verbally.

When Gene Levitt came to find out why production was halted, they handed him the revised script and said that's what they'd film. The rewrite had knocked twelve minutes from his script, so Levitt said they couldn't do it that way, but Jason and Morrow just said he'd better write twelve more minutes of script. They'd wait.

The second season, as most seasons of *Combat!* would be from then on, was marked by battles over script quality, hardball salary negotiations, and the occasional actor walkout. Still, the sets were ripped apart only by mock battles, and the real battles stayed behind the sets. *Combat!* continued to charm Hollywood's best into guest stints.

During the show's run, "Combat!" attracted an impressive roster of guests. Two-time Academy Award-winning actress Luise Rainer was coaxed from retirement to guest on *Combat!*, appearing with silent screen star Ramon Novarro (the original *Ben-Hur* in 1926) in *FINEST HOUR*. Hollywood veterans such as Mickey Rooney (*SILVER SERVICE*, also featuring Novarro) appeared beside unknowns starting their careers, including Tom Skerritt (five appearances in all), Hans Gudegast (later Eric Braeden; three appearances), James Caan (*ANATOMY OF A PATROL*), and Beau Bridges (*THE SHORT DAY OF PRIVATE PUTNAM*). Teen idols seeking adult roles flocked to the show.



From the collection of Steven Schmidt
Conlan Carter as Doc

Farnkie Avalon (*BROTHER, BROTHER*), Bobby Rydell (*THE DUEL*), Dwayne Hickman (*RUN, SHEEP, RUN*), Tommy Sands (*MORE THAN A SOLDIER*), and Sal Mineo (three appearances) all came to the MGM backlot to "play soldier" with the men of *Combat!*, as did a virtual Who's Who in the Hollywood of the 1960s. During the five seasons of Charles Bronson (*HERITAGE*), Dan Duryea (*DATELINE and A LITTLE JAZZ*), Tab Hunter (*THE CELEBRITY*; an interesting role featuring the star of *Damn Yankees* as another baseball hero), Frank Gorshin (*THE MEDAL and THE HELL MACHINE*), William Windom (*OFF LIMITS*), Robert Culp (*HILL 256*), James Coburn (*MASQUERADE*), Jack Lord (*THE LINESMAN*), and Dennis Hopper (*A LITTLE JAZZ*). Also Dean Stockwell, Robert Duvall, Howard Duff, Roddy McDowall, Telly Savalas, John Cassavetes, Nick Adams, Fernando Lamas, Ricardo Montalban, Leonard Nimoy, and many others took up arms in television's most enduring war series.

In the hiatus following season two, those with lesser billing among the *Combat!* regulars, were fearing for their jobs. Peabody was concerned that Levitt would purge everyone brought in by Altman. Tom Lowell, with no contract to fall back on, had even more to worry about; therefore, at the end of the third season, Lowell voluntarily departed the show. "An opportunity arrived that I could not pass up," says Lowell. "I was

offered a contract at Walt Disney studios to do two pictures a year for the next two years. I chose to leave *Combat!* and move to the Mouse Factory. I was sad and elated at the same time." As for Dick Peabody, even though his character was the favorite of Seligman's son, he wasn't taking any chances. At the end of the season, Peabody went to borrow more money from the studio. He got the loan and knew he'd be returning next season. Conlan Carter probably felt safe, too, after receiving an Emmy nomination for Outstanding Performance in a Supporting Role by an Actor for his work in the episode THE HOSTAGES.

By seasons three and four, *Combat!* had settled into a routine of excellence, with some exceptions. The parade of new producers had ended, with Gene Levitt firmly retaining the producer reins. The cast list finally stabilized and the actors stood firmly together in their demand for quality scripts. Vic Morrow directed more episodes, earning high praise from his fellow actors for his work behind the camera.

One of the deviations from authenticity came in the third season episode MOUNTAIN MAN. Producer Gene Levitt, wanting to take advantage of Pierre Jalbert's Olympic-class skiing ability, proudly announced that Pierre was going to get to do some skiing in a *Combat!* episode set in the mountains. Pierre explained, "Hey, there's no mountains in Normandy, pal." To which Levitt replied, "It's okay, Pierre. This is just TV." Of course, nobody bothered to explain how a Cajun even learned how to ski growing up in New Orleans.

Rick Jason was getting less time in front of the camera, but was still enjoying his contractually agreed upon equal billing. He was also enjoying various hunting seasons, as he'd try to get the producers to arrange his shooting schedule around his other shooting activities.

In the fourth season, Vic gave to *Combat!* fans his greatest gift: HILLS ARE FOR HEROES. This two-part episode seems to top everyone's list as favorite *Combat!* episode. All the actors rate it number one -- even Tom Lowell, who wasn't in it. To Dick Peabody, HILLS is possibly the best "war film" ever made. This story of the squad's doomed attempt to take a hill that can't be taken provides

a searing anti-war commentary. The show took 21 days to shoot and went twice over its budget, but the results were phenomenal.

In the fifth season, Gene Levitt left his position as producer of *Combat!* He was replaced by Richard Caffey, who had been production executive for the pilot, and associate producer for seasons one through four. Under his leadership, the film noir feel of the show gave way to red-white-and-blue carnage.

In the fifth season, the concept of the "squad" story, completely disappeared. Only one episode in all of fifth season features all the regular cast members. Though the scripts under Caffey lost their edge and their immediacy, the acting in season five continued to be strong. Some of the show's finest episodes appear in this last season: CONFLICT, THE FURLOUGH, and THE CHAPEL AT ABLE FIVE.

Another change occurred going into season five: Selmur productions made another pilot for a war series. The episode featured Lieutenant Hanley introducing a group of guerrilla soldiers. Morrow was nowhere to be seen in the pilot. It turned out to be the pilot for Selmur's next war series, *Garrison's Gorillas*. It also served as an object lesson from the front office to Vic Morrow, whose salary demands were escalating.

"Of the guys, I had the best dressing room the last year," says Dick Peabody. "That's because I think I was the only one who didn't ask for more money."

The expensive transition to color failed to give the show a bump in the ratings. Plus, it made it difficult to include stock war footage, since so little color footage was then available. Their own stock action footage that they had filmed over four years, was now useless to them. Fans had come to expect an opening battle sequence in each episode, which was proving to be very costly in color. The ratings were still respectable, making *Combat!* one of ABC's more popular shows, so what happened next, came as a surprise.

In the end it wasn't the Germans that halted Saunders' advance to Berlin, or the network, or poor ratings. It was the FCC.

With the mass conversion of TV viewership to color, the industry feared that the backlog of black-and-white

primetime shows would have no market in a few years. If producers wanted to see any return on their investment, they'd have to start syndicating their old shows, before people stopped watching black-and-white shows all together. At that time, the FCC would not allow a show that was currently showing in primetime to also be in syndication. So, to free up the black and-white *Combat!* shows for the syndication market, *Combat!* had to leave the air. Selmur productions didn't have to worry. They had another World War II series ready to take the place of the one they were retiring.

The cancellation notice came down to the set without warning. True, the actors had all originally signed only five-year contracts, but renewal negotiations were going well. The last episode filmed for the show was JONAH. This episode, about a man convinced that he's a curse to his friends, ends oddly. The "Jonah" gets shot (non-lethally) and believes that his curse is finally over, or perhaps it never existed; but the episode doesn't show the squad returning to base without further injury, so the question of whether his curse is over is still open as the final credit's roll. As *Combat!*'s last filmed episode, JONAH leaves the fate of not just the recruit-of-the-week in question, but also that of Hanley's entire squad. Their five-year battle across France ended not in triumph or tragedy ... just a question mark.

Since its cancellation in 1967 when Selmur Productions rushed it off the air, *Combat!* has been in continuous syndication. It currently airs on Encore's Action Channel and in many local markets, including Los Angeles, where it is broadcast in both English and Spanish. It is one of the most popular syndicated shows in Japan. *Garrison's Gorillas*, the show that replaced *Combat!*, lasted one season.

In the early 80s, a *Combat!* reunion film was planned. Tom Lowell had written a script, and a production company was interested; but the death of Vic Morrow ended talk of another *Combat!*

Combat! is enjoying a renaissance among television viewers. Much of the fan activity centers around the information superhighway. Fans around the world communicate electronically. On the *Combat!* Internet mailing list and on Prodigy, fans from the USA, Canada, Australia, and Taiwan share old memo-

ries and make new discoveries about a show that was canceled thirty years ago.

Some of today's *Combat!* fans were not yet born when the show premiered, but many of the fans are baby-boomers who remember the show fondly from their youth. Years later, when they re-discover the show, they are pleased to find that the show not only holds up well over the decades, but has a depth and meaning they had not perceived as children. Many fans are drawn to the show by the special chemistry among its characters. *Combat!* rises above the typical action series because the stories are about people, not explosions and hardware. The strong acting and superior scripts of the "human drama of men at war" are remarkably compelling.

Though always in syndication, only since the emergence of the Internet have the show's devotees been able to easily band together. It was the Internet group who first came up with the idea of a reunion of the cast of *Combat!* It was not easy. One of the actors was MIA since leaving the acting profession and some were leery of the thought of looking back so far; but a dedicated group of fans were able to track down the lost actors, bring them all together, have a wonderful time, and at the same time raise money for charity.

The cruise was a wonderful time for renewing old friendships and making new acquaintances. About the cruise, Rick Jason said "A year and a half ago when Jo Davidsmeyer first contacted me, not only to announce that *Combat!* and all of us who went with it were on the World Wide Web, but that you all wanted to go on a cruise with us -- I was to say the least, stunned. Actually, I think I sat in my study reading her letter at least three times before it actually hit home.

"To each and every one, I'm happy that I've been able to bring a little entertainment and happiness into your lives. I've been repaid a thousandfold. It's positively astounding how a television show has taken on a life of its own, and carried those of us who were in it along on its journey."

Rick Jason now runs a 4,000 square-foot storage facility for fine wines. He retired from acting in 1990, but still keeps active doing voice-overs for commercials.



Photo by Jim Duffy

Reunited for *Combat!* '96: (left to right) Conlan Carter, Tom Lowell, Rick Jason, Pierre Jalbert, Jack Hogan. Dick Peabody.

Back surgery sidelined Dick Peabody's acting career in 1985 and forced him to devote more time to writing -- which is what he has always enjoyed most. He is currently working on a book.

After *Combat!*, Conlan Carter received his commercial pilot's license. His last showbiz appearance was in a *MacGyver* episode in 1986. Later that year, he took a job in Florida, where he now pilots a private jet. He and wife Betty also raise oranges on a 20-acre commercial grove.

Jack Hogan worked as a casting director in Hawaii for many years, making frequent appearances on *Jake and the Fat Man* and *Magnum, P.I.* He retired recently from acting.

Tom Lowell teaches Theater, Video Production, English, and American Literature, plus produces and directs all the plays at a high school in the San Fernando Valley. He is married to his second wife, Sharon.

Pierre Jalbert worked as an editor and dialogue editor on features at Paramount through 1990. Pierre and wife, Joy Lee, have been happily married since 1961. Pierre spends his spare time refinishing furniture, remodeling houses, and writing. When time and weather allow, he keeps up his skiing.

Vic Morrow died on July 23, 1982 while filming *Twilight Zone: The Movie*. His entertainment career spanned 27 years.

During the show, Morrow was named an "honorary doughboy" in recognition of his remarkable performance. Major General C.W.G. Rich, commander of the Infantry Center wrote to Selig Seligman that "The American Infantryman has seldom received a finer tribute than that portrayed by Sergeant Saunders (Morrow) in his weekly TV program, *Combat!*

"Here at Fort Benning, the 'Home of the Infantry,' Mr. Vic Morrow's portrayal of an Infantry Sergeant is regarded as starkly realistic while his show, *Combat!*, appeals to those who have had the privilege of serving with the sort of man Morrow plays."

Today, thanks to cable television and satellites, Vic's immortal creation of Sgt. Saunders continues to thrill new generations of fans.

- Jo Davidsmeyer

Jo Davidsmeyer is a marketing writer for a telecommunications firm. She is also co-maintainer of the Internet's *Combat!* web site, a regular contributor to the official newsletter, "The Squad," and is presently working on a *Combat!* book project.

WHY SHOULD TREKKIES HAVE ALL THE FUN?

REPORTS FROM THE FRONT LINES OF COMBOAT! '96

Photographs by Jim Duffy, Kathleen Keenan, and Linda Schweitzer



The Squad centers its collective attention on cruise director Jo Davidsmeyer

COMBOAT! '96, the *Combat!* Reunion Cruise, took place October 21, 1996, as six of the members of the cast joined fans on a Mexican cruise. This was the first time they had all been together since the show. The closest they'd been before was at Vic Morrow's funeral, when all but Conlan Carter, who was working in Europe at the time, met under less pleasant circumstances.

How We Got There in Eighteen Months

by Linda Schweitzer

COMBOAT! '96 is forever recorded in the hearts and minds of all who attended the four-night Mexican cruise, from October 21 through 25, 1996. The long-anticipated reunion of *Combat!* actors, guests, and devoted fans sailed to a smashing success amidst the sun splashed waters and tropical temperatures of the Gulf of Mexico. The road to success is filled with the benchmarks and milestones of an eighteen month planning journey, which, to the surprise and delight of the cruise organizers, came off with barely a hitch.

Eighteen months! In looking back over the mountains of paperwork, the hectic planning sessions in long distance tele-

Television Chronicles #8

phone calls, and the endless array of electronic mail messages, Cruise Organizer Jo Davidsmeyer can breathe a contented sigh of relief as she closes the books on The *Combat!* Reunion Cruise. COMBOAT! '96 ended with handshakes, hugs, and smiles for all. Months of hard work climaxed with an embrace between Jo and her headquarters staff, Nancy Durgin and myself.

To say the whole thing started with a single fan's obsession with a television series, *Combat!*, wouldn't be too much of a stretch. In our humble beginnings as an Internet discussion group, a handful of devoted fans made contact with Dick Peabody, who played Littlejohn in the series. The initial contact via an article from a satellite television magazine, the suggestion of a reunion cruise from Dick's wife, Tina, and our desire to find the other actors prompted the start of the trek to COMBOAT! '96.

From the beginning, COMBOAT! '96 was earmarked as a charitable event, with proceeds donated to the International Committee of the Red Cross, in the name of Vic Morrow. The journey took off with pleas for fans to generate local publicity around the country. Radio interviews, local newspapers, military magazines, flyers, and a public service announcement all served to raise awareness of the series and promote the cruise. Supplemental announcements via our home page on the world



Rick Jason shares a *Combat!* memory with fans at opening ceremonies.

wide web and the *Combat!* newsletter, "The Squad," added to the promotional efforts.

Soon our efforts to contact the actors paid off with six of the original cast members accepting our invitation. We were well on our way! Well, almost. We still had funds to raise, activities to plan, insurance, travel arrangements, volunteer organization, souvenirs . . .

Fast forward to the recent past. Still aiming for our charity donation to the Red Cross and to pay our growing expenses, we built up our auction stock, initiated a T-shirt fundraising campaign, and offered supporting membership packages to *Combat!* fans.

October arrived before any of us realized it, I think. Detail planning scrambles, a long awaited article in a magazine tabloid, unexpected cancellations, and last minute bookings put bumps in the home stretch of the journey - but, we were determined to go forward with all our plans. It took eighteen months, but COMBOAT! '96 was going to happen, no matter what! And, happen it did.

Sixty-four sailed the high seas with COMBOAT! '96 and another 25 made up the supporting membership. Our celebrity guests were Rick Jason, Dick Peabody, Conlan Carter, Jack Hogan, Pierre Jalbert, and Tom Lowell. We also welcomed Steve Rubin, co-producer of the upcoming *Combat!* motion picture scheduled for an early 1997 production date by Paramount Pictures. The editors of the Japanese military magazine "COMBAT" arrived from Tokyo, meeting up with their interpreter here, to be on hand for the festivities. Eager *Combat!* fans, their guests, and families arrived from across the country.

Sunday evening, October 20, 1996 started the scheduled activities with a pre-cruise buffet. It served as a jump off point to get things rolling, an ice-breaker for folks to meet each other in an informal atmosphere. Along with other early arrivals, four of the actors and their wives attended the buffet. Rick and Cindy Jason, Dick and Tina Peabody, Pierre and Joy Jalbert, and Lowell Thomas (aka Tom Lowell) and wife Sharon Thomas joined fans for a social nosh.

Monday brought the rest of the cruisers, along with Jack Hogan and Conlan and Betty Carter. Boarding activities were frenzied as folks settled into their cabins, waiting for their luggage to arrive, arranging informal introductions, and taking great pleasure in associating email acquaintances with faces.

Green COMBOAT! '96 t-shirts filled the halls and decks. Handshakes and enthusiastic hellos permeated the air as the actors renewed lifelong friendships. Three decades seemed to disappear as celebrities became their characters again and fans greeted Lt. Hanley, Caje, Kirby, Littlejohn, Billy, and Doc.

As the ship pulled away from the docks in Miami, the Opening Ceremonies of COMBOAT! '96 officially kicked off the next four days of fun and fandom. The time seemed to fly as participants took advantage of the full schedule of planned activities. A "Ladies of Combat" panel, question-and-answer sessions, photograph and autograph sessions, trivia games, shore excursions, evening entertainment, and video viewing with the actors all combined to give attendees a treasure chest of memories to take back home.

A highlight of the cruise was the success of the auction. Over fifty items were generously donated, which included *Combat!* and other television and movie memorabilia, militaria, and cruise-related souvenirs. Tucked away in a cozy little cabin on the sixth deck, the items were displayed for viewing as fans silently outbid each other for the coveted goodies. We raised a total of \$1,504.00 for charity at the auction, with a total contribution of \$2,680 going to the International Committee of the Red Cross in Vic Morrow's name.

In the final hours of the cruise, tearful farewells mixed with smiles, hugs, and handshakes. Promises of future meetings, exchanges of addresses and phone numbers, and phrases such as "see you soon," "please write," and "talk to you on e-mail" filled the dining room as we completed our last breakfast on board ship. COMBOAT! '96 would soon come to an end.

But is it really over? We *Combat!* fans will have our shirts, dog tags, autographs, videos and photos to serve as reminders. The movie, with its new cast, will revive those long-treasured characters of King Company's Second Platoon. Television will continue to attract new viewers to the series, and we will always have our internet mailing list where new and exciting things are always taking place, such as planning for the next major event!

We also have one major personal triumph to keep forever. We gave the stars a small measure of our love, devotion, and appreciation for their lifetime of efforts; and in turn, we gave them an opportunity to renew old friendships that have lasted three decades. The reunion handshakes, smiles, and hugs covered the time and distance of thirty years and three thousand



Pierre Jalbert chats with fans.

miles. As a personal witness to them all, they were well worth the price of admission.

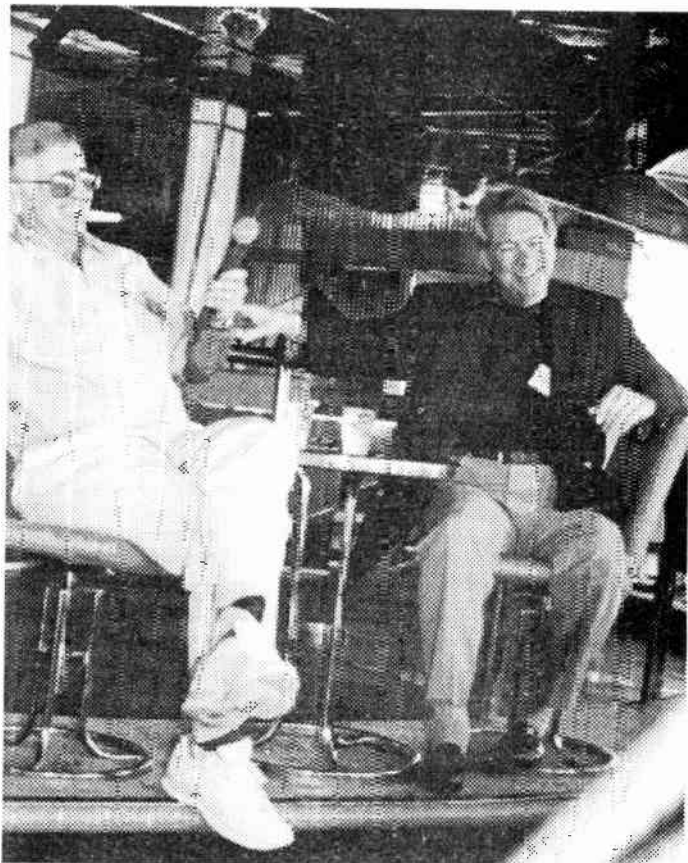
A Fan's-Eye View of the Combat! Reunion Cruise

by Jim Duffy

First of all, I think the thing that touched many of us more than anything else was the genuine awe these actors felt for the show's fans. They each must have said 50 times how flabbergasted they are that so many people are still so nuts about this show. I can tell you first-hand that your love and devotion to this cast is greatly appreciated by them.

The two most enjoyable group activities for me were the question-and-answer sessions. Jo teamed up Rick and Dick, Jack and Pierre, and Conlan and Lowell on three different days. However, all of the stars showed up each day for "moral support," which basically meant heckling each other from the audience. It was very, very funny. Watching Jack Hogan trying desperately to remember how he ended up with the BAR, as everyone was reciting plot lines, dialog, and show titles to him was priceless.

Perhaps the best part of all was the opportunity everyone had to simply sit and talk with the guys. They could not have been friendlier or more warm and open to us. They were ready



Tom Lowell, at right, encourages Conlan Carter to retell a story.

"Hey, Jim, how you doin' today?" is just beyond words.

Well, enough rambling. I'll just say my bags are still packed and I'm ready for the next one. Where do I sign?"

To find out more about *Combat!* and *Combat!* fandom, visit the Web page at <http://www.alegria.com/combat.html>.

Internet subscribers can join the *Combat!* mailing list by contacting Nancy Durgin at combat-request@aurora.com.

Fans interested in non-electronic communication can read "The Squad," the nation's newsletter for fans of *Combat!* The newsletter comes out three times per year. Subscriptions are \$3. Send check or money order to: Jean Noack, The Squad, PO Box 942, Newburgh NY 12551.



Jack Hogan signs fan-created artwork for the artist at an autograph session.

to sit and talk anywhere, anytime. I would have to say that Pierre was my favorite (but then I've always been partial to Cajé). My family and I spoke with him about the show, world history (he's a big-time history buff), and the art and technology of editing.

At dinner, the stars and their wives were seated among various other *Comboaters*, which gave everyone even more time to get to know each other. As one of the cruisers put it, "I eat dinner with Cajé and Kirby every night. This is TOO COOL! I am in heaven!" There were little things that also helped make it great. Like most of the stars made it a point to learn everyone's name. After watching these familiar faces for so many years on the tube, to pass one of them in a hallway and have him say,



Dick Peabody during his Q & A session.

Season 1:

FORGOTTEN FRONT (10/2/62)

Saunders is forced to decide on the life or death of a German captive who has information that could crush an impending American attack
Albert Paulsen
Written by Logan Swanson, Jerome Coopersmith; Directed by Robert Altman

REAR ECHELON COMMANDOS (10/9/62)

Saddled with a trio of misfits as replacements, Saunders sets out on a hazardous mission
Stephen Coit, John Considine, Arnold Merritt
Written by Gene Levitt, Richard Tregaskis; Directed by Robert Altman

LOST SHEEP, LOST SHEPHERD (10/16/62)

An American tank commander's strange conduct enrages Hanley and Saunders
Jeffrey Hunter, Joby Baker, Martin Brandt, Rex Holman, Tony Mordente
Written by Robert Hardy Andrews; Directed by Burt Kennedy

ANY SECOND NOW (10/23/62)

Injured and helpless in the presence of an unexploded bomb, Hanley sweats out attempted rescue by an irrational bomb-disposal expert
Alex Davion, Donald May, Elen Willard, Emile Genest, Jacques Roux, Felix Reinsch, James de Winter, Ned Wynn
Written by Gene Levitt; Directed by Robert Altman

FAR FROM THE BRAVE (10/30/62)

An older, but green, replacement is sent to the squad, and is met with uncertainty, then hostility
Joe Mantell, Fletcher Fist
Written and directed by Burt Kennedy

MISSING IN ACTION (11/13/62)

With help from the French underground, Hanley and his men try to rescue an American flier behind German lines
Howard Duff, Louis Mercier, Maria Machado, Barton Heyman, George Dee, Glen Cannon, Michel Petit
Written by James S. Henerson, Sidney Marshall, Beirne Lay Jr.; Directed by Byron Paul

ESCAPE TO NOWHERE (11/20/62)

A prisoner of the Germans, Hanley aids in the flight from the Gestapo of a Wehrmacht general who was involved in the unsuccessful wartime plot to assassinate Hitler
Albert Paulsen, Joyce Vanderveen, Sasha Harden, Roger Til, Lou Robb, Lester Fletcher, William Speckman, Hans Difflipp
Written by Malvin Wald; Directed by Robert Altman

THE CELEBRITY (11/27/62)

A baseball hero is tormented by the dread of injuring his valuable pitching arm in battle
Tab Hunter, Joby Baker, Tony Mordente, Virginia Stefan, Dennis Robertson
Written by Tom Sellers, Art Wallace; Directed by Burt Kennedy

CAT AND MOUSE (12/4/62)

After losing nearly an entire patrol, Saunders is sent back into the same area with a dangerously gung-ho sergeant, and the two end up trapped in a mill used as a Nazi command post
Albert Salmi, Hans Difflipp, Frank Behrens, John Alonzo
Written and Directed by Robert Altman

I SWEAR BY APOLLO (12/11/62)

Platoon forces capture a German army doctor so as to have him operate on a wounded Frenchman who has information that they need
Gunnar Hellstrom, John Considine, Maya Van Horn, Eugene Borden, Betty Tessman, John Neris, Philip Abbott, Arnold Merritt
Written by Gene Levitt; Directed by Robert Altman

A DAY IN JUNE (pilot; 12/18/62)

During respite from Normandy fighting, Saunders' squad recalls the fury of battle on D-Day at Omaha Beach
Max Dommar, Lisa Montell, Frankie Ray, (Harry) Dean Stanton, Brad Weston, Pat Dahl, Henry Daniell, Max Dommer, Tom Skerritt
Written by Robert Pirosh; Directed by Boris Sagal

THE PRISONER (12/25/62)

Braddock is captured by Germans, who are sure that their prisoner is an important American colonel
Keenan Wynn, Tom Skerritt, Adam Williams, John Clarke, Sasha Hardin, Lou Robb, Richard Bakalyan, Horst Ehrhardt, Rick Traeger, Walter Koenig, John Alonzo
Written by Robert Kaufman, James Henderson; Directed by Robert Altman

REUNION (1/1/63)

An American G.I. finds his French father, whom he hasn't seen since he was a small child, only to find that the man may be a collaborator
Chris Robinson, Emile Genest, Fifi D'Orsay, Will Kuluva, Angela Clarke, Henry Rowland
Written by Art Wallace; Directed by Paul Stanley

THE MEDAL (1/8/63)

When offered the prospect of a medal, a soldier takes the credit for his dead buddy's heroic actions
Joseph Campanella, Frank Gorshin, Edward Knight, Tom Lowell, Dennis Robertson, Fletcher Fist, Tom Troup, Clegg Hoyt, Gordon Bruce
Written by Richard Maibaum; Directed by Paul Stanley

JUST FOR THE RECORD (1/15/63)

Saunders is freed from German captors and hidden in a reluctant Parisienne's apartment
Alf Kjellin, Micheline Presle, Norman Bowler, James Forrest, Pat Rosson, John Bleiffer, Edward Colmans
Written by William Bast; Directed by Laslo Benedek

THE VOLUNTEER (1/22/63)

After his village is liberated, an orphaned French boy is determined to join up with the American army
Serge Prieur, Ted Knight, Kurt Lewin, Ed Gilbert, Veronique, Nadine Arlyn
Written by Gene Levitt; Directed by Robert Altman

THE SQUAD (1/29/63)

A green recruit from Dixie joins Hanley's platoon, and proceeds to deride his "Yankee" buddies for cowardice
John Bolt, James Callahan, Claude Johnson, Alexander Denazody, Harold Dyrenforth, John Mayo, Mattias Uitz
Written by Harry Brown; Directed by Herman Hoffman



NEXT IN COMMAND (2/5/63)

Saunders is mystified by alternating bravery and laxity on the part of new squad members
Ben Cooper, Fletcher Fist (Brockmeyer), Bill Harlow, Dennis Robertson
Written and directed by Burt Kennedy

THE CHATEAU (2/12/63)

Doc, Braddock and a truckload of wounded G.I.s fall prisoner to Germans at a private mansion
Dan O'Herlihy, Ben Wright, Joan Hackett, John Milford, Ed Tierney, Frank Sutton, Paul Thierry, Don Edmonds
Written by Judith and George W. George, Jonathan Hughes; Directed by Laslo Benedek

OFF LIMITS (2/19/63)

Due for a short leave, during which he plans a reunion with his Army nurse wife, one of the squad draws a dangerous assignment
Peggy Ann Garner, Jeremy Slate, William Windom, Mark Ryan, Arnold Merritt, Andre Phillippe, Marte Gomez, Maxine Arnold, Betty Tesman
Written by George F. Slavin; Directed by Robert Altman

NO TIME FOR PITY (2/26/63)

Germans occupying an important observation post warn Hanley that if they are attacked, they'll kill their civilian hostages
Denise Alexander, Gunnar Hellstrom, Guy De Vestal, Michael Davis, Charles DeVires, Robert Winston, William Phipps, Paul Busch, Dennis Robertson
Written by Steven Ritch; Directed by Bernard McEveety

NIGHT PATROL (3/5/63)

Saunders and some of his men find a mysterious, lone American officer while on night patrol behind enemy lines
Skip Homeier, Bill Harlow
Written by Frank Jesse, Quentin Sparr; Directed by Burt Kennedy

SURVIVAL (3/12/63)

After escaping from his German captors, Saunders wanders alone through a forest, suffering from wounds, hunger, and exhaustion
John Seigfried, Donald Ein, Mike Murphy, Matty Jordon, Joby Baker
Written by John D.F. Black; Directed by Robert Altman

NO HALLELUJAHS FOR GLORY (3/19/63)

A reckless female magazine photographer visiting the battlefield places Hanley and Saunders, and their men, in peril
Elizabeth Allen, Maurice Marsac, Ted Roter, Angela Clarke, George Petrie, Charles McDaniel, Garry Walberg, James Goodwin
Written by Luther Davis, Mort R. Lewis; Directed by Paul Stanley

THE QUIET WARRIOR (3/26/63)

Hanley is tabbed by Allied intelligence to parachute into France to bring out an important French scientist
J.D. Cannon, Leno Francen, Rolfe Sedan, Brendan Dillon, Michele Montau, Lomax Study, Charles Giorgi, Walter Janowitz, Albert Szabo
Written by Gene Levitt, Luther Davis; Directed by Justus Addiss

BATTLE OF THE ROSES (4/2/63)

Saunders tries to persuade a mentally shattered French girl to escape from the danger of her war-torn village
Antoinette Bower, Penny Santon, Fletcher Fist, Bill Harlow
Written by Rick Vollaerts; Directed by Sutton Roley

HILL 256 (4/9/63)

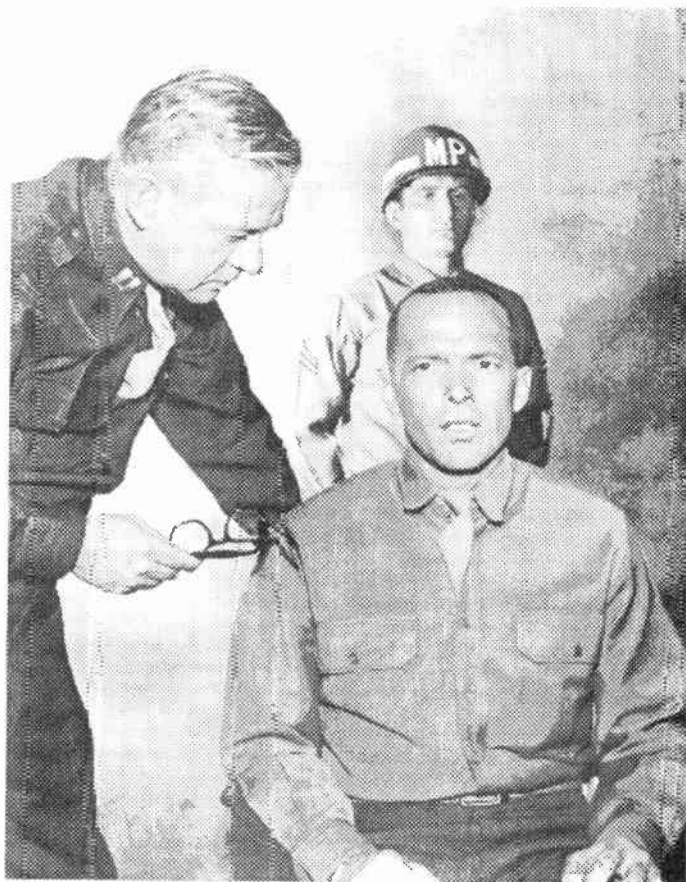
A hard-nosed sergeant accuses Kirby of cowardice under fire, the result of which is a court martial and possibility of a firing squad
Robert Culp, Curt Conway, William Zuckert, Liam Sullivan, Conlan Carter, Walter Friedel, Clegg Hoyt, Alan Caillou, Richard Peel, George Keymas, John Shay, Bill Gaskin
Written by David Moessinger; Directed by James Komack

THE SNIPER (4/16/63)

The riotous welcome given by French villagers to the American soldiers turns to panic when a hidden sniper starts shooting
Jordan Grant, Gail Kobe, Hans Gudegast (Eric Braeden), Fletcher Fist, Bill Harlow, Michel Petit, Phillippe Chappelle, John Newton, Maya Van Horn, Athan Karras, Walter Kohler, Guy De Vestal, Alex Dunand, Arlette Clark
Written by Edward J. Lakso; Directed by Ted Post

ONE MORE FOR THE ROAD (4/23/63)

Saunders' squad finds an abandoned baby in German-held territory and tries to bring it back to safety
Don Edmonds, Fletcher Fist, the Monroe twins
Written by Kay Lenard, Jess Carneol; Directed by Bernard McEveety



From the collection of Steven Schmidt

Curt Conway questions Jack Hogan in **HILL 256**. Note Conlan Carter as the MP.

THE WALKING WOUNDED (4/30/63)

Saunders, with a minor wound, finds himself in an ambulance occupied by a doctor who deserts his patients when the vehicle is caught in an air raid
Gary Merrill, Geraldine Brooks, Steven Joyce, Berkeley Harris, David Manley, George Davis
Written and directed by Burt Kennedy

HIGH NAMED TODAY (5/7/63)

A soldier with a reputation as a one-man army joins Saunders' squad, duffounding and angering his new comrades with his reckless conduct
Dean Stockwell, Lew Brown, John Apone, Steven Gaynor, Burt Burger
Written by David Z. Goodman; Directed by Paul Stanley

NO TRUMPETS, NO DRUMS (5/14/63)

Caje accidentally kills a young girl's father, which leaves him tormented by guilt
Andrea Darvi, Ted Roter, Billy Beck, Jean Del Val, Nicky Blair
Written by Edward J. Lakso; Directed by Richard Donner

Season 2:

THE BRIDGE AT CHALONS (9/17/63)

Saunders' squad is assigned to escort an explosives expert to a bridge targeted for destruction, though the expert is contemptuous of Saunders and his men
Lee Marvin, Lee Krieger, Rance Howard, Rudy Hanson, Peter Hellman, Kurt Landon, Donald Ein, Mathias Uitz, Heinz Sadler, Chris Anders, Dexter Jacoby
Written by Bob and Esther Mitchell; Directed by Ted Post

BRIDGEHEAD (9/24/63)

A former musician intends to survive the war unscathed, regardless of his obligation to his buddies
Nick Adams, Noam Pitlik, Fred Harris, Joey Walsh, Richard Jury, Paul Busch
Written by Edward J. Lakso; Directed by Bernard McEveety

MASQUERADE (10/1/63)

A trio of Germans posing as two American G.I.s and their high-ranking prisoner, are trying to get to battalion headquarters when the "prisoner" is critically wounded, forcing them to spend time with Saunders' squad while waiting for an ambulance

James Coburn, Norman Alden, Rick Traeger, George Keymas, K.L. Smith, Jacque Shelton, Bruce Watson, Alex Burke, Dan Stafford, Rocky Marciano (unbilled cameo as "GI")

Written by Anthony Wilson; Directed by John Peyser

THE LONG WAY HOME (2 parts; 10/8/63, 10/15/63)

Saunders and his men are captured by Germans and sent to a prison compound, where they formulate escape plans
Richard Basehart, Simon Oakland, Woodrow Parfrey, Hans Difflipp, Glenn Cannon, Arthur Batanides, Joe Di Reda, Robert Fortier, James B. Sikking, Michael McDonald, Sasha Harden, Arnold Merritt, Walter Linden, Norbert Meisel, Rudy Dolan

Written by Edward J. Lakso; Directed by Ted Post

THE WOUNDED DON'T CRY (10/22/63)

Saunders' squad captures a German field hospital, and when one of his men is wounded, the German attendant offers to locate needed plasma
Karl Boehm, Leonard Nimoy, Oscar Beregi, Robert Winston, Felix Reinsch, Peter Hellman, Alexander DeNazody, Robert Champion, Ed Tierney

Written by James Landis; Directed by James Komack

DOUGHBOY (10/29/63)

While searching for a large German gun, Saunders is separated from his men and captured by a shell shocked American soldier who thinks he is still fighting World War I

Eddie Albert, Alida Valli, Paul Busch, Hans Gudegast (Eric Braeden), Michael McDonald, Bill Harlow, Paul Busch, Heinz Sadler

Written by Bernard C. Schoenfeld, Gene Levitt; Directed by Tom Gries

GLOW AGAINST THE SKY (11/5/63)

Trapped by Germans, Saunders and his men decide to surrender the wounded Nelson to German medics rather than allow him to suffer or die without medical treatment
Kurt Krueger, Bill Sargent, Warren Spahn, Bobby Hyatt, Carl Carlsson, Kurt Landen, Addison Meyers, Brian Avery

Written by Kay Lenard, Jess Carneol; Directed by Sutton Roley

THE LITTLE JEWEL (11/12/63)

When Saunders and his men encounter unexpected opposition from the Germans, Kirby becomes suspicious of a seemingly harmless French urchin who has befriended the G.I.s

Michel Petit, Ed Tierney, Mindas Misuilis, Dieter Jacoby

Written by Shirl Hendryx; Directed by John Peyser

A DISTANT DRUM (11/19/63)

Wounded, and attempting to elude the Germans, Hanley is an unwelcome guest in the home of two French farm women
Denise Darcel, Holly McIntire, Charles de Vries, Sasha Harden, Ed Knight, Bill Harlow

Written by Kay Lenard, Jess Carneol; Directed by John Peyser

ANATOMY OF A PATROL (11/26/63)

Saunders' squad and their German counterpart wage a battle of wits, as each races to reach a downed American photo-reconnaissance plane
James Caan, William Smith, William Sargent, Jeff Davis, Bobby Hyatt, Norbert Meisel, Kort Falkenberg, William Wellman, Juergen Seifert, Mark DeVries, Bobby Hyatt

Written by Bob and Esther Mitchell; Directed by Bernard McEveety

AMBUSH (12/3/63)

A French girl blames G.I.s for permitting neighbors to execute her father as a collaborator

Marisa Pavan, Charles Macauley, Kort Falkenberg, Michael Pataki, William Speckmann, Guy de Vestel, Maurice St. Clair, Steven Landers, Edgar Ritscher, Billy Beck, Francis Ravel, Gabrielle Rossillon, Mignonne Gret

Written by Edward J. Lakso; Directed by Sutton Roley

BARRAGE (12/10/63)

Alone and wounded near the German frontline position, Saunders is discovered by a German deserter who agrees to help him return to his lines
Alf Kjellin, John Crawford, Frank Kellmond, John Siegfried, Ed Deemer, Peter Hellman, John Rayner, Horst Ebersberg, Tom Pace, Dieter Jacoby, Mathias Uitz

Written by Edward J. Lakso; Directed by Sutton Roley

THUNDER FROM THE HILL (12/17/63)

Entering German-held territory for a rendezvous with a free French guerrilla leader, Hanley encounters danger from an unexpected quarter: the Frenchman serving as his guide

Peter Whitney, Robert Carricart, John Neris, Ben Wright, George Sawaya, Jacques Sorel

Written by Edward J. Lakso; Directed by John Peyser

THE PARTY (12/24/63)

In a gay, Yuletide mood, Cajé, Kirby, and Nelson spot three pretty French girls and decide that the time is ripe for romance
Daniele DeMetz, Terry Becker, Biff Elliot, Daniele Aubrey, Monique Lemaire, Nick Georgiade, Andrea Darvi, Charles Kuenstle, Robert Sorrells, George Davis

Written by Edward J. Lakso; Directed by John Peyser

GIDEON'S ARMY (12/31/63)

Saunders wants to defend a group of sick Polish laborers, but the approaching German forces are too overwhelming
Milton Selzer, Richard Jaeckel, Albert Szabo, Peter Hellman, Reggie Nalder, Ray Baxter, Marc Cavell, Dean Heyde, Lou Robb

Written by Charles B. Smith; Directed by John Peyser

THE PILLBOX (1/7/64)

Hanley and a G.I. play dead in order to elude capture, and are cut off from their lines

Warren Oates, Albert Paulsen, Joseph Turkel, Henry Horman, Glenn Cannon, Paul Busch, Ray Baxter, Ed Deemer

Written by Don Tait, Ken Pettus; Directed by Vic Morrow

THE GENERAL AND THE SERGEANT (1/14/64)

Saunders and his squad encounter a French World War I General who thinks he's still in command

John Dehner, Denise Alexander, Christian Pasques, Lucien Lanvin, Maria Schroeder, Gabrielle Rossillon, Renaud Villedieu, Matthias Uitz

Written by Gustave Field; Directed by Bernard McEveety

THE EYES OF THE HUNTER (1/21/64)

A volunteer leading Saunders and his men to a German post seems to have odd motives
Ed Nelson, Joseph Sirola, Bill Smith, Erik Holland, Joe di Reda, Hans Difflipp, Ed Deemer

Written by Esther and Bob Mitchell; Directed by Bernard McEveety

THE HOSTAGES (1/28/64)

Saunders, Doc, and Cajé are captured by a German who endeavors to use them to get back to his lines

Mark Richman, Dick Patterson, Hans Gudegast (Eric Braeden), Ken Berry, Tom Peters, Lew Gallo, Joseph Perry

Written by Richard Adams; Directed by Ted Post

MAIL CALL (2/4/64)

Saunders doubts the incapacity of one of his men and orders him on a mission

James Best, Fred Harris, Ray Fulmer, Ed Deemer, Mike Masters

Written by Arnold Belgard; Directed by Bernard McEveety

COUNTER-PUNCH (2/11/64)

Saunders locks horns with another sergeant over how best to get away from the surrounding Germans

Steve Gravers, George Savalas, Malachi Throne, Eugene Borden, Anthony Holland, James Davidson

Written by Kay Lenard, Jess Carneol; Directed by John Peyser

A SILENT CRY (2/18/64)

Saunders and his squad are ambushed in a French house while one of the men repairs a radio station
Richard Anderson, Robert Crawford Jr., Jacques Roux, Lili Valenty, Titus Moede, Guy de Vestel, Ed Deemer, Ed Gilbert

Written by Edward J. Lakso; Directed by Bernard McEveety

THE HUNTER (2/25/64)

Saunders and German Captain seem destined to a death battle with each other

Alfred Ryder, Ed Tierney

Written by Edward J. Lakso; Directed by Sutton Roley

WHAT ARE THE BUGLES BLOWIN' FOR (2 parts; 3/3/64, 3/10/64)

Rather than being allowed to retreat under heavy attack, Saunders and his men are ordered to remain with a British unit, although it probably means death for them all

Ronald Howard, John Alderson, Philippe Chappelle, William Beckley, Michael St. Clair, Terence Mitchell, James Forest, James Wixted, John Orchard, Richard Peel, Eric Micklewood, Richard Chambers, Norbert Meisel, Erik Holland

Written by Edward J. Lakso; Directed by John Peyser

WEEP NO MORE (3/17/64)

Hanley and his men encounter a beautiful, but seemingly mute, French girl

Anjanette Comer, Ted Knight, Rick Traeger, Charles DeVries, Rudy Dolan, Kurt Lewin, John Shay

Written by Edward J. Lakso; Directed by Ted Post

THE SHORT DAY OF PRIVATE PUTNAM (3/24/64)

A 15-year-old boy joins Saunders' squad as a replacement

Beau Bridges, Robert Sampson, Lilyan Chauvin, Charles Francisco, Richard Tretter, Paul Busch

Esther and Bob Mitchell; Directed by Bernard McEveety

RESCUE (3/31/64)

Hanley agrees to help a man rescue his Colonel, but has his doubts that they are Americans

Guy Stockwell, Edward Binns, Paul Busch, Ed Deemer, Tom Pace, Dean Heyde, Edmund Gilbert, Stephen Lander, David Brandon

Written by Edward J. Lakso; Directed by Ted Post

COMMAND (4/7/64)

Saunders and his men get a new commanding officer when Hanley is hospitalized

Joseph Campanella, William Arvin, Dennis Robertson, Louis Mercier, Charles Giorgi, Danny Klega

Written by Kay Lenard, Jess Carneol; Directed by Bernard McEveety

INFANT OF PRAGUE (4/14/64)

Hanley and his men accept responsibility for the safety of a nun and three postulants, and encounter a German Panzer division

Jeanette Nolan, Jeanne Rainer, Pamela Branch, Leigh Chapman, Harold Dyrenforth

Written by Rick Vollaerts; Directed by John Peyser

THE GLORY AMONG MEN (4/21/64)

Saunders and his men risk their lives to save a man they all hate

Eddie Ryder, Peter Helm, Bernard Kates, Fletcher Fist, Paul Busch, Henry Brandt, Jerry Douglas, Richard Tretter

Written by Tom Seller; Directed by Vic Morrow

Season 3:

MOUNTAIN MAN (9/15/64)

Saunders enlists the aid of a war-weary French hermit

Theodore Bikel, Henry Brandon, Pieter Bergema, Bob Beattie

Written by Edward J. Lakso; Directed by Sutton Roley

VENDETTA (9/22/64)

Hanley and the squad are rescued, then effectively hijacked, by a roving machine-gun squad under the command of a Greek colonel bent on avenging the destruction of his village by the Nazis

Peter Deuel, Telly Savalas, Athan Karras, Ron Stokes, Michael Krempels, Danny Klega, Alexis Boden, John Aniston, Peter Bravos, George Michaelides

Written by Ron Bishop, Wells Root; Directed by John Peyser

POINT OF VIEW (9/29/64)

A fellow sergeant accuses Saunders of stupidity and poor judgment under fire

Paul Burke, H.M. Wynant, Gerald Trump, Seymour Cassel, Horst Ebersberg, Richard Schuyler, Anthony Jochim

Written by David Moessinger; Directed by Bernard McEveety

THE DUEL (10/6/64)

A youthful truckdriver, while rushing fuel to the advance base, joins forces with Saunders in hopes of breaking through the German tank forces

Bobby Rydell, Hans Difflipp, Philip Altman, Peter Cloude, Tom Pace, Juri Rogatkin, Tram Tyson

Written by Edward J. Lakso; Directed by John Peyser

THE SILVER SERVICE (10/13/64)

A rear-line war hero must prove himself when he finds himself trapped behind German lines

Claudine Longet, Mickey Rooney, Ramon Novarro, King Moody, Pat Patterson, Norm Alden, Joe di Reda, Chris Anders, Horst Ebersberg, Don Fletcher

Written by Kay Lenard, Jess Carneol, Edward J. Bonner; Directed by Sutton Roley

THE HARD WAY BACK (aka THE HARD ROAD BACK; 10/20/64)

A terror-stricken private is transformed into a reluctant hero

Sal Mineo, Ed Gilbert, Robert Howard, Erick Forst, Marvin Brandt, Erik Holland, Grant Lockwood

Written by Edward J. Lakso; Directed by Bernard McEveety

OPERATION FLY TRAP (10/27/64)

Saunders and his squad find themselves in a deserted farmhouse set for occupancy as enemy headquarters

Gary Lockwood, Frank Marth, Leonard Bell, Bob Garrett, Lee Millar, Jim Goodwin, Mike Krempels, Lou Robb, Herb Andreas

Written by Don Tait; Directed by John Peyser

THE LITTLE CAROUSEL (11/10/64)

A 13-year-old French girl gives the Americans a lesson in courage as she pursues her ambition to be a nurse

Sylviane Margollé, Warren Vanders, Donald Journeaux, Paul Daniel

Written by Gene Levitt; Directed by Bernard McEveety

FLY AWAY HOME (11/17/64)

A Signal Corps carrier pigeon trainer risks the lives of others to protect his flock of birds

Neville Brand, Stephen Joyce, Rudy Dolan, Robert Champion, Ed Deemer, Ron Stokes

Written by Kay Lenard, Jess Carneol; Directed by Bernard McEveety

THE IMPOSTOR (11/24/64)

On a secret intelligence mission, Hanley and his men learn that they have a German counter-intelligence officer among them

Alan Baxter, Warren Stevens, Skip Homeier, James Dobson, Edward Kemmer, Charles Walsh, Ralph Thomas

Written by Kay Lenard, Jess Carneol; Directed by Sutton Roley

A GIFT OF HOPE (12/1/64)

Kirby insists that a sergeant, presumed to have been killed during an attack, actually deserted and is being cared for by French peasants

Rip Torn, Anthony Eisley, Robert Yuro, Joe Allen Price, Malcolm Brodrick, Lionel Decker, Jack Coogan Jr., Vincent Cobb, Phil Bonnell

Written by Anthony Wilson; Directed by Bernard McEveety

A RARE VINTAGE (12/8/64)

Caje masquerades as a handicapped French peasant in an attempt to rescue Hanley from his German captors

Corey Allen, Lyle Bettger, Marcel Hillaire, Lawrence Montaigne, Buck Holland

Written by Esther and Bob Mitchell; Directed by Sutton Roley

THE LONG WALK (12/15/64)

A wounded G.I. claims that he was attacked by English-speaking Germans in American uniforms

Roddy McDowall, Peter Brocco, William Bryant, Maurice Marsac, Chris Howard

Written by Peter Barry; Directed by Alan Crosland Jr.

THE TOWN THAT WENT AWAY (12/22/64)

Hanley's platoon, enroute to evacuate a French town, is sent off in the opposite direction by a crafty French peasant who switches road signs

Jay Novello, Susan Silo, Billy Beck, Danielle Beausejour, Danielle Aubrey, Gerald Michenaud

Written by George F. Slavin; Directed by Sutton Roley

BIRTHDAY CAKE (12/29/64)

Littlejohn gets a cake from home, which his mother instructs him to save until his birthday

Phillip Pine, Jean Del Val, Beau Van den Ecker

Written by Ed Adamson; Directed by John Peyser

THE ENEMY (1/5/65)

Hanley forces a bitter Nazi officer to remove land mines in a heavily populated French spa

Robert Duvall, Anna Lee, Robert de Schene, Kurt Landen, Gerd Rein, Michel Corhan

Written by Steve Fisher, Edward J. Lakso; Directed by John Peyser



From the collection of Steven Schmidt

Robert Duvall as THE ENEMY.

THE CASSOCK (1/12/65)

A German officer poses as a priest while plotting to destroy people who seek his guidance

James Whitmore, Glen Stensel, Mart Hulswit, Ross Sturlin
Written by James L. Wixted, Esther and Bob Mitchell; Directed by Bernard McEveety

LOSERS CRY DEAR (1/19/65)

A bitter, sarcastic veteran G.I. has a mysterious hold over a young soldier

Mike Kellin, Dee Pollock, Tom Skerritt, George Murdock, John Bedford, Fletcher Fist, Paul Hampton, Paul Todd
Written by Shirl Hendryx; Directed by Vic Morrow

MORE THAN A SOLDIER (1/26/65)

A young soldier refuses to kill, even when loyalty to his convictions may cause the destruction of himself and his sergeant

Tommy Sands, Ron Soble
Written by Shirl Hendryx; Directed by Bernard McEveety

BROTHER, BROTHER (2/2/65)

A youthful recruit relies on an older soldier for brotherly protection

Frankie Avalon, Charles A. Bastin, Hans Heyde
Written by Edward J. Lakso; Directed by Sutton Roley

THE STEEPLE (2/9/65)

G.I.s work feverishly to free a paratrooper whose chute is caught on a steeple

David Sheiner, Robert Cornthwaite, Jean Del Val, Horst Ebersberg, Steve Lander, Patrick Michenaud
Written by Don Tait; Directed by John Peyser

THE CONVICT (2/16/65)

An escaped convict joins an American patrol, posing as a leader of the French underground

Gilbert Roiaad, Clive Clerk, Robert Carricart, Benito Prezia, Peter Camlin, Sheldon Jacobs, Chris Anders
Written by Kay Lenard, Jess Carneol; Directed by Bernard McEveety

DATELINE (2/23/65)

A famous correspondent refuses to be rescued after his capture by Germans

Dan Duryea, Henry Beckman, Douglas Henderson, Frank Koomen, Kurt Landen, Ray Baxter, Roger Gentry, Peter Hellman
Written by Richard L. Newhafer; Directed by Sutton Roley

A WALK WITH AN EAGLE (3/2/65)

Hanley and his men are bitter and resentful as they set out to rescue a downed flying ace

Lee Philips, Pat Colby, William Cort
Written by Rod Peterson; Directed by John Peyser

THE LONG WAIT (3/9/65)

A truck carrying nine G.I.s, four of whom are critically wounded, is pinned down in a narrow ravine by Germans

Terry Carter, William Wellman, David Adams, Fletcher Fist, William Splawn, Edward Tierney
Written by Edward J. Lakso; Directed by John Peyser

THE TREE OF MORAY (3/16/65)

Hanley is sent to rescue a French traitor, even if he must fight Frenchmen to do it

Robert Loggia, Robert Ellenstein, Emile Genest, Peter L. Renouet, Charles Giorgi, Norbert Siegfried, Tom Pace, Mike Krempels
Written by Anthony Spinner, Don Tait; Directed by Bernard McEveety

CRY IN THE RUINS (3/23/65)

A French woman searches for her baby in the midst of an encounter between American and German soldiers

Lisa Pera, William Smithers, Glenn Cannon, Larry Gelbmann, John Crawford, Henry Horman-Cattani, Ben-Ari, Bob Kanter, Frank Oberschall, Gerd Rein
Written by Edward J. Lakso, A. Martin Zweiback; Directed by Vic Morrow

THE HELL MACHINE (3/30/65)

A G.I. is forced to drive a German tank through enemy lines while suffering extreme claustrophobia

Frank Gorshin, Than Wyenn, Lou Robb, James Arthur, Gene Benton, Dick Raymond, Heinz Sadler, Chris Anders
Written by Edward J. Lakso; Directed by John Peyser

BILLY THE KID (4/6/65)

A huge German gun on rails impedes the advance of American infantrymen

Andrew Prine, John Milford, Mike Masters, Ron Mills, Norbert Siegfried, Ed Deemer, Jim De Closs
Written by Esther and Bob Mitchell, Bivings F. Wallace; Directed by Bernard McEveety

HERITAGE (4/13/65)

Hanley and the squad must get an amateur sculptor into position to blow up a Nazi stronghold before a massive troop movement comes through the valley below it, but the detonation will destroy a chamber holding priceless works of art

Charles Bronson, Kort Falkenberg, Michael Stroka, Gunther Weishoff, Alf George
Written by Barry Trivers; Directed by John Peyser

ODYSSEY (4/20/65)

Wounded in an enemy raid, Saunders regains consciousness to find himself in a German first aid station, dressed as a German soldier

Bert Freed, Teno Pollick, Ivan Triesault, Peter Coe, Larry Billman, Bing Russell, Paul Werner, Sasha Harden, Maurice Marsac, Marika Monti, Robert Donner, Otto Reichow, Vince Barbi, Eric Forst
Written by Anthony Wilson; Directed by Alan Crosland Jr.

BENEATH THE ASHES (4/27/65)

Hanley sends a young private on patrol without telling him of a pending emergency leave to visit his reportedly dying wife

Chad Everett, Noam Pitlik, Robert Fortier, Robert Champion, Gregory Mullavy, Heber Jentsch, John Gilgreen, Robert Glenn
Written by George F. Slavin, Richard P. McDonagh; Directed by John Peyser

Season 4:

MAIN EVENT (9/14/65)

A fight manager wants the war fought on his terms when he and his fighter are attached to Saunders' squad
Jack Carter, Ben Cooper, Vic Werber, Hans Difflipp, Todd Lasswell
Written by William Fay; Directed by Tom Gries

THE FIRST DAY (9/21/65)

Saunders and the squad face a hazardous mission with four green recruits as support
Dee Pollock, Buck Taylor, Kevin Coughlin, Robert Biheller, John Nealon, Rick Weber
Written by Esther and Bob Mitchell; Directed by George J. Fenady

S.I.W. (9/28/65)

A G.I. is accused of cowardice when powder burns on his uniform show his wound to have been inflicted at close range
John Cassavetes, William Stevens Paul Sheriff, Mike Kremple
Written by Shirl Hendryx; Directed by John Peyser

THE LINESMAN (10/5/65)

A wire-laying mission is threatened with failure because of Signal Corps sergeant's hostility toward Saunders and his squad
Jack Lord, Peter Duryea, Tom J. Stears, Heinz Brinkman, Horst Ebersberg, Gerd Rein, Peter Hellman, Chris Anders
Written by Edward J. Lakso, Gene Levitt; Directed by Tom Gries

THE FARMER (10/12/65)

A farmer-soldier endangers Saunders' squad when he goes against orders to care for a newborn calf
Dennis Weaver, Felix Locher, Dina Harmsen, Belle Mitchell, Anthony Aiello
Written by Andy White; Directed by John Peyser

EVASION (10/19/65)

Hanley escapes from his German captors and boldly makes his way toward occupied France
Lloyd Bochner, Jacques Aubuchon, John Lodge, Monique Le Maire, Anthony Rogers, John Levingston, Ralph Josephs, Peter Marks, Herb Andreas, Willy Kaufman, Normand Houle, Socrates Ballis, Karl Sadler, Robert Chapman
Written by Esther and Bob Mitchell; Directed by John Peyser

HEAR NO EVIL (10/26/65)

Deafened by a grenade explosion, Saunders battles his way toward friendly lines
Peter Haskell, Gene Otis Shane, Tom Pace, Edgar Winston, Roger Gentry, Chris Anders, Richard Tretter, Gary Lasdun, Ernst Winters, Bruce Hayes, William Harlow
Written by Tim and John Considine; Directed by Sutton Roley

CROSSFIRE (11/2/65)

Saunders prefers charges of disobeying a direct order against a double medal winner
Don Gordon, Burt Douglas, Ron Foster, Rand Brooks, Walter Gregg, Robert Hoy, Paul Busch, Bob Turnbull, Robert Champion, Angelo De Meo
Written by Edward J. Lakso; Directed by Alan Crosland Jr.

9 PLACE VENDEE (11/11/65)

Hanley enters a German-held village to search for a missing OSS officer
Lee Patterson, Christopher Dark, Patrick Michenaud, William Leslie, Mike Ragan, Mike Stroka, Chris Howard, Max Kleven, Paul Busch, Dick Raymond, Philip De Firmian, Mark Russi, Alf Georg, Geoffrey Norman
Written by Kay Lenard, Jess Carneol; Directed by Alan Crosland Jr.

THE OLD MEN (11/16/65)

Saunders and the squad are assigned new replacements, but show concern when they are not the young G.I.s they expected
Tom Drake, Simon Oakland, William Phipps, Arnold Merritt, Paul Busch, Norbert Siegfried, William Harlow
Written by Esther and Bob Mitchell; Directed by George J. Fenady

SOLDIER OF FORTUNE (11/23/65)

A wounded G.I. refuses to disclose information he's overheard while on a wiretapping mission
Burt Brinckerhoff, Wesley Lau, William Campbell, Ed Deemer, John Gentry, Buck Holland, Ernst Winters, Nikolaus Kopp
Written by George F. Slavin; Directed by Sutton Roley

THE CASKET (11/30/65)

A French woman's somber journey home to bury her son is interrupted by Saunders
Nina Foch, Raymond Cavaleri, Henry Brandt
Written by Ed Waters, Paul David Moessinger; Directed by Bernard McEveety

LUCK WITH RAINBOWS (12/7/65)

Hanley and a British Major clash when both draw the same mission
Michael Evans, Bill Glover, Roy Dean, Stephen Ferry, Peter Hellman, Dirk Hansen, Paul Busch, David Adams, Kurt Landen
Written by Wells Root, Ron Bishop; Directed by Alan Crosland Jr.

BREAKOUT (12/14/65)

A French quarry owner's effort to stop Saunders and the squad from destroying his equipment nearly costs them their lives
Fernando Lamas, Ross Sturlin, Peter Hellman, Mark Tobin
Written by Edward J. Lakso; Directed by John Peyser

FINEST HOUR (12/21/65)

A French countess jeopardizes her life and chateau by aiding wounded Lieutenant Hanley
Luise Rainer, Ramon Novarro, Kurt Kreuger, Maurice Marsac, Lou Robb, James Dobson, John Mylong, Karl Sadler, Norbert Meisel, Larry Gelbman
Written by Don Tait; Directed by Sutton Roley

THE RAIDER (12/28/65)

Saunders is accused of being soft and playing games with a group of captured S.S. troops
Martin Brooks, George Backman, Leonard Nimoy, Raymond McGrath, Don Knight, George Sawaya, Gerald Carter, Edgar Winston, William Mahoney, Gil Peterson, Roger Gentry, Wally Berns, Peter Church, Raymond Mayo, John Tarangelo
Written by Kay Lenard, Jess Carneol; Directed by John Peyser



From the collection of Steven Schmidt
Vic Morrow and Pierre Jalbert relax during a break in filming of THE FARMER.

THE MOCKINGBIRD (1/4/66)

A German spy, posing as an American pilot, gains the aid and confidence of Hanley and the squad
 John Agar, Jeremy Slate, Jacques Roux, George Michaelides, Kurt Landen, Nelson Welch, George Brenlin, Hans Difflipp, Felix Locher, Ben Ari, Jean Del Val, Kurt Landen, Mark Russi, Max Kleven, Walter Alzman, Dusty Cadis
 Written by Esther and Bob Mitchell, Rev. Thomas A. Conway C.P.P.S.; Directed by John Peyser

THE GOOD SAMARITAN (1/11/66)

A young G.I. holds Saunders responsible when his squad is lost in a battle to gain a German-held hill
 Tom Simcox, Henry Brandt, Paul Busch
 Written by Shirl Hendryx; Directed by Bernard McEveety

RETRIBUTION (1/18/66)

A mission to locate a German S.S. Colonel becomes a vendetta for Kirby
 Albert Paulsen, Rachel Rosenthal, King Moody, Frank Koomen, Ulf Balk-Moller, Paul Huston, William Harlow
 Written by Edward J. Lakso; Directed by Bernard McEveety

COUNTERPLAY (1/25/66)

Saunders and the squad move out on a mission to locate and destroy a German radar station under the guidance of an imposter
 Mark Richman, Robert Ellenstein, Robert Crawford, Louis Mercier, H.M. Wynant, Gary Lasdun, Paul Busch, Walter Davis, Gerd Rein, Chris Anders

NOTHING TO LOSE (2/1/66)

A young G.I. is ridiculed for his city-street toughness and disregard for danger
 Sal Mineo, Tom Skerritt
 Written by Richard Wendley; Directed by George J. Fenady

ASK ME NO QUESTIONS (2/8/66)

A German Lieutenant, masquerading as an American, uncovers valuable information from G.I. prisoners
 Claude Akins, Ed Peck, Curt Lowens, Vic Dana, Ted Jordan, Craig Curtis, Carl Reindel, Henry Evens, Barry Ford, John Siegfried, Mark Tobin, Ivan Henry Fairbanks, Charles Maxwell
 Written by Edward J. Lakso; Directed by Alan Crosland Jr.

THE RINGER (2/15/66)

A straggler, joining with Saunders' squad, earns the distrust of the men with his grandstand plays
 Peter Colton, Mart Hulswit, Tom Pace, Mike Krempels
 Written by Gene L. Coon, Del Carnes (s); Directed by Michael Caffey

THE FLYING MACHINE (2/22/66)

A brash Army pilot, with Hanley aboard, crashes his plane in German-held territory while on a reconnaissance mission
 Keenan Wynn, Peter Coe, Ross Elliott, Bard Stevens, Norbert Meisel, Horst Ebersberg, Peter Brocco, Dick Raymond, Larry Gelbman
 Written by Edward J. Lakso; Directed by Alan Crosland Jr.

HILLS ARE FOR HEROES (2 parts: 3/1/66, 3/8/66)

Hanley sends the squad up an enemy hill, knowing that it means probable slaughter for them all
 Paul Carr, Joseph Walsh, Anthony Call, Michael Forest, Dan Terranova
 Written by Gene L. Coon; Directed by Vic Morrow

GITTY (3/15/66)

Saunders tries to cope with the ramifications of slaying an enemy soldier when the dead man's daughter is found
 Andrea Darvi, Richard Bakalyan, Tom Nolan, Paul Busch, John Himes, Bill Harlow
 Written by Judith Barrows; Directed by Georg J. Fenady

ONE AT A TIME (3/22/66)

Saunders and his squad are stalked by a sniper who seemingly anticipates their every move
 Larry Kert, Jan Merlin, Robert Yuro, Ronnie Welsh, Walt Davis, Hagen Smith, Jerry Ayres, Rod Lauren, Walt Davis, Hagen Smith
 Written by Esther and Bob Mitchell; Directed by Bernard McEveety

A SUDDEN TERROR (3/29/66)

In German-occupied territory, Hanley tries in vain to rescue a young G.I. trapped in a pool of quicksand
 Brandon de Wilde, Jan Malsjo, Mark Russi, David Moss, Jack Brandt, Earl Parker, Paul Busch
 Written by Edward J. Lakso; Directed by Michael Caffey

RUN, SHEEP, RUN (4/5/66)

A green G.I. fears that he will be branded a coward for his moment of weakness under fire
 Dwayne Hickman, Walter Maslow, Chris Howard, Frank Marth
 Written by Esther and Bob Mitchell; Directed by Bernard McEveety

THE LEADER (4/12/66)

Kirby's strategy while acting as squad leader is questioned when the squad is hit by an unexpected German attack
 William Bryant, Michael Vandever, Steve Marlowe, Michael Barrier, Richard Trestlework, Tim Felix, Andre Philippe, Richard Chambers, Beau Van den Ecker, Larry Gelbmann, Bill Harlow, Mike Masters, Louie Elias, David Ross
 Written by Esther and Bob Mitchell; Directed by Georg J. Fenady

Season 5 (Color):**THE GUN (9/13/66)**

The emotional force of a single soldier rallies the squad against a piece of heavy artillery that has killed four of their buddies
 Warren Stevens, Wayne Rogers, Tim Felix
 Written by Esther and Bob Mitchell; Directed by Michael Caffey

THE LOSERS (9/20/66)

Assigned to destroy an enemy bridge, Saunders must depend on imprisoned G.I.s to help him carry out his mission
 Bill Bixby, John Considine, Bill Gray, Harry Landers, Ed Deemer, Mark Russi
 Written by Edward J. Lakso; Directed by Michael Caffey

OLLIE JOE (9/27/66)

The jigsaw-puzzle character of a young man who thinks of himself as G.I. to the core causes Saunders' squad anxious moments
 Robert Walker Jr., Claude Akins, Warren Vanders, Tom Pace, William Bryant
 Written by Frank Moss; Directed by Bernard McEveety

THE BROTHERS (10/4/66)

Two French brothers both help and jeopardize a reconnaissance mission in a conflict between brotherly love and love of country
 Fernando Lamas, Sal Mineo, Kurt Landen, Paul Busch, Ted Knight
 Written by Irve Tunick; Directed by Bernard McEveety

CHAPEL AT ABLE-FIVE (10/11/66)

Saunders, blinded by an exploding land mine, is rescued by a German chaplain
 Fritz Weaver, Jan Malmjsjo, John Hudson, George Sawaya, Louis Elias, David Armstrong
 Written by Phillip W. Hoffman; Directed by Michael Caffey

A CHILD'S GAME (10/18/66)

A group of teenage Germans defend a strategic farmhouse that Saunders and his men must capture
 Peter Haskell, Dennis Olivieri, John Maurer, Jim Henaghan, John Walker, Henry Brandon, Eric Vaughn, David Loring, Mark De Vries
 Written by Gilbert Ralston, Sidney Ellis; Directed by Bernard McEveety

THE LETTER (10/25/66)

Saunders' protection of an inexperienced young infantryman endangers an important mission
 Randy Boone, Barry Russo, John Neelson, Mark Bailey, Peter Hellmann, Mike Masters, Mark Tobin, Walter Davis, Mike Krempels, Howard Gray, Carl Carlsson
 Written by Shirl Hendryx; Directed by Georg J. Fenady

HEADCOUNT (11/1/66)

Saunders' squad, escorting German prisoners to the rear, finds the trip unexpectedly dangerous
 Jan Merlin, Ron Soble, Ray Stricklyn, William Schallert, Henry Brandt, Richard Kendelon, Gerd Rein, Paul Busch, Mike Masters, David "Buddy" Pantsari, Jeff Pomerantz, Oliver C. Stine Jr., Tom P. Pace
 Written by James Menzies; Directed by Michael Caffey

DECISION (11/15/66)

A doctor, trying to forget his past, joins Saunders' squad as a demolitions expert
 James Franciscus, William Bryant, Louis Elias, Maurice Marsac, Wes Bishop, Herbert Andress, Dick Myers, Steve Marlowe, Larry Grant, David "Buddy" Pantsari
 Written by Esther and Bob Mitchell, Paul Playdon, Peter Barry; Directed by Georg J. Fenady

THE OUTSIDER (11/22/66)

A moody, withdrawn farm boy with an anti-social attitude endangers the life of a comrade

Jason Evers, William Bryant, Steven Marlo, Paul Busch, Biff Elliot, Richard Miller, Stasa Damascus, David "Buddy" Pantsari
Written by Shirl Hendryx; Directed by Richard Benedict

CONFLICT (11/29/66)

Exhaustion and lack of sleep lead to a breakdown of morale in Saunders' squad

William Bryant, Gerd Rein, Buddy Pantsari, Bill Harlow, Karl Sadler, Horst Ebersberg, Tom Pace
Written by Esther and Bob Mitchell; Directed by Georg J. Fenady

GULLIVER (12/6/66)

Littlejohn is wounded and captured by four French children who hold him for ransom

Stefan Argrim, Vicki Malkin, Jeremie Paul Andre, Don-Antoine Fabrice, Angelo De Meo, William Bramley, Horst Ebersberg, Sasha Harden, David "Buddy" Pantsari, Larry Grant, Paul Busch, Joe Stead, Oliver C. Stine Jr., Beau Vanden Ecker
Written by Paul Playdon, Bob Frederick, Shimon Wincelberg, Richard Shapiro, Paul Playdon; Directed by Vic Morrow

THE BANKROLL (12/13/66)

A new addition to the squad turns out to be both a welcher and a shirker

James Stacy, Buck Taylor, Norbert Meisel, Mike Farrell, Steven Marlo, Mike Masters, Louis Elias, Oliver C. Stine Jr., Dave Armstrong, Larry Grant, William Bryant (McCall)

Written by Shirl Hendryx; Directed by Georg J. Fenady

CRY FOR HELP (12/20/66)

Hanley's mission is threatened by having to take along a German prisoner

Robert Duvall, Jacques Roux, Faith Domergue, Gene Kirkwood, Chris Howard, Horst Ebersberg, Lou Robb, David McFarland
Written by Sheldon Stark; Directed by Richard Benedict

THE FURLOUGH (12/27/66)

Saunders delivers the bequest of a dying soldier to the young lady in charge of an English orphanage

Carol Lawrence, John Williams, Paul Picerni, Jon Walmsley, Tony Fraser, Chris Charney, Merri Wood Taylor, Cindy Eilbacher, Maria Lennard, Jacquelyn Hyde

Written by Paul Playdon, Bob Frederick; Directed by Bernard McEveety

ENTOMBED (1/3/67)

Hanley's squad and pursuing Germans are trapped in a cave when falling debris blocks the entrance, forcing them to work together to get out

Margaret O'Brien, Skip Homeier, Michael Constantine, Tom Fielding, Michael Hausserman, Mark de Vries, Beau Vanden Ecker, King Moody, Barry Ford

Written by Paul Playdon, Bob Frederick, William Bast; Directed by Bernard McEveety

GADJO (1/17/67)

A band of gypsies harasses Saunders' squad when he refuses to turn over a captured German Major

Ricardo Montalban, William Bryant, David Sheiner, Eugene Iglesias, Anthony Benson, Hank Brandt, Beau Van den Ecker, Larry Grant, Pat Renella

Written by Phillip W. Hoffman; Directed by Michael Caffey

ANNIVERSARY (1/24/67)

A French resistance fighter, in shock over the loss of his wife and daughter, threatens Hanley's life

Telly Savalas, John van Dreelen, Anne Wakefield, Sofia-Marie, Emile Genest, Chris Anders, Richard Jeffries, Chris Howard, Paul Busch, Ollie Stine, Michele Montau

Written by William R. Yates, Edward J. Lakso; Directed by Michael Caffey

ENCOUNTER (1/31/67)

Hanley becomes involved in a conflict between a war correspondent and his Army officer father

James MacArthur, James Daly, Richard Eyer, David "Buddy" Pantsari, Paul Busch, Karl Sadler

Written by Frank Moss; Directed by Bernard McEveety

THE GANTLET (2/7/67)

Saunders escapes after being captured by Germans, and is pursued by killer dogs

Tom Skerritt, Bill Glover, Tom P. Pace, Terrence Mitchell, Peter Church, Horst Ebersberg, Kurt Landon

Written by Paul Playdon, Bob Frederick; Directed by Michael Caffey

THE MASQUERS (2/14/67)

German infiltrators dressed as G.I.s and British soldiers sow confusion and suspicion behind allied lines

Nick Adams, Roger Perry, Gavin MacLeod, Maurice Marsac, Earl Parker, Paul Busch, John Neelson, Don Knight, Skip Battyn

Written by William R. Yates; Directed by Georg Fenady

A LITTLE JAZZ (2/21/67)

Saunders has difficulty protecting a reckless, irresponsible musician and his jazz band

Dan Duryea, Dennis Hopper, Noah Beery Jr., Joe Maross, Robert Easton, Hank Brandt, Mike Masters, Paul Busch, Walt Goodrich

Written by James Menzies; Directed by Michael Caffey

NIGHTMARE ON THE RED BALL RUN (2/28/67)

Kirby and Littlejohn carry out a dangerous mission as truck drivers on the Red Ball run

Claude Akins, William Campbell, John Carter, Paul Busch, Mike Masters, Beau Vanden Ecker

Written by Dan E. Weisburd; Directed by Michael Caffey

JONAH (3/7/67)

A series of disasters hits Hanley's squad when a self-styled jinx joins the unit

Peter Duryea, Tom Simcox, Peter Haskell, James Dobson

Written by Richard Wendley, William Fay; Directed by Georg Fenady

THE PARTISAN (3/14/67)

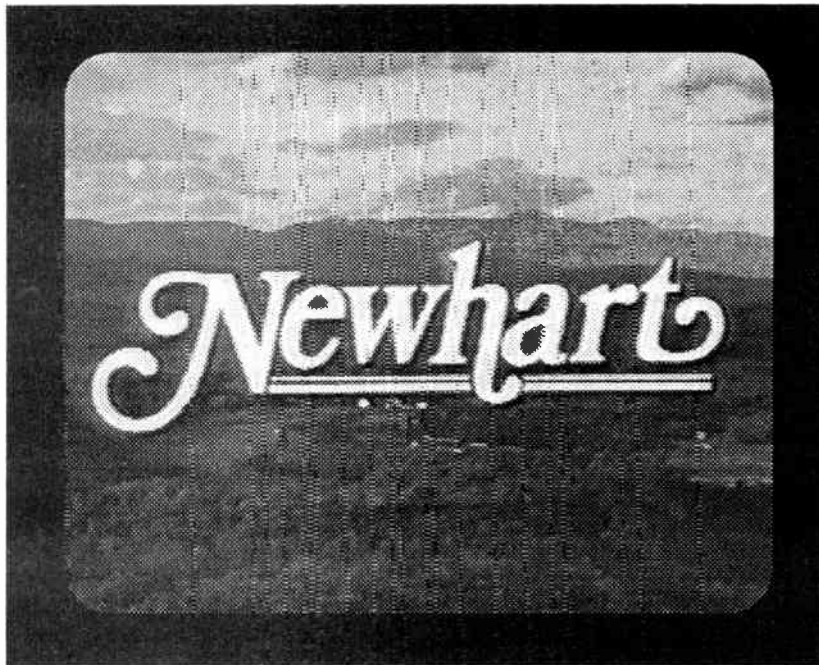
A wounded Sergeant Saunders sets out to rescue Caje, who is being held prisoner by the Germans

Robert Duvall, Claudine Longet, Paul Busch, Hank Brandt

Written by Ed Waters; Directed by Michael Caffey



From the collection of Jo Davidsmeyer



Newhart - 184 episodes, CBS

Credits:

Created by Barry Kemp
Theme by Henry Mancini

Regular cast:

Dick Loudon - Bob Newhart
Joanna Loudon - Mary Frann
Kirk Devane - Steven Kampmann (Seasons 1 & 2)
George Utley - Tom Poston
Leslie Vanderkellen - Jennifer Holmes (Season 1)
Stephanie Vanderkellen - Julia Duffy (WHAT IS THIS THING CALLED LUST and Season 2 on)
Larry - William Sanderson (MRS. NEWTON'S BODY LIES A MOULD'RING IN THE GRAVE, RICKY NELSON UP YOUR NOSE, and Season 2 on)
Darryl #1 - Tony Papenfuss (MRS. NEWTON'S BODY LIES A MOULD'RING IN THE GRAVE, RICKY NELSON UP YOUR NOSE, and Season 2 on)
Darryl #2 - John Voldstad (MRS. NEWTON'S BODY LIES A MOULD'RING IN THE GRAVE, RICKY NELSON UP YOUR NOSE, and Season 2 on)

Cindy Parker Devane - Rebecca York (Season 2)
Michael Harris - Peter Scolari (BOOK BEAT, VERMONT TODAY, and Season 3 on)
Elliot Gabler - Lee Wilkof (Seasons 2 and 3)
Constable Shifflett - Todd Susman (TICKETS, PLEASE and Seasons 4-7)

Semi-regular:

Jim Dixon - Thomas Hill
Chester Wanamaker - William Lanteau
Harley Estin - Jeff Doucette (LEAVE IT TO THE BEAVERS and Seasons 3-6)
Bev Dutton - Linda Carlson (Seasons 3-6)
J.J. - Fred Applegate (WHAT MAKES DICK RUN?, plus Seasons 4 & 5)
Bud - Ralph Manza (WHAT MAKES DICK RUN? and Season 4 on)
Paul - Cliff Bemis (Season 7 on)
Prudence Goddard - Kathy Kinney (MESSAGE FROM MICHAEL, MURDER AT THE STRATLEY and Season 8)
Art Rusnak - David Pressman (CUPCAKE ON MY BACK and Season 8)

It was amazing enough that: (a) accountant Bob Newhart turned offbeat phone conversations with a friend into a successful stand-up comedy career; (b) a sitcom was built around him roughly ten years after a failed attempt at a comedy/variety series (itself called *The Bob Newhart Show*); and (c) the second *Bob Newhart Show* would set the standard for sitcoms featuring stand-up comics. What almost defies belief is that, so shortly after bringing

The Bob Newhart Show to a close after six seasons of critical and commercial success, the star would follow it up with another sitcom, utilizing many of the same elements, and it would run for eight years despite almost twice that number of time slot changes.

Newhart's desire to re-establish himself on television was such that he was quoted as saying, "At one time I thought of simply picking up the old show four years later. I think it

might have worked."

The result of such musings was his second sitcom, simply titled, *Newhart*. This time, Newhart stars as Dick Loudon, a history buff and author of many successful "how to" books, who re-opens and runs the Stratford Inn, a historical Vermont bed & breakfast that was built in 1774 (the exterior seen on the show is that of the Waybury Inn, near Middlebury, Vermont). Dick's wife, Joanna,



Bob Newhart, Tom Poston, and Mary Frann

is hesitant when they first take over the hotel, but she soon grows to love the challenge of resurrecting it and continuing its historical legacy. Originally, Dee Wallace (now Dee Wallace Stone) was set to play the part of Joanna, but when she became unavailable, Mary Frann stepped in to take the role. It worked out for the best, anyway, because the chemistry between Frann and Newhart made them an ideal couple.

According to an article in *TV Guide*, the star cited the following inspiration for the new series: "... came to me one day in Seattle. We were staying at a little inn and I had some time to kill and I couldn't help noticing how many characters come and go in a place like that. Little frictions, crazy things." Thinking back on films such as *Holiday Inn* and *George Washington Slept Here* influenced the New England setting for the series.

Upon their first day at the Stratford, the Loudons encounter George Utley, the resident handyman (actually more of a legacy, as his family has held the job for 200 years), who teaches Dick the way to live country-style by setting examples of thinking and moving really slowly. Cast as George is Tom Poston, the *Steve Allen Show* veteran who worked with Newhart previously as Bob Hartley's old chum Cliff "The Peeper" Murdock on *The Bob Newhart Show*. Poston beat out Jerry Van Dyke for the role, though Van Dyke would later appear in a guest-starring role (*YOU'RE SOMEBODY TILL SOMEBODY LOVES YOU*).

Also collecting a paycheck from the Stratford Inn is Leslie Vanderkellen (Jennifer Holmes), a rich and pretty student at nearby Dartmouth College who works at the inn as a

Television Chronicles #8

part time maid in order to find out what it is like to be "average." In the pilot episode, Leslie encounters a hopeful suitor in the person of Kirk Devane (Second City veteran Steven Kampmann), a guilt-ridden compulsive liar who runs the Minuteman Cafe and Gift Shop next door to the inn. He tries to make a good first impression by introducing himself as Kirk Douglas and telling her that he has a degree in the same two fields that Leslie happens to be studying.

Introduced in the second episode are a trio of brothers for whom the term "odd job" might have been coined. They run a business called Anything for a Buck, and they truly mean anything. In fact, the more bizarre the task, the more fun. The stocking-capped leader and spokesman for the siblings is Larry, played by William Sanderson. The two brothers, both named Darryl, never speak (until the final episode) and always follow Larry in the same parade-like order: Larry, Darryl #1, and Darryl #2. The peculiar triumvirate was such a hit with the audience, and with the show's star, that they were brought back for an encore late in the season, were utilized several more times during the second season, and became regular cast members in the third. Long after they'd made the acquaintance of the Loudons, Larry would still give his standard introduction, "Hi. I'm Larry. This my brother, Darryl, and this is my other brother, Darryl," whenever they appeared on the scene.

Barry Kemp, the show's creator was quoted by *TV Guide* as describing the three brothers as "three guys sharing one brain, and Larry has most of it."

William Sanderson, who has a law

degree, recalls the inspiration for his portrayal of Larry:

"I took the character from several characters. Mainly one I developed in New York. The character was based on the town crazy in a low-budget movie. He was taken from a bum in New York picking lint off his hat. He was a character in a Czechoslovakian play called *Insect Comedy* that was on Broadway many years ago. This character had true insight into what was going on in the world, but was a touch insane. That's what was written about him. I liked playing a tramp like character. You can say things.

"Thank God that I got to do theatre in New York. You have to try to make an impression on people in a hurry in the auditions. I took a chance, and they liked it. It's hard not to make it sound more important than it is, but I wore those clothes for days in New York, and my speech teacher said, 'If you're going to do that, you can't come in the building, because you're scaring the other tenants.' I went into bars. I panhandled in Greenwich Village. I had a person draw a knife on me, because the director wanted me to see what it felt like to be a down-and-out guy, and I almost went over the edge with it. My friends in New York, to this day, say I was walking a fine line."

Though strongly discouraged from speaking during public appearances, Tony Papenfuss (Darryl #1) recalls the evolution of the brothers' roles:

"I read for the part of Larry. They saw 300 people, and my agent was almost embarrassed, 'It's a one-week deal. You're there for a couple of days, and there are no lines. There's nothing. But why don't you go read for it.' And then eight years later... there you are. That reminds me that there ain't no job



Larry (William Sanderson), Darryl #2 (John Voldstad), and Darryl #1 (Tony Papenfuss) in *SUMMA CUM LARRY*.



Rebecca York and Steven Kampmann in *KIRK POPS THE QUESTION*.

that you ain't able to go out for, because God knows what it might turn into."

Papenfuss is convinced that the roles were correctly cast:

"There *is* no other Larry. There never could be. I'm actually so damned glad I did not get that part. If they had changed their minds for whatever reason and made me Larry and made Bill a Darryl -- holy cow. It was kismet. I just feel so lucky about the whole damn thing.

"At first, they were 'non-speaking parts.' and that's all there was to it. Then, the second time, Will Mackenzie, who was the director, he just said, 'Bill, do whatever you did the last time you were on the show,' and then he looked at John and I and he said, 'You guys, just don't do nuthin.' I had no idea how to play the part. You have to start from somewhere. All right, that was a start. How do you do nothing? You've got to do nothing. I said, 'All right, might as well play it. I will do as little as I possibly can,' which is not necessarily that easy.

"There was no intention to make these guys mute from the beginning, but it worked once, it worked twice. Well then, 'Man, we've got something to go on.' And the evolution went on from there. The writers, the producers, and the actors themselves didn't know what to do exactly. Everything had to fall into place before they knew what they wanted to go after. After the second year, they knew that our characters had a place in Vermont. They were trying to build a community. There was Chester, and Jim, people that were part of the community. And they knew that if they didn't have that, they had nothing. If you don't utilize the natural char-

acters that are in Vermont -- what makes Vermont different from New York -- then they had no show. So they had to find out what it was, that's all. It took a couple of years before they could find that out. And that's the nice thing. If you're working with somebody like Bob Newhart, they don't cut your throat in the first season. They gave it a chance to establish itself, which was a great benefit to the show and everybody in it. I think."

John Volastad (Darryl #2) concisely concurs:

"The chemistry just ended up working, and we all liked each other."

Obviously Bob Newhart had been missed by the viewing public, evidenced by the fact that the new show managed to tie for 12th in the top 20 during its first season, despite having changed time slots twice. A third change came during the summer, but the fall of '83 saw the show back in its original Monday night time slot, where it would remain for three years.

The second season would bring a number of changes to the series. To begin with, whereas the first season had been shot on videotape, apparently Bob Newhart wasn't enamored with the look it gave the show, because *Newhart* switched to film in its sophomore year. According to Tony Papenfuss:

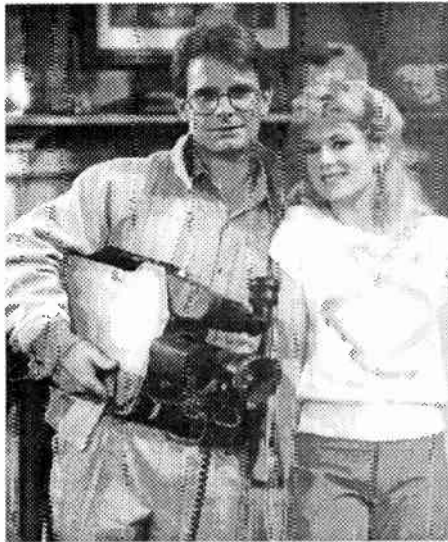
"I heard Bob Newhart himself say he preferred film. The quality is better. People look better, and he actually thought that people were funnier on film than they were on videotape. It gave it another dimension. I got the impression that he thought the series looked cheaper somehow if it was on videotape rather than film."

Within the show, the Loudons acquire a new maid for the second season. Leslie Vanderkellen has apparently decided to continue her education in England, and her cousin, Stephanie, who had appeared in *WHAT IS THIS THING CALLED LUST*, returns as a regular character when she takes the job. In her first previous appearance, Stephanie was pretty normal, but uncertain about her impending marriage. A fling with the shallow Kirk set her straight, and she returned home to be wed. When she returns for season 2, however, we learn that the marriage didn't work out (actually, this is an incredible understatement). Stephanie is played by Julia Duffy, who upon her return plays the role as spoiled and whiny, a character type she had honed to perfection in the short-lived fantasy series *Wizards and Warriors* (see *Television Chronicles* #6 for more information). Julia's father in that series, King Baaldorf, was played by *Newhart* semi-regular Thomas Hill ("Jim Dixon").

Despite his early attraction to Leslie and, later, Stephanie, Kirk Devane eventually falls in love with a woman who is a professional clown, they are married, and he departs, turning the Minuteman Cafe over to Larry, Darryl, and Darryl. In his stead comes Peter Scolari (previously Tom Hanks' co-star in *Bosom Buddies*) as Michael Harris, a yuppie producer for the local TV station, WPIV. In his first appearance (*BOOK BEAT*), Michael brings Bob onto a local talk show as a guest, only to end up hiring him as the regular host. That gig doesn't work out, but shortly thereafter Michael crafts a new show for Dick, "Vermont Today" (also the episode's title) which Dick does stay with. The contact between Dick and Michael results in a romance between Michael and Stephanie, despite Michael's relatively low socioeconomic status as compared to Stephanie's.

Throughout the eight-year run of *Newhart*, a variety of interesting characters, frequently relatives of the regular cast of characters, paraded through the lobby of the Stratford and the lives of its inhabitants. One of the most noteworthy was Ruth Gordon, who appeared in *GRANDMA, WHAT A BIG MOUTH YOU HAVE* and *GO, GRANDMA, GO* as Kirk's grandmother. Film star Jose Ferrer is introduced as Stephanie's father in *LOOK HOMEWARD STEPHANIE* (though the role was first played by Richard Roat in *IT HAPPENED ONE AFTERNOON, Pt. II*), and he appears in several subsequent episodes, including *IT'S MY PARTY AND I'LL DIE IF I WANT TO*, which also features Lyle Talbot as Stephanie's uncle.

Aside from the relatives, there are a number of interesting guest performers who appear as themselves, such as *Hill Street Blues'* Daniel J. Travanti (*A VIEW FROM THE BENCH*), newscaster Edwin Newman (*DR. JEKYLL AND MR. LOUDON*), *Tonight Show*



Michael Harris (Peter Scolari) and Stephanie Vanderkellen (Julia Duffy) become the resident young couple in the world of *Newhart*.

bandleader Tommy Newsome (the bizarre fantasy episode A MIDGEASON NIGHT'S DREAM, in which, among other things, Larry and his brothers appear on *The Tonight Show*), Merv Griffin (HI SOCIETY), Johnny Carson (MALLING IN LOVE AGAIN), ice skating star Peggy Fleming (JUMPIN' GEORGE), former senator and presidential candidate George

McGovern (CHILD IN CHARGE), and Tim Conway (DICK AND TIM).

Personal friends of Bob Newhart's put in appearances as well, including *Bob Newhart Show* alums Jack Riley (I MARRIED DICK) and Bill Daily (GOOD NEIGHBOR SAM) and comedian Don Rickles (THE NICE MAN COMETH, also featuring Johnny Carson sidekick Ed McMahon).

Other notable appearances include Stella Stevens (IT HAPPENED ONE AFTERNOON), Ray Walston (TELL A LIE, GET A CHECK), Julie Brown (CO-HOSTESS TWINKEE and A FRIENDSHIP THAT WILL LAST A LUNCHTIME), *Politically Incorrect* host Bill Maher (THE BUCK STOPS HERE), *Seinfeld*'s Jason Alexander (COURTING DISASTER), *Hope and Gloria*'s Cynthia Stevenson (SHOE BUSINESS IS MY LIFE), *Star Trek: Voyager*'s Robert Picardo (THE LITTLE MATCH GIRL, also featuring Eileen Brennan), Alvy Moore (of *Green Acres*, in MURDER AT THE STRATLEY), *Friends*' Lisa Kudrow (THE LAST NEWHART); and Bob Newhart's youngest daughter, Courtney (CAMP STEPHANIE).

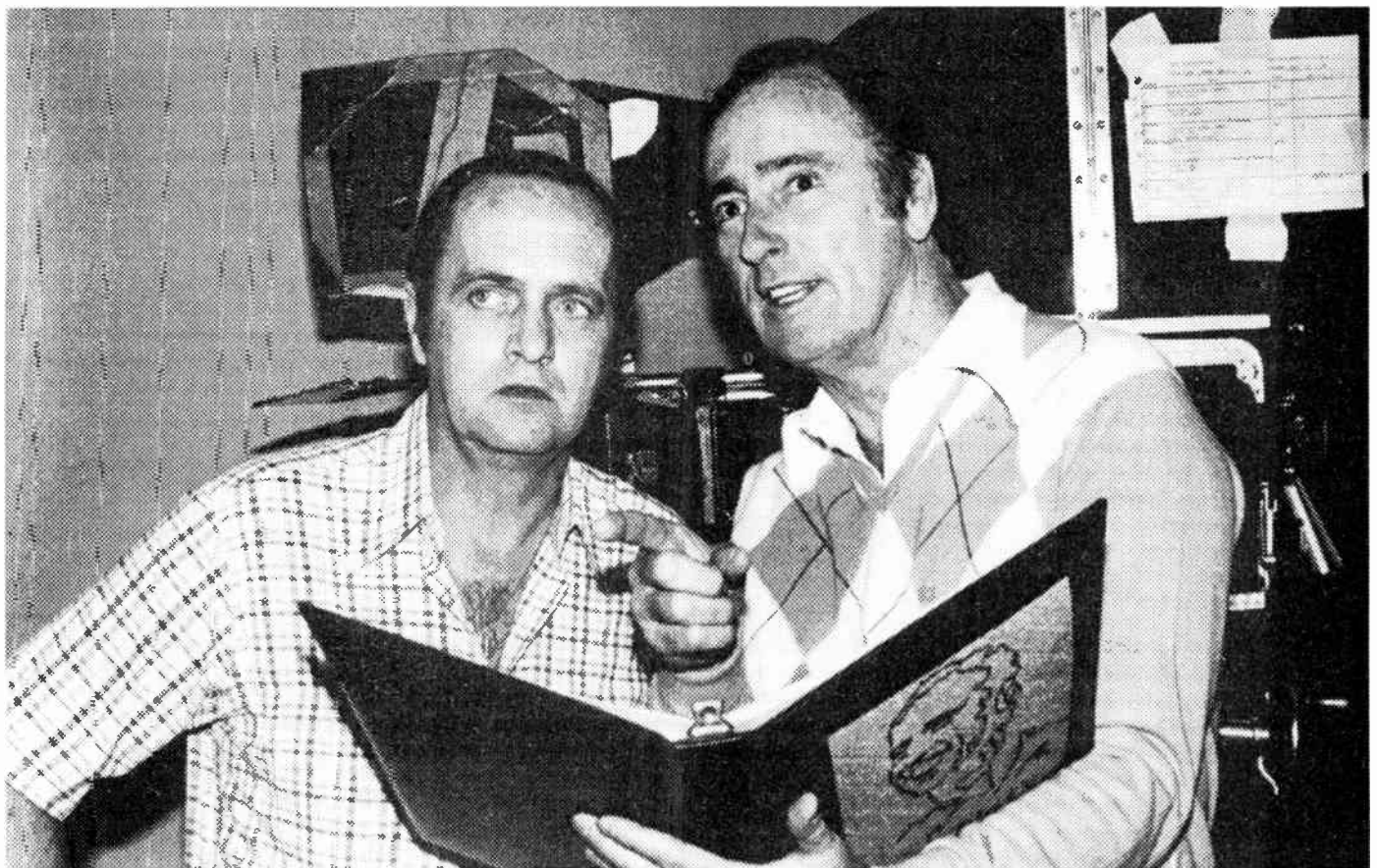
Behind the camera, Will Mackenzie directed many of the early episodes, but as time went on, Bob Newhart's longtime friend Dick Martin, of *Rowan and Martin's Laugh-In* fame, became the most prolific, with 32 credits on the show. Stand-up comic David Steinberg directed a good number as well.

Actress Lynda Day (*Mission: Impossible*) served as director for THE GIRL FROM MANHATTAN, and *Newhart* cast member Peter Scolari tried on the director's hat for the final season's GEORGIE AND GRACE.

Once the formula was set in the third season, there would be relatively little tampering. The major events of later seasons were the eventual marriage of Michael and Stephanie, followed by Stephanie's pregnancy.

When *Newhart* finally wound to a close at the end of eight seasons, the writers came up with one of the most brilliant finales to ever grace the small screen. The storyline of THE LAST NEWHART involves Bob refusing to sell the inn to Japanese developers who want to build a golf course around and on the site. The locals who have sold out and moved away return five years later for a reunion. Among them are the brothers, whom have now married. The two Darryls finally speak when they turn to their talkative wives and yell "Quiet!" With the inn perilously close to the golf course, Dick is struck on the head by an errant drive and knocked unconscious. He awakens in the bedroom of Bob Hartley, his previous sitcom character. His bedmate turns to him, and it is Suzanne Pleshette, his wife on the earlier series. It appears that the entire *Newhart* saga has been a dream induced by some Chinese food.

The conclusion to the *Newhart* saga not



Laugh-In veteran and *Newhart* friend Dick Martin was a frequent director.



"That pig. All week long -- from beginning to end -- as soon as it got on the stage, it just squealed. Everybody was really worried. 'What are you going to do if the pig just starts crying like a baby in the middle of the stage?' Well, the trainer said, 'We'll give it a couple of tranquilizers.' The pig came out like Katherine Hepburn. Didn't miss a beat, was doing takes. It was wonderful. Didn't make a sound. And it took us, like, eight takes for every scene, because everybody was waiting for the pig to screw up, and it didn't. The pig was the pro. Even Tom Poston screwed up his lines because he was waiting for the pig to scream. Bob, even. He was waiting, 'When is the pig going to scream?' That I will remember forever. Everybody was worried about the damned pig, and the pig was the only pro on the set that particular night."

- Tony Papenfuss

only surprised and delighted the viewers, but also the cast, as it was kept top secret right until the end, as Tony Papenfuss relates:

"They brought [Suzanne Pleshette] in under a sheet. Nobody knew. They wouldn't tell nobody, except Bob. That was it. Nobody else. We had no idea how the show was going to end. They would not let us know. So we're standing behind the cameras, and she popped up."

This ending, likely inspired by the contrived device used to reintroduce Patrick Duffy to the cast of *Dallas* after his character's death (and a similar denouement was utilized for the fellow MTM production, *St. Elsewhere*, two years earlier; see *Television Chronicles* #6 for details).

The veterans of *Newhart* have since dis-

persed to other projects. Although their careers have moved steadily onward, perhaps the ones to struggle the most were the two Darryls, John Voldstad and Tony Papenfuss, due to the confines of their *Newhart* roles and the perception of their performances.

They'd always make jokes about that, recalls Voldstad, saying "We didn't know you could talk." That kind of stuff. I've had casting directors surprised I could talk. I guess they were thinking they'd actually cast mutes. "Well, we don't know what he sounds like. Does he really talk?"

Voldstad, Sanderson, and Papenfuss have remained close friends in the years since their tenure as brothers, and stay in contact on a regular basis.

Bob Newhart went on to star in yet

another sitcom, *Bob*, in which he played a cartoonist; but for some reason it didn't catch fire, and lasted less than a season. Perhaps the 90s are the turf of more boisterous comedic talents, and the soft-spoken style of Bob Newhart is no longer as appreciated as it once was. More's the pity.

Still, for those who have not yet tired of the kind of ensemble humor of *Newhart*, they may for now take solace in the fact that the series is being added to the lineup of Nick at Nite for 1997.

- Bill Groves

Season 1, 1982-83 (videotape):

IN THE BEGINNING (10/25/82)

Dick Loudon and his wife, Joanna, refurbish an old inn and operate it as a hobby while Dick works on his "novel" and lectures at nearby universities and historical societies

Jack Dodson, Natalie Core, Merritt Olsen, Beth Le Grant

Written by Barry Kemp; Directed by John Rich

MRS. NEWTON'S BODY LIES A MOULD'RING IN THE GRAVE (11/1/82)

Dick and Joanna discover that a body is buried in the basement of the Stratford, but no one in town seems to know why or how she got there

Bill Quinn, Dan Frischman

Written by Katherine Greene; Directed by Will Mackenzie

HAIL TO THE COUNCILMAN (11/8/82)

Envisioning it as the first step in what could become a political career, Dick decides to run for Town Council

Estelle Omens, Toby Anderson, David Byrd, Lois Foraker, Aaron Fletcher

Written by Sheldon Bull; Directed by Will Mackenzie

SHALL WE GATHER AT THE RIVER (11/15/82)

Dick reveals an uncanny ability to embarrass his lovely wife, no matter how hard he tries to do the right thing

David Muir, Martha Reed

Written by Paul Robinson Hunter; Directed by Will Mackenzie

THIS PROBABLY IS CONDEMNED (11/22/82)

Kirk informs the group that the Health and Safety Inspector has condemned his Minuteman Cafe

Dick Christie, Roy London, Jim Boeke, Susan Watson

Written by Barton Dean; Directed by Will Mackenzie

NO TIGERS AT THE CIRCUS (11/29/82)

Dick decides he wants to have the Stratford declared a historic landmark; however, upon inspection, the committee decides it does not qualify

Robert Moberly, Ryan MacDonald, Barbara Tarbuck, Michael Dunnagan

Written by Earl Pomerantz; Directed by Will Mackenzie

THE PERFECT MATCH (12/6/82)

An old boyfriend of Leslie's shows up at the Stratford and he's her equal in everything -- looks, talent, wealth -- and is a person who seems to win at everything he tries, which now is Leslie

Howard McGillin

Written by Stuart Silverman; Directed by Dick Martin

SOME ARE BORN WRITERS... OTHER HAVE WRITERS THRUST UPON THEM (12/13/82)

At Joanna's urging, Dick agrees to help a struggling writer whose husband is against the idea of her having a career

Earl Boen, Judith Kahan, Christopher Gosch, Patrick Gosch, Robbie Gordon

Written by Emily Marshall; Directed by Will Mackenzie

NO ROOM AT THE INN (12/20/82)

On Christmas eve, the inn is full, and a young carpenter and his very pregnant wife arrive asking for a room

Milt Oberman, Kres Merksky, Bob Perlow, Kate Zentall, Vahan Mossekian, Terry McGovern

Written by Barry Kemp, Sheldon Bull, Emily Marshall; Directed by Dick Martin

THE SENATOR'S WIFE WAS INDISCREET (12/27/82)

The wife of a very prominent U.S. senator, and a long-time friend of Leslie's family, arrives at the Stratford with the bombshell that she is leaving her husband

Penny Fuller, Robert Hogan, Jim Hardie

Written by John Steven Owen; Directed by Dick Martin

SPRAINED DREAMS (1/3/83)

Dick talks Leslie into taking him skiing, something he's never done before

Alley Mills, Bill Wiley, Stephen Furst, Paddi Edwards, Irene Arranga, Amy Kirkpatrick, Carey Smith, Dan Gilvezan, Michael Mitz, Sean Thomas Roche

Written by Rich Reinhart; Directed by Will Mackenzie

THE WAY WE THOUGHT WE WERE (1/10/83)

The only woman George ever loved comes back into his life after a 30-year absence, but neither is quite the way they remembered the other to be

Rue McClanahan, Eugene Brezany, Gary Allen

Written by John Steven Owen; Directed by Will Mackenzie

THE VISITORS (1/17/83)

A couple that Dick and Joanna met on vacation once -- two of the most fun people in the world -- are coming to stay with them, and Dick and Joanna have high expectations for another incredible week

Dana Elcar, K Callan, Nancy Lenehan, T.J. Castronova, Michael Steinfeld, Ben Slack, Gloria Lord

Written by Earl Pomerantz; Directed by Michael Zinberg

WHAT IS THIS THING CALLED LUST (1/31/83)

Kirk becomes the object of unbridled lust when Leslie's pretty cousin pays a visit to the Loudon inn

Peter Van Norden, Joe Medalis, Kelly Jean Peters, Kevin Brand

Written by Emily Marshall; Directed by Will Mackenzie

BREAKFAST THEATRE (2/7/83)

Dick feels indebted to a standup comic because the performer once paid him \$7 for a series of jokes, and he credits the comic with launching his writing career

Bobby Ramsen, Linda Darlow, Ted Pitsis, Carol McDonnell

Written by Chip and Doug Keyes; Directed by Will Mackenzie

RICKY NELSON UP YOUR NOSE (2/14/83)

The Loudons are happily preparing to spend a few days attending a writers convention in New York when Kirk drops the bombshell that he's going in for surgery and needs their help

William Lucking, Dorothy Meyer, Robert Pastorelli, Tom Everett

Written by Barton Dean; Directed by Will Mackenzie

A VIEW FROM THE BENCH (2/21/83)

Dick, George, and Kirk head for Boston to see a professional basketball game, leaving Joanna and Leslie at home to tend the inn

Daniel J. Travanti, Ernie Sabella, Wolfe Perry, Julius Carry, Marie Denn, Ollie O'Toole, Jimmy Baron, David Eric, Mark Ganzel

Written by Sheldon Bull; Directed by Will Mackenzie

THE BOY WHO CRIED GOAT (3/13/83)

Kirk's penchant for lying comes home to haunt him when an insurance investigator refuses to believe his story about being robbed

Michael McGuire, Brandon Maggart, Jane Alden, Joe Colligan, Susan Ursitti

Written by Barbara Hall; Directed by Will Mackenzie

HEAVEN KNOWS, MR. UTLEY (3/20/83)

George becomes the laughing stock of the town when he claims to have seen a spectacular UFO

Hansford Rowe, Barbara Collentine, Bill Capizzi, James Avery, Terence Goodman, Allison Marich, Fil Formicola, Channing Chase, Jeremy Reinbolt

Written by Bill Taub, Jeff Lewis; Directed by Will Mackenzie

YOU'RE HOMEBODY TILL SOMEBODY LOVES YOU (3/27/83)

Joanna takes violent exception when Dick tells a magazine interviewer that his wife is a "terrific homebody" and decides to prove that she's much more than that by applying for a position at a local travel agency

Jerry Van Dyke, Anne Gee Byrd, Donald Bishop, Maggie Kemp, John D. Gowans

Written by Emily Marshall; Directed by Will Mackenzie

GRANDMA, WHAT A BIG MOUTH YOU HAVE (4/3/83)

Grandma Blanche Devane's surprise visit comes on a day when Kirk is bowled over by his heart's desire, Leslie, agreeing to a dinner date

Ruth Gordon, Martin Ferrero, Frank Coppola

Written by Barton Dean; Directed by Will Mackenzie

I ENJOY BEING A GUY (4/10/83)

Dick is delighted when asked to join a golf foursome, until the "friendly" wagering gets way out of hand

Richard Venture

Written by Bob Perlow, Gene Braunstein; Directed by Will Mackenzie

Season 2, 1983-84 (filmed episodes begin):

IT HAPPENED ONE AFTERNOON (2 parts; 10/17/83, 10/24/83)

Dick is lined up to help write the biography of a famous film star who has a legendary reputation as a rather stunning predator where men are concerned

Stella Stevens, John Reilly, Lee Wilkof, Michael Edmonds, Richard Roat, Tom Hatten, Kate Williamson

Written by Barry Kemp; Directed by Rod Daniel

ANIMAL ATTRACTIONS (10/31/83)

A handsome dog, in the form of Stephanie's ex-husband, and a stray sheep dog both show up to highlight the action at the Stratford Inn

Murray Matheson, Michael McManus, Kenneth Kimmons, Jerry Supiran, Ellen Crawford

Written by Emily Marshall; Directed by Rod Daniel

THE STRATFORD WIVES (11/7/83)

Joanna sinks 100 years of Vermont tradition when she brings the town wives out of the kitchen to join the menfolk

Ernie Sabella, Lois de Banzie, Estelle Omens, Mary Farrell, Ken Hill, D.J. Sydney, Judith Weston

Written by Barbara Hall; Directed by Donn Wheeler

THE GIRL FROM MANHATTAN (11/14/83)

Joanna talks Dick into directing his own play for the community theater, and then turns on him when he selects another to play the leading role

Richard Venture, Lois de Banzie, Jackie Joseph

Written by Nat Mauldin, Michael Vetric (s); Directed by Linda Day

DON'T RAIN ON MY PARADE (11/21/83)

Dick agrees to host a turkey dinner for the Thanksgiving Day Parade workers, and Joanna winds up cooking for the entire town

George D. Wallace, Peggy McCay, Iron Eyes Cody

Written by Barbara Hall; Directed by Will Mackenzie

LADY AND THE TRAMPS (12/5/83)

Stephanie is lost in a Vermont snowstorm and is confronted with a trio of strange rescuers in the persons of Larry and his two brothers, Darryl and Darryl

James Gallery, Bill Stadler, O.J. (dog)

Written by Emily Marshall; Directed by Donna Wheeler

THE MAN WHO CAME FOREVER (12/12/83)

Dick's attempt to finish a book assignment is frustrated by the prospect of a miniature golf course, a permanent boarder, and a retirement plan for his caretaker

Ernie Sabella

Written by Sheldon Bull; Directed by Rod Daniel

THE LOOKS OF LOVE (12/19/83)

Kirk launches a Single's Club at the Stratford Inn in a thinly-veiled attempt to discover the "girl of his dreams"

Ernie Sabella, Shauna Reed, Nara Heflin, Gail Landry, Michael Griswold, Deborah Tilton

Written by Shelly Zellman; Directed by Dick Martin

KIRK GOES FOR THE JUGGLER (1/2/84)

Kirk confides to the Loundons that his new girl is the most perfect woman he's ever met, but his ardor cools considerably when he learns that she earns her living as a clown

Ken Sansom, Edith Fields

Written by Emily Marshall; Directed by Will Mackenzie

A JUG OF WINE, A LOAF OF BREAD - AND POW! (1/9/84)

Stephanie attends a poetry reading at local Dartmouth College to check out the eligible men, and invites Joanna along as her "intellectual cover"

John Reilly, John Walcutt, Mark Tymchyshyn, Julie Lloyd

Written by Barry Kemp, Sheldon Bull, Emily Marshall; Directed by Dick Martin

CATS (1/16/84)

Stephanie turns green when her former "Prince Charming" shows up, married to her former high school rival and best friend

David Huffinan, Andrea Johnson

Written by Barry Kemp, Sheldon Bull, Emily Marshall; Directed by Jim Drake

CURIOUS GEORGE AT THE FIREHOUSE (1/23/84)

There's a hot time in the old town when George becomes a volunteer fireman

Ray Girardin, Paula Russell, Michael Boyle

Written by Barbara Hall; Directed by Will Mackenzie



Ruth Gordon returns in Go, GRANDMA, Go (with Rebecca York, at left)

BOOK BEAT (1/30/84)

Dick guests on a television interview show and winds up as the program's new host

Guy Boyd, Macon McCalman, John Snet

Written by Miriam Trogdon, Will Porter (s), Rich Proctor (s); Directed by Will Mackenzie

KIRK POPS THE QUESTION (2/6/84)

Dick tries to cope with the problems of a phobia-plagued guest who is afraid of just about everything, while Kirk is rapidly becoming a basket case as he attempts to ask Cindy the most important question of his life

Richard Stahl, Frank Bonner, Peter Nelson, David Carlile, Kelly Ann Conn, Bob Millard

Written by Miriam Trogdon; Directed by Jim Drake

BEST FRIENDS (2/13/84)

Dick opposes a franchised fast food restaurant in order to save Kirk's cafe, and winds up with egg on his face

Michael Horton

Written by Barry Kemp, Emily Marshall; Directed by Will Mackenzie

KIRK TIES ONE ON (2/27/84)

It's Kirk's wedding day, and the only question is whether can he remain conscious long enough to tie the knot

Arthur Rosenberg, Terry Wills

Written by Barry Kemp, Sheldon Bull, Emily Marshall; Directed by Will Mackenzie

GO, GRANDMA, GO (3/5/84)

When Kirk's car breaks down as he and Cindy start out for their Niagara Falls honeymoon, Grandma Devane offers her car for the trip

Ruth Gordon, Squire Fridell, F. William Parker, Beau Starr

Written by Barbara Hall; Directed by John Tracy

LEAVE IT TO THE BEAVERS (3/12/84)

George invites Dick to join the local Beaver Lodge, but also has to contend with a strange guest and his "invisible" wife

Alan North, Edward Call

Written by Emily Marshall, Barbara Hall, Miriam Trogdon; Directed by Will Mackenzie

VERMONT TODAY (3/19/84)

Show producer Michael Harris tells Dick he wants a "classy" guy for a new "classy" television talk show and Dick finally agrees, much to the delight of Joanna and all their friends
 Britt Leach, Anne Haney, John C. Lawlor, Lucy Lee Flippin, Hennen Chambers, John C. Becher
 Written by Barry Kemp, Sheldon Bull, Emily Marshall; Directed by John Tracy

SEND HER, ELLA (3/26/84)

The town council asks Dick to serve as Master of Ceremonies for its annual beauty contest, and he readily accepts
 Richard Venture, Billie Bird, Alice Cadogan, Jack Lindine, Lenora May, Earl Houston Bullock, Michael Sharrett, Paula Marchese
 Written by Barbara Hall, Miriam Trogdon; Directed by John Tracy

NEW FACES OF 1951 (4/16/84)

Plans for a simple birthday party turn into a comedy of errors when Dick and Joanna attempt to honor George
 Michael Currie, Charles McDaniel, Gary Goodrow, Michael Harrington, Gene Ross, Ernie Brown, Frank Coghlan, John Bluto
 Written by Ken Peragine, Howard Friedlander, Neal Marlens (s); Directed by John Tracy

Season 3, 1984-85:**TELL A LIE, GET A CHECK (10/15/84)**

Whether honesty is always the best policy is the question for Dick when he tries to sell Kirk's rundown cafe, and he is asked to do a tacky promo for his talk show
 Ray Walston, Ford Rainey, Pamela Bowman, Robert Finoccoli, Elaine Nalee
 Written by Dan Wilcox; Directed by John Tracy

TWENTY YEAR ITCH (10/22/84)

Despite Dick's disapproval, Joanna -- backed by the romantic Stephanie -- wants to keep a date made twenty years earlier with her handsome college boyfriend
 Doug Rowe, Derek McGrath, David Selberg, Gerry Gibson, Christopher Thomas, Don Draper
 Written by Miriam Trogdon; Directed by Dick Martin

A HUNTING WE WILL GO (10/29/84)

Dick's first hunting trip is taped for television, and his stagestruck companions rush to get on camera
 Written by Barton Dean; Directed by Jim Drake

MISS STEPHANIE (11/5/84)

Stephanie is flattered, but Dick is alarmed, when she gets a proposal from a most unsuitable suitor -- Larry, backed by his brothers Darryl and Darryl
 Peter Vogt
 Written by Douglas Wyman; Directed by Dick Martin

BUT SERIOUSLY, BEAVERS (11/12/84)

Dick's wisecracks at the Beaver Lodge "roast" for George as Man of the Year turn out to be a smash hit with everyone but the guest of honor Parley Baer, Brad Logan, Ed Morgan
 Written by Arnie Kogen, Gary Jacobs; Directed by Ellen Falcon

TICKETS, PLEASE (11/19/84)

About to go to the basketball game of the year, Dick is arrested for Stephanie's forgotten (and unpaid) parking tickets
 Jeff Corey, Patrick Collins, Barbara Perry
 Written by Barton Dean; Directed by John Tracy

POOR RECEPTION (11/26/84)

After hiring Stephanie as the television station's new receptionist, boyfriend Michael has to figure out how not to be the one who fires her
 Eve Roberts, Thomas Oglesby, John Ingle
 Written by E.J. Purdum; Directed by Dick Martin

THE FAN (12/3/84)

Joanna has her doubts, but Dick is delighted, when a starstruck admirer wants to set up a fan club for him
 Deena Freeman, Brian Robbins, Gloria Henry, Dick Clair
 Written by Shelly Zellman; Directed by John Tracy

HAPPY TRIALS TO YOU (12/10/84)

Dick discovers who his friends really are when he's slapped with a hefty damage suit charging him with plagiarism
 Philip Sterling, Maryedith Burrell, Raye Birk, Than Wyenn
 Written by Douglas Wyman; Directed by Jim Drake

GEORGIE'S GIRL (12/31/84)

When George's new lady friend starts talking marriage, he gets skittish and, to Dick's dismay, begs for help in brushing her off
 Susan Ruttan
 Written by Miriam Trogdon; Directed by Jim Drake

PILLOW FIGHT (1/7/85)

To thank Joanna for her help on his new book, Dick offers to make her co-author, only to have her propose a long string of changes in his work
 Written by Shelly Zellman; Directed by Peter Baldwin

LOCAL HERO (1/14/85)

Modest George performs a life-saving feat, but with the entire town looking for him, he tries to make Dick and Joanna keep his identity secret as the "local hero"
 Tanya Fenmore, Lynne Stewart, Michael Dunnagan, Charles Bouvier
 Written by Ellen Guylas; Directed by John Pasquin

DICK GETS LARRY'S GOAT (2/4/85)

When Dick complains about the marauding goat owned by Larry and his brothers, he lands in a feud with the trio, marked by tricks which become increasingly dirty
 John Putch, Mary Betten
 Written by Barton Dean; Directed by Burt Brinckerhoff

ONCE I HAD A SECRET LOVE (2/11/85)

It isn't all hearts and flowers when Joanna discovers that Dick doesn't want her to be his co-host on "Vermont Today" when a noted "love doctor" is a special Valentine's Day guest
 Jack Bannon
 Written by Ellen Guylas; Directed by John Pasquin

LADY IN WADING (2/18/85)

Stephanie, who knows how she'd like to live, is torn by the romantic dilemma of choosing between poor Michael or his slick, rich, powerful boss
 Charles Frank
 Written by David Mirkin; Directed by John Tracy

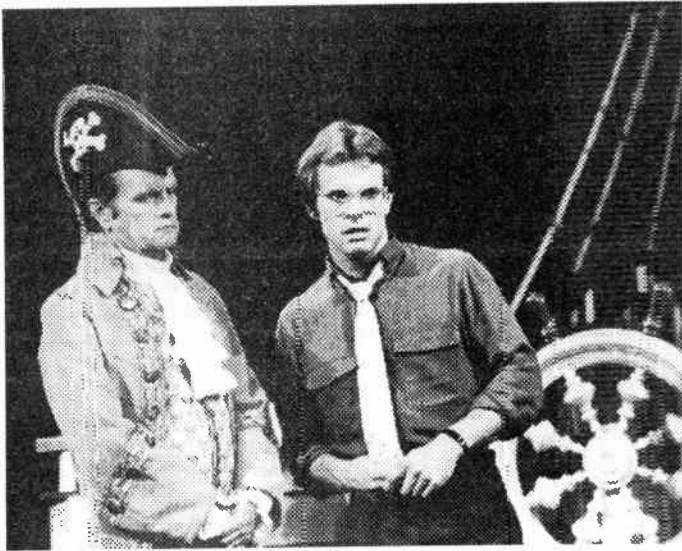
LOOK HOMEWARD, STEPHANIE (2/25/85)

Stephanie introduces a stunned Michael to her incredibly wealthy parents, who are eager to buy her anything to keep her home
 Jose Ferrer, Priscilla Morrill, Zoanne Leroy, Liz Sheridan
 Written by Miriam Trogdon; Directed by Ellen Falcon

MY FAIR LARRY (3/4/85)

With Dick as guinea pig, Joanna does her best to show Larry and his brothers Darryl and Darryl how to attract customers to their cafe, but they don't take easily to gracious living
 Walter Olkewicz, Sandy Helberg, Donald Bishop, Theresa De Paolo, Laurence Braude
 Written by Michael Kagan; Directed by Burt Brinckerhoff

**DICK GETS LARRY'S GOAT**



PIRATE PETE

YOU'RE NOBODY TILL SOMEBODY HIRES YOU (3/11/85)

When Michael is fired for making outrageous demands, Dick replaces him, only to find it's no cinch being a television producer
Richard Stahl, Ralph Manza, Stu Charno
Written by David Mirkin; Directed by Richard Sakai

OUT WITH THE NEW, INN WITH THE OLD (3/18/85)

Dick can't wait to start a big restoration project at the inn, but the work is stalled by what looks like sabotage
Susan Blu, Florence Schaffler, John Short
Written by Tracy Gamble, Richard Vazcy; Directed by Dick Martin

R.I.P. OFF (4/8/85)

Dick gets a job for bumbling Harley Estin that turns out to be a scam for selling swampland burial plots
George Wyner, G.W. Bailey
Written by Russ Woody; Directed by Peter Baldwin

THE PRODIGAL DARRYL (5/6/85)

Searing heat wave or not, Joanna's project is to get a Christmas card picture taken; meanwhile, Larry and his brothers suddenly strike it rich in a jingle contest
Dave Coulier, Michael Zorek, Dennis Robertson, Kimberly Farr, Charlotte Carpenter
Written by Douglas Wyman; Directed by Dick Martin

WHAT MAKES DICK RUN? (5/27/85)

With the staff of "Vermont Today" hungry for a television award, low-key Dick comes under heavy pressure to be a more dynamic host on his talk show
Estelle Getty, Richard Stahl, Scott Jaeck
Written by Arnie Kogen, Gary Jacobs; Directed by Dick Martin

Season 4, 1985-86:

PIRATE PETE (9/30/85)

At the station where Dick's show originates, it's yo-he-ho and a barrel of trouble when Pirate Pete can't host his kiddie show and Dick reluctantly takes his place
David Wayne, Gail Landry
Written by Gary Belkin; Directed by Peter Baldwin

THE WAY WE OUGHT TO BE (10/7/85)

Fed up with always letting Stephanie have her own way, Michael takes Dick's advice and gets up the nerve to tell her so
James Staley, Michael Dunnagen
Written by Miriam Trogdon; Directed by Ellen Falcon

SUMMA CUM LARRY (10/21/85)

When school bells ring for Larry, he begs Dick to keep it from his brothers, and Dick comes up with a unique game plan to tutor Larry
Sandy Helberg, Richard Seff, Jean Owens-Hayworth, Joshua Grenrock
Written by Arnie Kogen, Gary Jacobs; Directed by Peter Baldwin

OH, THAT MOROCCO (10/28/85)

Joanna suddenly has a new best friend who thinks everyone should go on vacation to Morocco; and what Stephanie wants, she usually gets
Dean Santoro, Radha Delamarter, John Walter Davis, Will Jeffries, Rebecca Arthur, Tom Kindle
Written by Barton Dean; Directed by Peter Baldwin

CANDIDATE LARRY (11/4/85)

After tossing his tattered hat in the ring for Mayor, maverick candidate Larry gets a shock when Dick won't endorse him
Sam Anderson, Earl Boen, Blake Clark
Written by Douglas Wyman; Directed by Dick Martin

LOCKS, STOCKS, AND NOODLEHEAD (11/11/85)

When Stephanie's fabulously wealthy father suddenly comes to visit during Stratford's big Colonial Days festival, she worries that he's lost all his money
Jose Ferrer, Priscilla Morrill
Written by Barton Dean; Directed by Peter Baldwin

THE GEEZERS IN THE BAND (11/25/85)

Dick looks forward to a reunion of his wild and crazy college jazz group, but finds that time has slowed their beat
Sorrell Booke, Raleigh Bond, Kevin Scannell
Written by David Mirkin; Directed by Dick Martin

THE SHAPE OF THINGS (12/2/85)

Joanna and Stephanie open an aerobics studio, but what shapes up more than the customers is a battle over who's boss
Laura Waterbury, Dinah Lenney
Written by John Steven Owen; Directed by Peter Baldwin

WRITE TO PRIVACY (12/16/85)

Stephanie and Joanna peek at Michael's secret diary, and are furious when they discover what he really thinks of them
Nat Bernstein
Written by Susan Beavers; Directed by Dick Martin

STILL THE BEAVERS (12/23/85)

Spurred by Dick, George gets his dander up after the Beavers cheat him of a prize, and he starts a rival lodge
Parley Baer, James Callahan, Bill McIntire, Robert Pastorelli
Written by Katherine Green; Directed by Peter Baldwin

MUCH ADO ABOUT MITCH (1/6/86)

Big Brother George goes all out to impress young Mitch, only to see the boy fall under the spell of "Uncle Dick" and the glamour of his television talk show
Scott Curtis, Joshua Grenrock, Greg Otto
Written by Janet Leahy; Directed by Dick Martin

LOOK, MA, NO TALENT (1/13/86)

While Michael is busy having an identity crisis trying to impress his artistic mother, he leaves Dick stuck with keeping a rash promise to a dog food advertiser
Ruth Manning, Stu Charno, Barry Dennen
Written by Dan Wilcox, Jesse Levine; Directed by Ellen Falcon

LARRY'S DEAD, LONG LIVE LARRY (1/20/86)

While rewiring the cafe to comply with the fire safety code, Larry receives an electrical shock and thinks that Dick has called him back from the dead to perform some task that needs to be done
Ralph Bruneau, Barry Vigon, Patricia Estrin
Written by Lisa Levin; Directed by John Pasquin

STEPHANIE NIGHTINGALE (1/27/86)

When an epidemic of measles breaks out at the Stratford Inn, everyone is confined to bed with the exception of Stephanie
Bruce French, Marilyn Schreffler, William H. Bassett
Written by Shelly Zellman; Directed by Ellen Falcon

THE STRATFORD HORROR PICTURE SHOW (2/3/86)

A nightly occurrence of strange and unexplained noises convinces everyone that the inn is haunted -- everyone except Dick, the skeptic, who believes there must be a logical explanation
Bruce French, Marilyn Schreffler, William H. Bassett
Written by David Mirkin; Directed by John Pasquin

I DO, OKAY? (2/10/86)

Joanna gets Dick to agree to repeat their marriage vows, but his lack of romance about the project leads to trouble
Michael Flanagan
Written by Douglas Wyman; Directed by Ellen Falcon

THE SNOWMEN COMETH (2/17/86)

The annual snow carnival is in big trouble when the forecast calls for fair and warmer, but Larry and his brothers offer to make it snow -- for a price

Bill McIntyre

Written by Arnie Kogen, Gary Jacobs; Directed by John Pasquin

WILL THE REAL DICK LOUDON PLEASE SHUT UP? (2/24/86)

Dick's artistic career seems to be taking off when a video company wants to make a cassette version of his book about plumbing and they want him to test as the star of the film version

Phillip Charles Mackenzie, Alan Autry, Carolyn Mignini

Written by Phoef Sutton; Directed by Dick Martin

HE AIN'T HUMAN, HE'S MY COUSIN (3/3/86)

George's distant cousin comes to town to help honor an ancestor who was credited as being one of the town's founders

Derek McGrath

Written by Barton Dean; Directed by John Pasquin

DWIGHT SCHIMDLAPP IS NOT A QUITTER (3/10/86)

Dick uses his old pen name when he submits his latest book to his publisher, but his little joke backfires when the book is promptly rejected

Keith Charles, Larry Hankin, Ebbe Roe Smith, Bernadette Birkett, Ken Lerner, Adam Carl

Written by Janet Leahy; Directed by Dick Martin

TORN BETWEEN THREE BROTHERS (3/17/86)

A cute, but flighty, hotel guest who's been jilted by her boyfriend and left stranded at the inn charms Larry, Darryl, and Darryl into hiring her as a waitress

Teresa Ganzal, Wortham Krimmer, Tom Tarpey

Written by David Mirkin; Directed by Dolores Ferraro

BABY, I'M YOUR HANDYMAN (4/7/86)

George is infatuated with a visiting actress and, much to his surprise, discovers that she is interested in him

Marilyn Mason

Written by Phoef Sutton; Directed by Peter Baldwin

REPLACEABLE YOU (4/14/86)

When Michael goes out of town on a new job interview, he appoints the station's receptionist to act as Dick's producer, which creates a perplexing problem for Dick when he discovers to his surprise that she's perfect for the job

Helen Page Camp, Gerald Hiken

Written by Miriam Trogdon; Directed by J.D. Lobue

PRE-NUPS (5/12/86)

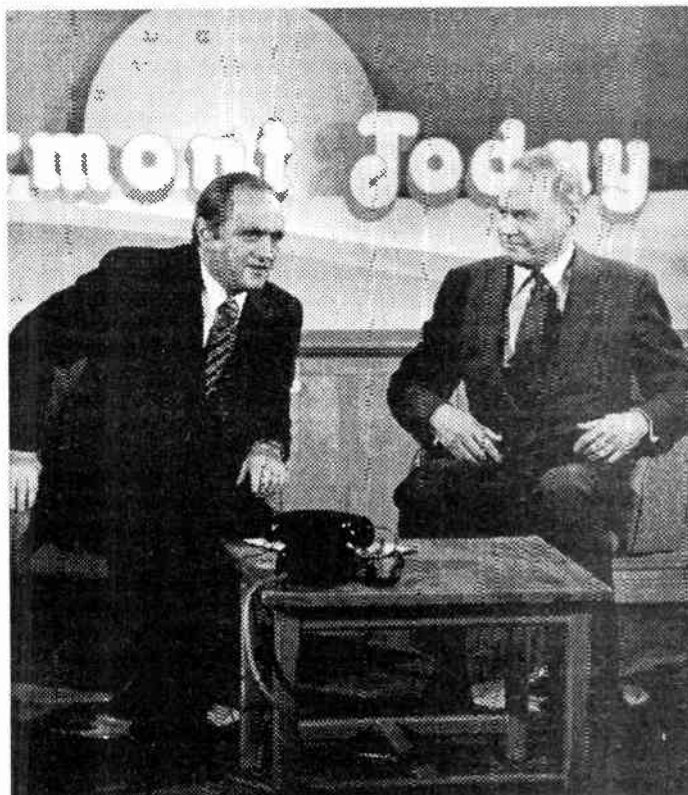
Dick, Joanna, Michael and George are invited to accompany Stephanie to the Vanderkellen mansion to celebrate her father's birthday; however, all Mr. Vanderkellen seems to have on his mind is getting Michael to sign a prenuptial agreement

Jose Ferrer, Priscilla Morrill, David Sage, Kathryn Fuller

Written by Arnie Kogen, Gary Jacobs; Directed by Peter Baldwin



Amateur defense counsel Dick consults with his clients in **JAIL, JAIL, THE GANG'S ALL HERE.**



Veteran newscaster Edwin Newman meets up with **DR. JEKYLL AND MR. LOUDON.**

Season 5, 1986-87:

CO-HOSTESS TWINKEE (9/29/86)

Dick's television show is cancelled, a victim of low ratings, but before the cancellation blues can set in, Michael announces that Dick will host a new, modern, fast-moving show called "On the Town," and that Dick can even pick his own co-hostess

Julie Brown, Frances Conroy, Robert Moberly, Robert Alan Chandler, Susan Cash, Michael Lemon

Written by David Mirkin; Directed by Dolores Ferraro

CAMP STEPHANIE (10/6/86)

Stephanie is determined to bring the "great outdoors" indoors when she takes over temporary leadership of a troop of 11-year-old Ranger Girls

Sarah Jo Martin, Annemarie McEvoy, Amy Green, Florence Schaffler, Kimberly Dunham, Lindsay Price, Courtney Newhart

Written by Robin Pennington, Don Hart; Directed by Tom Trbovich

DICK THE KID (10/13/86)

While waiting for inspiration to write another "How To" book, Dick reads a western novel that re-awakens his childhood dream of being a cowboy

Kurtwood Smith, Kevin Scannell, Tuck Milligan, Blake Clark, Terry Beaver

Written by Arnie Kogen; Directed by Barton Dean

HIGH FIDELITY (10/20/86)

When Dick is busy writing a new book, Joanna joins a wine tasting class and makes friends with a fellow classmate, prompting Michael and some of Dick's other friends to assume the worst

Robert Woods

Written by Tom Seeley, Norm Gunzenhauser; Directed by Michael Lassac

DESPERATELY DESIRING SUSAN (2 parts; 10/27/86, 11/2/86)

Working long hours with his new assistant on a television anniversary special sparks an unexpected romance for Michael

Jean Bruce Scott, Tom Byrd, Will Garson, Michelle Casey

Written by Miriam Trogdon; Directed by David Steinberg

- MY TWO AND ONLY (11/17/86)**
 Larry, Darryl, and Darryl may be heading for a split when a new friend eases Larry out of the picture as leader of the trio
 Sam Whipple
 Written by Douglas Wyman; Directed by Michael Lessac
- THANKSGIVING FOR THE MEMORIES (11/24/86)**
 Dick's dream of an old-fashioned Thanksgiving is shattered when everything that could possibly go wrong does
 Jose Ferrer, Priscilla Morrill, Greg Norberg
 Written by David Mirkin; Directed by J.D. Lobue
- UTLEY, CAN YOU SPEND A DIME? (12/1/86)**
 When Dick's check bounces, the whole town thinks he's destitute, and George offers to lend him his life savings
 Byron Webster, Curt Lowens, Don Diamond, Don Woodard, Josh Clark, Joseph Malone
 Written by David Tyron King; Directed by Tom Trbovich
- SWEET AND SOUR CHARITY (12/8/86)**
 Dick and Joanna are given an opportunity to overcome their "newcomer" status in town when they are asked to head up a drive to save the local library
 Robert Schenkkan, Hal London Jr., Roy Brocksmith
 Written by David Tryon King; Directed by Lee Shallat
- EVERYBODY OUGHT TO HAVE A MAID (12/15/86)**
 Stephanie tries to make the most of a toe injury to avoid her duties as a maid, until Dick and Joanna hire a replacement
 Millicent Martin, William Griffis
 Written by Michael Loman; Directed by Peter Baldwin
- SATURDAY IN NEW YORK WITH GEORGE (12/22/86)**
 Dick is invited to a publisher's party in New York and reluctantly agrees to take George with him, since Joanna is stuck at home with guests
 Clive Revill, Robert Harper, Margaret Gibson, Harold J. Suratt, Bill Quinn
 Written by Stuart Kreisman, Chris Cluess; Directed by Peter Baldwin
- LOVE LETTERS IN THE MUD (1/5/87)**
 Michael composes a love letter for Larry, who wants to impress the girl of his dreams
 Valerie Mahaffey, Carol Vogel
 Written by Shelly Zellman; Directed by J.D. Lobue
- THE FIRST OF THE BELLES (1/12/87)**
 An old college friend of Dick's shows up at the inn to do a little skiing and get over a divorce, which leads to Dick having to explain to Joanna why he once proposed to this "friend," even offering her a ring
 Shelly Fabares, Edan Gross, Marcy MacDonald
 Written by Douglas Wyman; Directed by Peter Baldwin
- IT'S MY PARTY AND I'LL DIE IF I WANT TO (1/19/87)**
 Stephanie's uncle is celebrating his 100th birthday and everyone is invited to the Venderkellen mansion for the big party
 Jose Ferrer, Priscilla Morrill, Lyle Talbot, George Pentecost, F.J. O'Neil, Daniel Ziskie, Buddy Powell, Thomas Reynolds
 Written by Douglas Wyman; Directed by Peter Baldwin
- CHIMES THEY ARE A CHANGIN' (1/26/87)**
 A heavy winter storm has everyone acting a little strange, including George, who insists on personally repairing the town's damaged bell tower
 Michael McManus
 Written by Tom Seely, Norm Gunzenhauser; Directed by J.D. Lobue
- UNFRIENDLY PERSUASION (2/2/87)**
 Dick's power of persuasion is needed to help Joanna overcome her fear of eye doctors
 Written by Miriam Trogdon; Directed by David Steinberg
- JAIL, JAIL, THE GANG'S ALL THERE (2/9/87)**
 When a farmer's lost cow turns up at the cage owned by Larry and his brothers, the boys are accused of cow-napping and thrown into jail
 Ritch Brinkley, Will Nye, Robert Benedetti, Craig Zehms, John J. York, P.A. Christian
 Written by Amie Kogen; Directed by J.D. Lobue
- DR. JEKYLL AND MR. LOUDON (2/16/87)**
 Dick becomes known as the acerbic with of television when he begins to verbally attack his guests on the otherwise dull "Vermont Today" show
 Edwin Newman, Simon Jones, Beau Starr, J.J. Wall, Gisela Caldwell, Nick Toth
 Written by Merrill Markoe; Directed by Michael Lessac
- FUN WITH DICK AND JOANNA (2/23/87)**
 Dick and Joanna take off on a madcap adventure after she convinces him that he's in a rut and never does anything spontaneous
 Phil Rubenstein, John Hammil, Jan Pessano, Greg Jbara
 Written by Linda Campanelli, M.M. Shelly Moore; Directed by Peter Baldwin
- NIGHT MOVES (3/9/87)**
 Dick has a quarrel with Joanna and ends up being thrown out of their bedroom for the night
 Robin Pearson Rose, Charles Stransky
 Written and directed by David Mirkin
- HARRIS ANKLES PIV FOR WEB POST (3/16/87)**
 Michael gets a shot at the big time, but his future in network television depends on delivering quality programming, something he's not too familiar with
 H. Richard Greene, Michael Fairman, Charlotte Carpenter, Kathleen O'Conner-Hayden
 Written and directed by Douglas Wyman
- GOODBYE AND GOOD RIDDANCE, MR. CHIPS (4/6/87)**
 After buying a new electric typewriter, Dick enrolls in a typing class, only to find that the teacher is the same tyrant he had for sixth grade in elementary school
 William Windom, Jay Kogen, Charlotte Blunt, Robert Alan Beuth, Stephen Hibbert
 Written by Amie Kogen; Directed by David Steinberg
- MUCH TO DO WITHOUT MUFFIN (4/13/87)**
 It's a long three-day weekend, and Michael is at a loss because Stephanie has plans that don't include him
 Parley Baer, Christopher Stone, Russell Johnson, Thom McCleister
 Written by Tom Seely, Norm Gunzenhauser, David Tyron King; Directed by Peter Baldwin
- Season 6, 1987-88:**
- HERE'S TO YOU MRS. LOUDON (9/14/87)**
 Dick has an unexpected reaction when a teenage boy staying at the inn develops a crush on Joanna
 Robert McNaughton, Marcus King
 Written by Miriam Trogdon; Directed by Michael Lessac
- PRIMA DARRYL (9/21/87)**
 Larry is troubled when the discovery of the brothers' birth certificates reveal Darryl #1 to actually be the oldest, hence the rightful leader of the trio
 Written by Amie Kogen; Directed by Dick Martin
- INN THIS CORNER (9/28/87)**
 Dick and Joanna are befriended by a fun-loving couple who announce that they have bought a neighboring house and are turning it into an inn
 Allen Williams, Julie Cobb, Dierk Torsek, Susan Krebs, Michael J. Cutt, Patty Tiffany, Jerry Winsett
 Written by M.M. Shelly Moore, Linda Campanelli; Directed by Peter Baldwin
- ME AND MY GAYLE (10/5/87)**
 At his 40th high school reunion, George is still trying to get up the nerve to tell his secret high school crush how he feels about her
 Ken Sansom, David Carlile, Michael Griswold, Channing Chase, Steve Mittleman
 Written by Tom Seely, Norm Gunzenhauser; Directed by Barton Dean
- READING, WRITING AND RATING POINTS (10/12/87)**
 Michael needs an original idea for a new television show and decides to steal one from a student in his television production class
 John Putch, John Zarchen, William Garson, Kellie Overbey, Susan Calvert, Dan Berman, Keith Amos, Kim Ameen
 Written by David Tyron King; Directed by David Steinberg
- VINTAGE STEPHANIE (10/19/87)**
 It's Stephanie's birthday, but what should be a happy occasion turns into a depressing day because Stephanie is convinced that she has peaked out on her beautiful looks and it's downhill from now on
 Written and directed by Douglas Wyman

- TAKE ME TO YOUR LOUDON (10/26/87)**
A Halloween party at the Stratford Inn is interrupted by a news report of an invasion from outer space
Kate McGregor-Stewart, Bill McIntire, Michael Griswold, Thom McCleister, Boyd Bodwell
Written by David Tyron King; Directed by Zane Busby
- TILL DEPTH DO US PART (2 parts; 11/9/87, 11/16/87)**
Stephanie and Michael are desperate to find a solution to the problem of their relationship being in a rut
Melanie Chartoff, Nike Doukas, Jose Ferrer, Priscilla Morrill, George Pentecost, Linda Cook, Beth Taylor
Written by Miriam Trogdon; Directed by Michael Lessac
- TELETHON MAN (11/23/87)**
Dick unwittingly becomes a one-man host and crew for a 48-hour telethon to raise money for his financially-troubled television station
Billie Bird, Jim Jansen, Ian Fried, Kathleen O'Connor-Hayden, Thom McCleister
Written by David Mirkin; Directed by Andrea Cohen
- LAUGH AT MY WIFE, PLEASE (12/7/87)**
Joanna is recruited to give historical presentations to tour groups and she asks Dick to be her speechwriter
Peter Van Norden
Written by Dan O'Shannon; Directed by Michael Lessac
- SUPPORT YOUR LOCAL SHIFFLETT (12/14/87)**
Officer Shifflett threatens to go on strike when he is denied a raise because the town's budget has been allocated to finance Dick's proposal to install a stoplight at a busy intersection
Marilyn Allen, John Hostetter, Molly David, Ed Morgan, Casey Ellison, Patricia Wilson
Written by Burt Prelutsky; Directed by Peter Baldwin
- MY THREE DADS (1/4/88)**
Larry announces that he and his brothers long to be dads and are going to adopt a child
Kevin Wixted, Nancy Lenehan, Julite Hudson, Robert Dodds, Marcy MacDonald
Written by Douglas Wyman; Directed by Jim Buck
- A FRIENDSHIP THAT WILL LAST A LUNCHTIME (1/11/88)**
Dick's former television co-host shows up at the inn and strikes up a friendship with Stephanie when she discovers that they have so much in common
Julie Brown
Written by David Mirkin; Directed by Peter Baldwin
- PRESENCE OF MALICE (1/18/88)**
Dick is determined to have a showdown with the local television critic after he writes a scathing review of Dick's program
Roderick Cook, Charles Stransky
Written by Marjorie Gross; Directed by David Steinberg
- WOULD YOU BUY A USED CAR FROM THIS HANDYMAN? (2/1/88)**
George decides to hang up his handyman overalls and fulfill his dream fantasy of becoming a used car salesman
Dorothy Patterson, Kathleen McKiernan
Written by David Tyron King; Directed by Dick Martin
- THE BUCK STOPS HERE (2/8/88)**
Dick is skeptical about a legend that promises good luck to everyone when the Great White Buck is spotted in the woods
Bill Maher, Jim Doughan
Written by Tom Seely, Norm Gunzenhauser; Directed by Lee Shallat
- ATTENTION WPIV SHOPPERS (2/15/88)**
After selling the station on an unoriginal idea of having Stephanie host a home shopping show, Michael must then convince Dick to co-host the new show with her
Written by Merrill Markoe; Directed by David Steinberg
- THE BIG UNEASY (2/22/88)**
Michael receives a proposition he can hardly refuse when he attempts to sell Dick's television show to a very important and very beautiful buyer
Caril Huston
Written by Arnie Kogen; Directed by Dick Martin
- DRAW PARTNER (3/7/88)**
While the inn is awaiting the arrival of its 5,000th customer to launch a celebration of sorts, Dick is looking forward to the arrival of the illustrator who is going to collaborate with him on his new book
Eileen Brennan, John Achorn, Liis Kailey, Don Bovingloh
Written by Marjorie Gross; Directed by Dick Martin
- A MIDSEASON NIGHT'S DREAM (3/14/88)**
Everyone's dreams come to life, with varied results, including Larry, Darryl, and Darryl on *The Tonight Show*
Emma Samms, Tommy Newsom, Fred Travalena, Joan Embery, James F. Dean, Dan Gilvezan, Deanna Oliver, Bob Walton, Don Sparks
Written and directed by David Mirkin
- NEWSSTRUCK (3/21/88)**
A whole new world opens up for Michael when he is asked to produce the news for the television station that employs him
Dakin Matthews, Jerry Lacy, Paul Feig, Charlotte Carpenter, Tom Ormeny
Written and directed by Douglas Wyman
- THE GLEELESS CLUB (5/2/88)**
Joanna talks Dick into trying out for the town's newly-formed glee club, only to learn that he's been accepted and she hasn't
Anne Nelson, Tim Haldeman, Marsha Kramer, Tom Nibley, Maggie Gwinn
Written by Miriam Trogdon; Directed by David Steinberg
- COURTING DISASTER (5/9/88)**
Joanna sets George up on a blind date with an antique dealer, unaware that the lady has a very jealous ex-boyfriend
Elinor Donahue, Jason Alexander, Ron Karabatsos
Written by Tom Seely, Norm Gunzenhauser; Directed by Lee Shallat

Season 7, 1988-89:

- TOWN WITHOUT PITY (10/24/88)**
Using one of Dick's "how to" books as an escape primer, a prisoner makes his getaway, only to run afoul of the law when he stops at the inn to meet his favorite author
Ken Jenkins, Rebecca Schull
Written by Dan O'Shannon, Tom Anderson; Directed by David Steinberg
- APPLES, APPLES, APPLES (10/31/88)**
The annual Apple Festival, a local event traditionally held at the inn, is a victim of terminal boredom until it receives a large dose of Vegas glitz thanks to Michael
Written by Bob and Howard Bendetson; Directed by Peter Baldwin
- THIS BLOOD'S FOR YOU (11/14/88)**
After an emergency appendectomy, Stephanie discovers that her rare blood type has been supplemented by a very rare donor
Diana Bellamy
Written by Mark Egan, Mark Solomon; Directed by Dick Martin
- I MARRIED DICK (11/21/88)**
When Joanna decides something is missing from their marriage, Dick reluctantly agrees to accompany her to a therapy session, which has unexpected surprises in store
Melanie Chartoff, Jack Riley, Jesse Wells, Lela Ivey, Jack Kehler
Written by Shelly Zellman; Directed by Lee Shallat
- GOONSTRUCK (12/12/88)**
Much to Michael's displeasure, Stephanie finds the young, virile stonemason working at the inn alarmingly attractive
Jeff Yagher, Don Amendolia, Lisa Mende
Written by Billy Van Zandt, Jane Milmore; Directed by Michael Lessac
- I CAME, I SAW, I SAT (12/19/88)**
Dick's efforts to entertain his father on his first visit to the inn seem to fizzle and fail when all Dad wants to do is sit in the lobby and watch television
Bob Elliott, Hugh Gillin, Dirk Blocker
Written by Shelly Zellman; Directed by Dick Martin
- TWELVE ANNOYED MEN... AND WOMEN (1/9/89)**
Twelve citizens try Dick's patience and tolerance when he becomes foreman of what he perceives to be an indifferent jury
Tim Choate, Kathy Kinney
Written by Bob Bendetson; Directed by Peter Baldwin
- HOME FOR THE HOLLIDAYS (1/16/89)**
Dick takes pride in Joanna's first real estate sales -- until the lobby of the inn is turned into a campground
Jack Kehler, Lela Ivey, Andrea Stein, Dorothy Patterson
Written by Ellen Guylas; Directed by Stephen C. Grossman

- SHOE BUSINESS IS MY LIFE (1/23/89)**
When job-hunting Michael becomes a shoe clerk, Stephanie's devotion is put to a crucial test
Bibi Osterwald, Cliff Bemis, Robert Rockwell, Jean Sincere, David Pressman, Art Rusnak, Cynthia Stevenson, Scott Menville
Written by Tom Anderson, Dan O'Shannon; Directed by David Steinberg
- GEORGE AND THE OLD MAID (2/6/89)**
Back on the scene after twenty-five years of absence, the inn's former maid returns to answer George's proposal
Inga Swenson
Written by Dan O'Shannon, Tom Anderson; Directed by Dick Martin
- HI SOCIETY (2/13/89)**
With Michael sidelined at the shoe store, Dick gallantly escorts Stephanie to a formal high society charity gala
Merv Griffin, Frances Fisher, Alex Hyde-White, William Glover, Louise Troy, Leslie Jordan, Douglas Roberts, Bonnie Burroughs
Written by David Silverman, Stephen Sustarsic; Directed by Michael Lessac
- CUPCAKE ON MY BACK (2/20/89)**
Working as a shoe-store clerk, Michael cannot afford Stephanie's champagne tastes on his soda-pop budget and realizes that their relationship may be on the skids
Melanie Chartoff, I.M. Hobson, Jo deWinter, Ward Costello, Marty Schiff, William Denis
Written by Mark Egan, Mark Solomon, Billy Van Zandt (s), Jane Milmore (s); Directed by Michael Lessac
- ANOTHER SATURDAY NIGHT (2/27/89)**
When Dick accepts a last-minute speaking engagement at a private school, Joanna becomes a reluctant dinner guest of Larry and his brothers
Raye Birk, Claudette Sutherland
Written by Bob and Howard Bendetson; Directed by Arlene Sanford
- THE NICE MAN COMETH (3/13/89)**
When the station owner plans a late-night talk show, and hires an obnoxious host, Dick finds himself playing second banana and dodging the slings and arrows of outrageous insults
Don Rickles, Ed McMahon, Robert Rockwell, Lilly Lyman, Nancy Siddons-Daniels
Written by Billy Van Zandt, Jane Milmore; Directed by Dick Martin
- ONE AND A HALF MILLION DOLLAR MAN (3/20/89)**
Dick and Joanna are nonplussed when they receive a megabuck offer for the inn that is absolutely too good to refuse
Alex Hyde-White, I.M. Hobson, William Denis, Mary Ellen Quinn
Written by Bob and Howard Bendetson; Directed by Peter Baldwin
- THE LITTLE MATCH GIRL (3/27/89)**
Dick visits Michael -- who has chosen two weeks in a local sanitarium rather than jail after an unfortunate outburst -- and encounters an ill-traitor with talent to burn
Eileen Brennan, Robert Picardo, Nick Edenetti, Ami Rothschild
Written by Dan O'Shannon, Tom Anderson; Directed by David Steinberg
- BUY, BUY BLUES (4/10/89)**
Michael is the innocent object of his psychologist's affections while Stephanie not-so innocently indulges in wild shopping sprees
Melanie Chartoff, Geoffrey Nauffts, Jessie Jones, Nick Edenetti, Drew Hollywood
Written by Heather Stewart, Jerry Lacy (s); Directed by David Steinberg
- MESSAGE FROM MICHAEL (4/24/89)**
Michael becomes a last-minute substitute guest on Dick's television show and emerges an instant cult figure
Kathleen Swan
Written by Shelly Zellman; Directed by Jim Buck
- HOMES AND JO-JO (5/1/89)**
Joanna is offered her own television program, but her excitement is short-lived when her handsome co-host's banter is loaded with sexual innuendo
Phillip Sterling, Robert Curtis-Brown, David Shaugnessy, Molly Regan
Written by Bob and Howard Bendetson; Directed by Michael Lessac
- GEORGIE AND BESS (5/8/89)**
When George is surprised by a visit from sweet, elderly Aunt Bess, he recalls the good old days of his happy childhood -- and is then stunned when she drops a bombshell about her past
Ann Guilbert, Jason Marin
Written by Dan O'Shannon, Tom Anderson; Directed by Lee Shallat
- MURDER AT THE STRATLEY (5/12/89)**
With the publication of his first mystery novel, Dick is transformed into a wife-killer by the local population who take the fiction for fact
Alvy Moore
Written by Billy Van Zandt, Jane Milmore; Directed by Michael Lessac
- MALLING IN LOVE AGAIN (5/22/89)**
Stephanie and Michael conduct some very personal surveys at the local mall, and Dick discovers that Larry and his brothers have a powerful friend
Johnny Carson, Linda Sorenson, Steven Culp, Craig Bierko, John Hammil, J.J. Wall, Mary Ellen Quinn, Jane Milmore
Written by Bob Bendetson, Shelly Zellman; Directed by Dick Martin
- Season 8, 1989-90:**
- DON'T WORRY BE PREGNANT (9/18/89)**
Michael and a very pregnant Stephanie return from their honeymoon cruise and decide that having a baby is going to be "icky"
J.J. Wall, Kort Falkenberg, Frances Bay, Jennifer Joan Taylor, Deborah Pollack, Arthur Brooks, Cassy Friel
Written by Bob Bendetson; Directed by Dick Martin
- GET DICK (9/25/89)**
Dick is guilty of accidentally burning down a four-star French restaurant and is forced to pay the price
I.M. Hobson
Written by Nell Scovell; Directed by Peter Baldwin
- POETRY AND PASTRY (10/2/89)**
Dick is elected to judge the poetry and pastry contest and is forced to judge his own wife Joanna
Edwina Moore
Written by Michele Gendelman, Ellen Herman; Directed by Michael Lessac
- UTLEY EXPOSED (10/16/89)**
George is being run out of town for a childish prank he played forty years ago
Robert Ridgely, Ellen Albertini Dow, Michael Dunnagan
Written by Howard Bendetson; Directed by Dick Martin
- RAMBLIN' MICHAEL HARRIS (10/23/89)**
Michael makes a sudden career move, leaving his promising future at Menky's grocery store to become a lounge singer
Craig Bierko, Ernie Lively, Debra Jo Rupp, Phyllis Flax, Jill Jacobson
Written by Brad Isaacs; Directed by Michael Lessac
- MEET MICHAEL VANDERKELLEN (11/13/89)**
Michael is forced to make a decision: his dream house or his self respect
Priscilla Morill
Written by Brad Isaacs; Directed by Stephen C. Grossman
- GOOD LORD LOUDON (11/20/89)**
A very droll, very broke guest at the Stratford Inn is unable to pay his bill, so he leaves Dick his signet ring and his claim to a British peerage
Ellen Albertini Dow, Tony Jay
Written by Brad Isaacs; Directed by Stephen Grossman
- CUPCAKE IN A CAGE (12/4/89)**
When Stephanie's prenatal hormones get the best of her, she slaps a security guard and goes to jail
Chip Zien, J.J. Wall, Marianne McAndrew, Christine Rose, Rose Portillo
Written by Bob and Howard Bendetson; Directed by Lee Shallat
- ATTACK OF THE KILLER AUNT (12/11/89)**
Joanna's Aunt Louise descends upon the Stratford Inn, reviving a 19-year-old war with Dick
Nancy Walker, John McCook
Written by Bill Fuller, Jim Pond; Directed by Michael Lessac



JUMPIN' GEORGE has an ice time with guest star Peggy Fleming.

I LIKE YOU, BUT... (12/18/89)

George has a short-lived romantic fling with a woman whose figure could best be captured in wide-screen Cinerama

Jan Coblentz, Keene Curtis

Written by Renee Phillips, Carrie Hongblum; Directed by David Steinberg

JUMPIN' GEORGE (1/1/90)

George vows to stay awake forever after he has a series of bad dreams

Peggy Fleming, Melanie Chartoff

Written by Brad Isaacs, Nell Soveli; Directed by Michael Lessac

LIGHTS, CAMERA! CONTRACTIONS! (1/8/90)

Baby day is imminent for the Harrises, and Michael wants to capture every tiny, insipid moment on videotape -- much to Stephanie's outrage

Jill Jacobson, Lou Cutrell, Tina Johnson

Written by Mark Egan, Mark Solomon, Bob Bendetson; Directed by Michael Lessac

BEAUTY AND THE PEST (1/15/90)

Joanna attains the ranks of a screen goddess -- at least in the eyes of one man

Tim Choate, Michael Dunnagan

Written by Micoele Cendelman, Ellen Herman; Directed by David Steinberg

GOOD NEIGHBOR SAM (1/29/90)

Dick is distressed when a whining pest of a guest decides to move permanently to Vermont -- right next door

Bill Dailey

Written by Nell Scovell; Directed by Lee Shallat

CHILD IN CHARGE (2/5/90)

Dick's show is threatened with cancellation when Baby Stephanie becomes the sole owner of the station

George McGovern, Toni Williams (voice)

Written by David Lerner; Directed by Dick Martin

SEEMIN' DOUBLE (2/19/90)

It's double trouble as Stephanie stars as twins in a slap-dash sitcom, "Seemin' Double"

Don Knotts, Magda Harout, Teri Belo, Richard Murphy

Written by Bob Bendetson; Directed by Dick Martin

Television Chronicles #8

BORN TO BE MILD (2/26/90)

When Dick joins George's old street gang, he finds himself in the middle of a rumble against their rowdy rivals

James Greene, Henry Sutton, John C. Cooke

Written by Bob and Howard Bendetson; Directed by Peter Baldwin

DADDY'S LITTLE STEPHANIE (aka DADDY'S LADY GIRL, DADDY'S LITTLE GIRL; 3/5/90)

Michael dreams about Little Stephanie -- all grown up

R. Leo Schreiber, Brian "Dog" Kimball

Written by Brad Isaacs; Directed by Michael Lessac

GEORGIE AND GRACE (3/19/90)

George considers the priesthood, while the librarian does her darnedest to dissuade him

George O. Petrie, Tom Virtue, James Hampton

Written by Bill Fuller, Jim Pond; Directed by Peter Scolari

HANDYMANIA (4/9/90)

With a stroke of Utley genius, George invents "Handyman," a new board game that becomes all the rage

Kenneth Tigar

Written by Nell Scovell, Brad Isaacs, Bill Fuller, Jim Pond; Directed by Jim Buck

DICK AND TIM (4/30/90)

Dick innocently insults Tim Conway during a poker game, while Joanna and Stephanie humor Miss Goddard, the librarian, who has no date on her "25th" birthday

Tim Conway, Drew Pillsbury

Written by Bob Bendetson; Directed by Michael Lessac

FATHER GOOSE (5/7/90)

Michael takes a gander at his long-lost papa -- whom he has just hired to play a goose on a WPIV adaptation of a children's book

Henry Gibson, Mark Sawyer, George Innes

Written by Brad Isaacs, Nell Scovell, Mark Egan (s), Mark Solomon (s); Directed by Stephen Grossman

MY HUSBAND, MY PEASANT (5/14/90)

Lack of pedigree becomes a burden for Michael as Stephanie threatens divorce

Alex Hyde-White, Randall Edwards, Bunny Summers, Tom Williams (voice)

Written by Jerry Lacy; Directed by Dick Martin

Writer Jerry Lacy is the real-life husband of Julia Duffy

THE LAST NEWHART (5/21/90)

Dick is the only holdout as he staunchly refuses to sell the Stratford Inn to a Japanese investor -- with the result being that he and Joanna are the only two remaining as everyone else in the town sells out

Suzanne Pleshette, Gedde Watanabe, Sab Shimono, Frank Kopyc,

Christie Mellor, Lisa Kudrow, Nada Despotovich, Shuko Akune, Candy Hutson

Written by Mark Egan, Mark Solomon, Bob Bendetson; Directed by Dick Martin





Tarzan

Regular Cast:

Tarzan - Ron Ely (First series), Wolf Larson (Second series), Olivier Mills (Second series TARZAN AND THE BROKEN PROMISE and TARZAN AND THE LION GIRL as teenaged Tarzan)

Jai - Manuel Padilla Jr. (First series)

Jason Flood - Alan Caillou (First series; through THE THREE FACES OF DEATH)

Rao - Rockne Tarkington (First series; through THE THREE FACES OF DEATH)

Jane Porter - Lydie Denier (Second series)

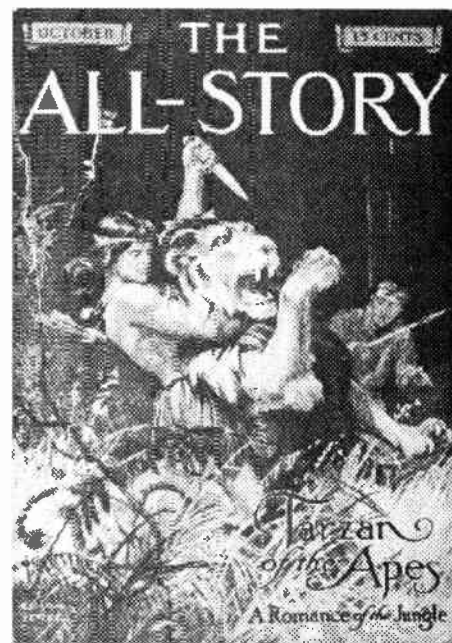
Roger Taft, Jr. - Sean Roberge (Second series)

Simon Govier - Malick Bowens (Second series, Season 1)

Jack - Errol Slue (Second series, Season 2)

Dan Miller - William Taylor (Second series, Season 3)

Cheeta - Vickie (First series), Archie (Second series)



There are a handful of characters in Western literature that have burst out of the confines of a single art form to impact the entire culture, and have gone on to leave an imprint worldwide and across virtually every dramatic medium: principally Sherlock Holmes, Dracula, Superman, and Tarzan. It is no coincidence that, with the exception of Superman, they are among the most-filmed characters in history (Holmes and Dracula hold the #1 and #2 spots, respectively), and have each been featured in at least one TV series.

Tarzan of the Apes was introduced to the world in the novel of the same name which was serialized beginning with the October 1912 issue of *All-Story* magazine. Subtitled "A Romance of the Jungle," it told the story of a pair of British aristocrats traveling to Africa,

where John Clayton, Lord Greystoke, is being sent with his wife, Alice, to investigate reports of atrocities against the natives. The Claytons have the misfortune to make the journey on a ship helmed by a skipper who makes Captain Bligh look like Popeye the Sailor, and the crew eventually mutinies. Because of Clayton's intervention in having previously prevented a crew member from being killed, he and his wife are spared and put ashore with provisions on the African coast. Clayton builds a shack for them to live in, and quickly learns the art of survival. Lady Greystoke gives birth to a son, then takes ill and dies. Still mourning his loss, Clayton is attacked by Kerchak, the leader of a group of apes investigating the strange dwelling that has appeared on the shore. Kerchak's mate, Kala, who has

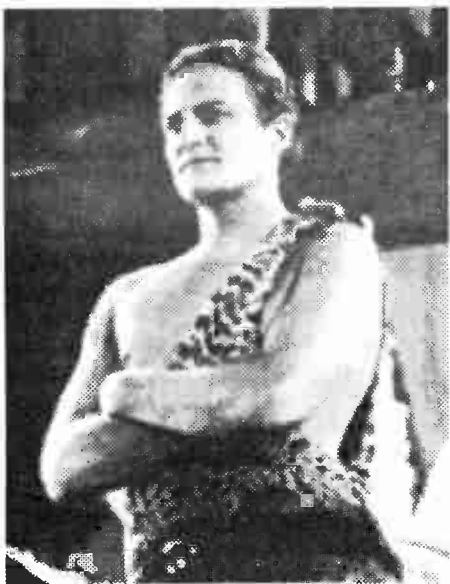
recently suffered the loss of her child, adopts the now-orphaned human infant as her own, despite the negative reaction from her tribe.

The child is named Tarzan, and is raised as a member of the tribe, albeit an odd-looking one, with his white, mostly hairless body. As he grows, Tarzan's human curiosity and inventiveness begin to set him apart from his peers, and he crafts some crude tools that make him unrivalled as a hunter. When he encounters a migratory African tribesman and is forced to kill him in self defense, he adopts the man's weapons and some of his apparel. Following a death battle with Kerchak, Tarzan becomes the leader of the tribe of apes. Meanwhile, he has discovered the strange little shack on the beach wherein lie the remains of his parents. He discovers some children's

books with pictures, and by associating the pictures with the strange little "bugs" that appear beneath them, manages to teach himself to read English to a limited degree, and gradually advances to the some of the more mature volumes available to him in the shack.

When he finally encounters "civilized" man, it is in the form of a party of individuals, stranded by pirates in a fashion similar to that of Tarzan's parents. Tarzan becomes enraptured with the lovely Jane Porter, and at one point rescues her from a ferocious ape, but Jane and her party never make the connection between their ape-man protector, who doesn't understand spoken English, and the notes he leaves them in written English, which they presume come from someone else. Eventually, the stranded group is rescued by a French military force, whose commander is captured by cannibals. Though Tarzan rescues the officer, named D'Arnot, the soldiers believe that their leader has been killed, and, by the time Tarzan nurses D'Arnot back to health, the ship has sailed, taking Tarzan's new love with it. Although the Frenchman speaks English, Tarzan is unfamiliar with spoken language, so D'Arnot teaches him French. When the ape-man finally learns English, it is with a French accent (thus making Christopher Lambert's portrayal, in the film *Greystoke: The Legend of Tarzan*, that much more accurate). D'Arnot plays Henry Higgins to Tarzan's Eliza Doolittle and familiarizes the jungle lord with the trappings of civilization, so that the ape man is ultimately able to fill the role of the aristocrat that he is by birth.

Six years after his debut in the pages of *All-Story*, Tarzan found his way onto the silver screen, in the "epic" 8-reel production, *Tarzan of the Apes*, starring beefy Elmo Lincoln in the title role. A sequel, *The*



James Pierce, in *Tarzan and the Golden Lion*

Television Chronicles #8

Romance of Tarzan, followed, also with Lincoln. Gene Pollar took over the role in *The Revenge of Tarzan*; and Lord Greystoke, in the person of actor P. Dempsey Tabler, was on hand as a supporting character in the serial *Son of Tarzan*, during which the actor playing the title character of Korak (Kamuella Scarle) was tragically killed while filming the climactic scene, when the elephant that rescues Korak in the picture became too excited and slammed him to the ground at the conclusion of the sequence. Elmo Lincoln returned to the role for a serial, *The Adventures of Tarzan*, in 1921. In 1927, James Pierce starred as the ape man in *Tarzan in the Golden Lion*, following which he married the daughter of Tarzan creator Edgar Rice Burroughs. Pierce and his wife, Joan, later provided the voices of Tarzan and Jane, respectively, for the Tarzan radio series. The impressively athletic Frank Merrill appeared in a pair of serials, as *Tarzan the Mighty* and *Tarzan the Tiger*, the latter of which was released in both silent and sound (effects, that is) versions. It was Merrill who introduced vine-swinging to the films and he was the first to give voice to Tarzan with his Tarzan yell, although his version of the yell is much coarser than the one movie audiences have come to know. David Fury, author of *Kings of the Jungle*, describes Merrill's yell as sounding "like a man's response to pounding his thumb with a hammer." Also worth pointing out is the fact that in Merrill's case, Tarzan's cry of alarm, cry of anguish, cry of victory, etc. all sound exactly alike.

And then along came Johnny. Johnny Weissmuller, an Olympic swimming champion, debuted as Tarzan in MGM's 1932 production of *Tarzan, the Ape Man*. Still widely regarded today as the definitive movie Tarzan, Weissmuller's ape man was distinctly different than the Lord Greystoke that Burroughs wrote of in his novels. Through 17 films for MGM and, later, RKO, the Weissmuller Tarzan (and several contemporaries and successors) played the character as a primal, only semi-articulate man, whereas the Tarzan of the novels quickly learned the ways of civilization and became highly articulate, reverting to the ways of the beast only when the occasion called for it or in times of great stress.

During Weissmuller's reign, other actors who appeared as Tarzan for other studios included Buster Crabbe, Herman Brix (later Bruce Bennett), and Glenn Morris. When Weissmuller hung up his loincloth in favor of pants (for the Jungle Jim series), Lex Barker took over the role for RKO. Barker was followed by ex-lifeguard Gordon Scott, who nearly became television's first Tarzan when producer Sol Lesser filmed three half-hour pilots for a proposed series. They didn't sell, and were eventually edited together as a tele-

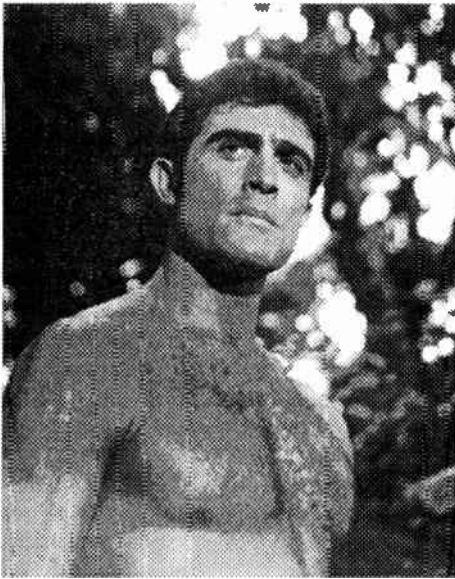
vision feature called *Tarzan and the Trappers*. When Sol Lesser sold the rights to Sy Weintraub and the series moved to Paramount, Tarzan moved a little closer to the character envisioned by his creator, as he spoke complete sentences for the first time in sound films since the 1935 Herman Brix serial, *The New Adventures of Tarzan*. Beyond this change, the new studio gave the property an "A" picture treatment for the first time since the earliest Weismuller vehicles, filming *Tarzan's Greatest Adventure* in color and providing Scott with a first-rate British supporting cast, including Anthony Quayle, Niall MacGinnis, and a pre-007 Sean Connery.

Meanwhile, MGM took advantage of their remake rights and produced a bottom-of-the-barrel reprise of *Tarzan, the Ape Man*, starring Denny Miller, which, despite the universally negative regard for the film, Miller recalls fondly as an enjoyable experience. A second Paramount vehicle for Gordon Scott (*Tarzan the Magnificent*) was his final appearance in the role before going off to Europe to film a series of "sword-and-sandal" movies. Taking up the loincloth for *Tarzan Goes to India* and *Tarzan's Three Challenges* was an actor who had played the principal villain in *Tarzan the Magnificent*, Jock Mahoney. In the latter film, Mahoney became seriously ill during filming, and lost a great deal of weight, which is evident in the final product.

Mahoney's departure after just two films meant that, once again, the search was on for a new Tarzan. One actor who was offered a chance to try for the role had become acquainted with Mahoney while *Tarzan's Three Challenges* was being filmed in Thailand. Ron Ely, who had co-starred in the brief series *Malibu Run* (originally *The Aquanauts*), was shooting a film in the same vicinity and the two struck up what would become a lifetime friendship. Ely, however, declined to pursue the role of Tarzan, and it went to former professional football player, Mike Henry. Henry appeared in three films; *Tarzan and the Valley of Gold*, *Tarzan and the Great River*, and *Tarzan and the Jungle Boy*. *Valley of Gold* was shot in Mexico, and its successors in Brazil. During this time, producer Sy Weintraub got the green light to produce a one-hour *Tarzan* series for NBC, which was to have starred Henry. However, the combination of a grueling schedule (for which Henry later pursued legal action against the producers) and one particularly nasty incident, resulted in Henry's declining to go forward with the series.

Actor Rockne Tarkington, on hand as an animal trainer in the Mike Henry pictures, recalls the turning point in Henry's association with Tarzan, during filming of a scene for *Tarzan and the Great River*:

"As I remember it, there was a lot of



Mike Henry

throwing the hand grenade, and right after the hand grenade explodes, Tarzan grabs the chimpanzee, and tries to leap to a vine or something, or to run to safety with it. After two or three times, the chimpanzee got quite upset every time the hand grenade went off. He would go a little crazy. And of course -- I think it was Robert Day that was the director. He wanted one more shot, because it wasn't working out. The chimpanzee wouldn't come to Tarzan, because every time he came to Tarzan, the hand grenades went off, or something like that. And so the last time they tried it, the hand grenade went off, Tarzan grabbed the chimp, and the chimp bit him in trying to get away from him because he didn't want that to happen anymore."

The chimp nearly took Henry's chin off with the bite, and it became infected. As a result, Henry contracted "monkey fever," and was, according to Fury's book, in a coma for three days. In all, he was lost to the production for three weeks and required cosmetic surgery to repair the damage.

Apparently, the intent had been to film Henry's third feature and the TV series at the same time, because production began on the series while *Tarzan and the Jungle Boy* was still being filmed. With Henry now having passed on the series, however, the producers scrambled to find a replacement.

Meanwhile, the supporting cast of the *Tarzan* series, was set in place. Two elements from the features came together in the character of Jai, a boy orphaned in a plane crash who lived in a village near Tarzan's home. Jai was played by young Manuel Padilla, Jr., who had appeared (as other characters) in Mike Henry's first two features. The name "Jai" was apparently lifted from a character in *Tarzan Goes to India*. "Jai, the elephant boy," played by, of all things, a boy named Jai.

Manuel Padilla Jr. was already an acting

pro by the time he entered the world of Tarzan, as he recalls his start:

"I was singing in a market on a counter for ice cream. This woman was walking by and she heard me singing. I was only about four or five years old. She gave my parents a card to go to this acting school. So I went to acting school for six months, and right after that I did my first TV show, which was *The Wide Country*, and that's an old, old series. And I went and did a thing, a feature called *Time of the Halo*, [then] *The Young and the Brave*, and when I was about seven or eight, I had a small part in *Robin and the Seven Hoods*, and that's where I met everybody. The Rat Pack, everybody. At that time, they were peaking. I'll never forget, because Sammy Davis Jr. was sitting on this high chair. He had a mixed drink in his hand. My pop loves Sammy Davis Jr. We go up there, 'Hey, what's happening?' He goes 'Hey, guy! What's happening?!' He had this personality, you know. Out of all of them, he had a personality. I'm telling you.

"We did the *Valley of Gold* in Mexico. I got to see the pyramids and all that stuff. My pop coached me through the whole thing, so I was very well prepared. I was ready to do the job. I'd seen every Johnny Weissmuller film before I went. I loved Tarzan."

Actor/animal trainer Rockne Tarkington was cast in an appropriate on-camera role in the series, as Rao, a veterinarian who runs an animal clinic in the aforementioned village.

The third supporting character in the series is Jason Flood, a very British character who is never clearly defined. Although his bearing in some ways suggests the stereotypical colonial British hunter, he never engages in that activity. "Naturalist" might be the word that best describes him, as he obviously relishes life in the wild. Veteran Alan Caillou was cast as Flood.

"Alan Caillou was -- I don't know -- he seemed quite British to me," recalls Rockne Tarkington. "I remember him and his pipe, mostly. He kept quite to himself. He was a writer, too. He was very nice, very cordial, easy to work with, but he wasn't one to, like, hang around the set.

You know, he'd do his thing and go back to his trailer. Not that we didn't talk. I mean, we talked, you know, as we rehearsed our scenes, etc., but he was quite... very British, kind of standoff-ish, just a bit. I don't mean that in a negative way."

Tarkington remembers the desperation that was beginning to set in as the beginning of filming on the series neared with no lead actor:

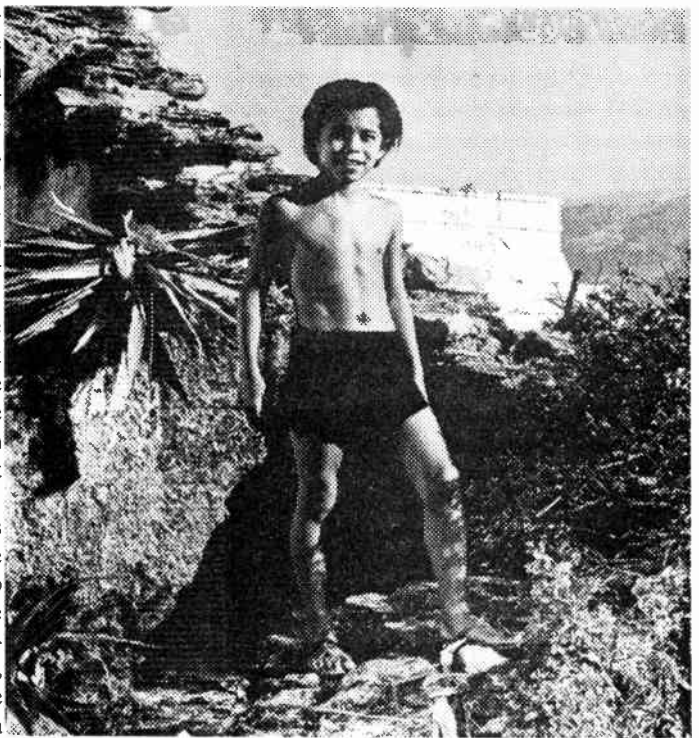
"We were waiting around quite awhile, waiting for them to try to find another Tarzan... In fact, there was a time when they said, 'Rockne, what do you think about doing Tarzan?' And I said, 'Oh, give me a break.' And they said, 'No, we're serious. If we don't get an actor down here in the next week, we might give you a shot at that.

Series co-star Manuel Padilla Jr. had the new Tarzan pegged early on, it seems:

"The first time I met him, they finally decided that they were going to use me in the series, right? They wanted to get somebody so that we could mesh together. So he went on the screen test, and we went through the lines. I did the same scene with a whole mess of Tarzans. We were leaving and my mom goes, 'Well, which one do you think is going to get it?' I go, 'That guy, Ron Ely. He's going to get that part.' And sure enough, he did get it."

Tarkington elaborates:

"Suddenly, the day before we were to start shooting, suddenly this actor flew down



By the time he was cast as the jungle orphan, Jai, Manuel Padilla Jr. was a Tarzan veteran, having co-starred with Mike Henry in *Tarzan and the Valley of Gold* and *Tarzan and the Great River*.

and it was Ron Ely, and he accepted to do it on short notice, and boy, he just jumped right in there and started to work. I was really impressed with Ron Ely. As you know, it worked out quite well."

Though Ely had passed on the role once, the encouragement of his agent and the knowledge that NBC was putting a lot of money into the project prompted him to seriously reconsider the role, and ultimately accept it.

Tarkington describes the relationship of his character to Tarzan:

"Dr. Rao and Tarzan had their differences, as I remember, because Dr. Rao captured wild animals and sent them back to the United States to be put into zoos, and therein lay their differences. Tarzan, of course, wanted all animals to be free. And although they were friends, they occasionally lock horns over those differences.

"I liked the character of Dr. Rao very much. I liked the way that the character was written. Like he was supposed to be the only one who knew how to get in touch with Tarzan, so that whenever anyone wanted to get in touch with Tarzan, they would have to come to Dr. Rao, and then I would go out in my jeep and he would suddenly appear. And I'd tell him whatever the problem was, and we would kind of work together, supposedly, throughout the series in that fashion. I being the link to the people or the stars that would enter into the film and wanted to see Tarzan. They would always have to come to Rao."

With Ely onboard as Tarzan, production on the series began in Brazil, in the same vicinity as where the final Mike Henry feature, *Tarzan and the Jungle Boy*, was filming simultaneously. The same spectacular locations seen in Henry's second and third films also serve as backdrops to the early episodes of the series. Unfortunately, there was a downside to these locations, as Rockne Tarkington explains:

"There were a lot of problems in the first four or five segments, because of the monsoon season that happens in Brazil, and I think after two months, we only had, like, two or three segments. The sets kept getting washed away by the rain, etc., which caused a lot of money to be spent in rebuilding sets. I remember a couple of times that one particular set got washed away three different times. The long delay of then having to go in and rebuild the sets ran into a lot of money, and this happened for two or three months. Why the company wasn't informed of the monsoon season, I'll never know, but it probably was because they wanted the show there so much, because it was bringing in so much money. They neglected to tell us about the monsoon season and what it would do to sets built outside during that time."

On a more personal level, the star was

susceptible to a variety of injuries as a result of doing his own stunts (high dives excepted, which often utilized stunt footage from the Tarzan features). Among those stunts were various scenes in which Tarzan battles lions, tigers, and so forth.

"Ron Ely was great," offers Rockne Tarkington. "Being an ex-football player, a linebacker, he had that attitude. He would try anything. It was quite dangerous. But Ron Ely, he was a man's man, in my eyesight. He would try things that most animal trainers wouldn't try or wouldn't do. I remember one time there was a scene where Tarzan lassooed this lion and it drug him off through the briars, the stickers, the trees and things, and he got scratched up quite a bit. The lion pulled him like a horse, I mean for like a hundred yards, and he hung on and did his thing. I remember 15 or 20 times that his life was really... it was really pretty hairy. I won't say his life was in danger, because we did have men standing around with weapons, etc., in case anything did happen, but that didn't deny the danger that was involved in so many of the stunts that he did. And he never backed down once. I mean, he was always there ready to do it again. Ready to be pulled by the lion or to fight the tiger or the leopard or the what have you. He was quite a guy. I take my hat off to that man."

Ely wasn't the only one for whom the project could become hazardous. In one instance, an elephant that was becoming difficult for the trainer to work with went berserk when it slipped in the mud in the presence of barking dogs while being unloaded from a

truck. The resulting rampage was deadly (see the interview with Ron Ely that follows this feature for more on the incident).

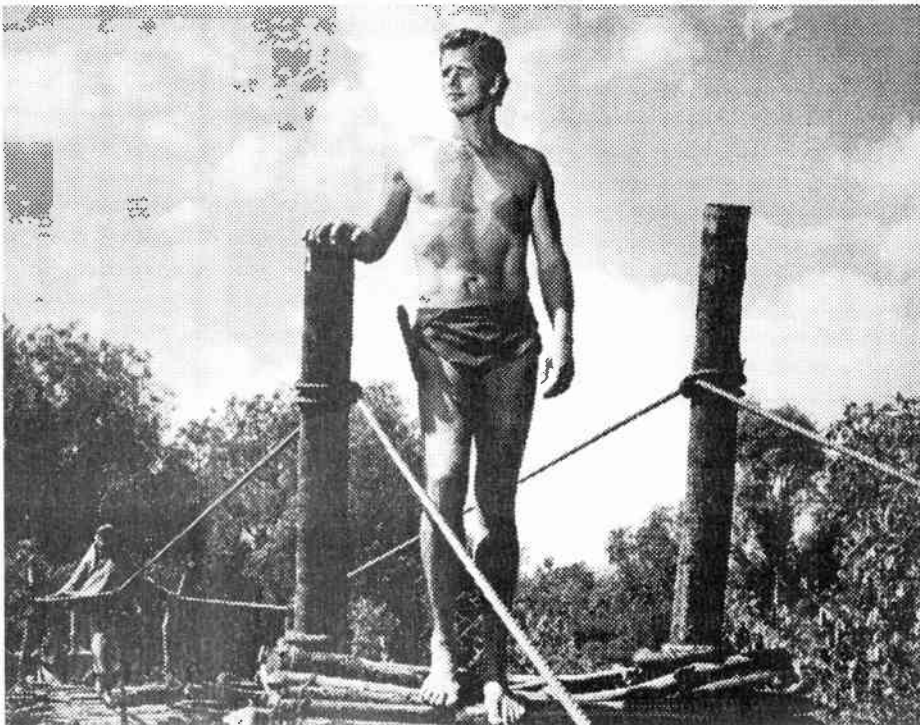
"Sometimes the animals would escape, you know," recalls Manuel Padilla Jr. "We were in Acapulco and I think there was one radical tiger there. He was even almost impossible to work with. He was just out there. And he got loose, and everybody's cruising through the beaches looking for him. They see some Mexican guy hauling ass towards them, and he tells them, 'Run, man, run! There's a tiger over there. He's eating my horse!' The guy was on his horse and the tiger jumped up and, with one hit, that horse was gone, dead. So they had to pay that Mexican guy for his horse, and damages."

Padilla recalls a less hazardous, but memorable, elephant incident involving Ely:

"Ron -- he was really good with animals -- but this elephant, his name was Rocky, and he was a radical elephant -- he turned around, and he didn't even hit Ron that hard. He just went like that [makes a swiping motion]. Ron flew up, like about fifteen feet in the air. And Ron's a big dude, you know."

As for Padilla's own experiences with animals on the Tarzan shoots:

"You know, the chimp that bit Mike [Henry], his name was Dinky. That guy loved me, for some reason. He'd comb my hair. That was when I had fun. But he started to get too old, and he would not pay attention to nobody. When they start to get that old, they get dangerous. So he was actually my best buddy, animal-wise, in there. And Major, the lion that was in *The Great River*-- I could ride



TV's first Tarzan, Ron Ely.



From the collection of Ron Ely

Before...

him, I could sit down next to him and pet him. He was a cool lion, but when we went to Mexico, they got different animals. This one lion they had, every time I walked by, he would just be staring with this deadly look. Like, 'Ahhh... lunch.' And on the set, you have to be very careful where you walk, 'cause there could be a lion here or a tiger over there, so you're constantly aware of what's going on.

"This one elephant. He was just a little elephant. We had this scene where Ron's holding him and we're walking through this jungle, right? He was a baby elephant and he didn't like the idea of nobody on his back. So he would reach up with his trunk -- and they are powerful animals. He'd just sort of start taking me down. And I'd go, 'Hey, Ron! Hey! This elephant, I think he's going to kill me!'"

There was, and remains, a great deal of respect, admiration, and affection between the principals in the series. Padilla reflects on Ron Ely:

"He treated me like a king. He was like my father, you know. I really liked the guy. He taught me a lot of good things."

As for Padilla's opinion of Rockne Tarkington:

"He's just a beautiful person. He's personality plus, that guy. He was like a protector. He wouldn't let nothing happen to me."

Likewise, Tarkington thinks highly of Padilla:

"Oh, what a guy. (laughs) That little guy, he had as much guts as Tarzan, as Ron Ely. Gee, what a sweet guy. His father was there on the set with him, who was a referee,

in fact, his father -- I'd seen him in various fights all the time. I asked Manny, 'That's your father?' He said, 'Yeah.' I remember, we used to play around -- both Ron and I -- used to play with him a lot. He was just always ready. What a little pro. He was quite special. What a little worker. Always there. He did the two Tarzan movies with Mike, and I think he went through the entire series. He was quite a trooper."



From the collection of Ron Ely

... and after.

The weather-related production delays wreaked such havoc with the shooting schedule that the company was moved to Mexico after a handful of episodes had been filmed. As a result of the move, the efficiency of the production was improved enough so that they were finally able to supply the network with programming on a schedule necessary for a weekly series.

The move to Mexico brought other changes, however, as two of the principal characters were suddenly gone. Rao and Jason Flood were apparently "left behind" in Brazil, with no explanation in the scripts regarding their sudden absence (of course, neither did the scripts acknowledge the geographical change).

Rockne Tarkington believes that the reason for the elimination of the two players was in part a financial one:

"They figured that if they concentrated on Tarzan more -- him and Jai -- if they concentrated on those two characters, rather than my character, Dr. Rao, and Alan Caillou's character, that it would save a lot of money; having only one character -- well, two characters really -- to deal with; because they traveled quite extensively over Mexico. I remember we went to probably every major city in Mexico. I did several shows after they went to Mexico City as various other characters."

In addition to the cast changes, there was also a wardrobe change for Jai. In the Brazil episodes, Jai was fitted with what would be commonly called "street clothes," essentially a t-shirt and pants. Now, however, his



From the collection of Fon Ely

"Well, you might want to powder that nose down a little, but otherwise..."

onscreen image changed; again without a scripted explanation.

"I hated wearing those stupid clothes," recalls Padilla. "When we moved to Mexico - I don't know whose decision it was, how it came about -- but right when got there, I was in a loincloth. I just go there, put on my wardrobe. I was so happy I had a loincloth. I go 'Yeah, I'm Tarzan's kid, now.'"

The series debuted on September 8, 1966, with the episode *EYES OF THE LION*, in which a native is seeking to hunt down and destroy the lion who crippled him, but his efforts result in the death of his father. Meanwhile, Tarzan has discovered a blind girl living in the jungle, aided by a "seeing-eye" lion that has the misfortune to look exactly like the vicious one being hunted by the native and his mob. Tarzan must intercede to prevent the tame lion from being killed by the hunting party.

Frankly, this episode is silly, and was a poor way to make a first impression on the TV audience. In fact, it (along with *THE ULTIMATE WEAPON*) was cited in a generally negative, though not overtly hostile, review by Cleveland Amory in *TV Guide* in which he pointed out some of the questionable story elements. Vastly superior was the first episode filmed, *A LIFE FOR A LIFE*, in which Jai has been bitten by a deadly spider, and will die unless an antidote serum can be prepared within 24 hours from the blood of someone who has been bitten by the same type of spider and survived. Ro and Tarzan race in separate directions to find such a blood donor. The most likely candidate is a fugitive from

the law, and a stubborn police captain refuses to let Tarzan divert him from taking the man to jail in order to save Jai's life. *A Life for a Life* does a much better job of showing off the characters, and the story generates legitimate suspense. It was also directed by Robert Day, who had served as director on Mike Henry's Tarzan pictures.

Another strange feature of *EYES OF THE LION* is in regard to the casting of caucasian actor Ned Romero as the vengeful native. Despite a history of unflattering portrayals of black characters in Tarzan movies, the series would become a showcase for the finest black actors of their generation (or of any generation, in many cases) -- James Earl Jones, William Marshall, Nichelle Nichols, Robert Do Qui, Yaphet Kotto, Woody Strode, Geoffrey Holder, and Lloyd Haynes, among others -- in well-written, respectful portrayals. It is ironic then, that in *EYES OF THE LION*, an actor sports dark makeup in order to play the role of an African. The oddity is explained by Rockne Tarkington:

"I think that was probably due to the fact that they couldn't get a particular actor down in time, because at that time it was quite a lengthy trip to get in. If my memory serves me correctly, we ended the show prematurely and the other show hadn't started. We were trying to catch up on some of the segments that we'd missed because of the monsoons, and they decided to use that actor because of the time lapse that would have happened. I think that was the reason."

A LIFE FOR A LIFE also established a recurring plot device, which involved some

dire affliction falling upon Jai. In later episodes, he would go mute (*TRACK OF THE DINOSAUR*), suffer amnesia (*JAI'S AMNESIA*), and have his life endangered by a Jaguar scratch (*VILLAGE OF FIRE*).

"Something was always happening to me," recalls Padilla. "and I hated it, because I had to cry. They had me in crying scenes. I hated crying scenes. To this day, when I look at a rerun or something, I go, 'Oh, no. I know what scene's gonna come on.' Even my girl, I'll turn her head away. Oh, man. They always had me crying or dying or something. I hated doing those crying scenes. I was so cool, because the makeup lady comes up and goes, 'Hey, look. I'll put some tears on you, and you won't have to strain.' I was straining big time. I'd go, 'No, no. I'm a professional. I'll just cry.' After about the third crying scene, I go to her and go, 'Look, I'm not that great an actor. Please, put some tears on me. I can't do this no more.' When she first did it, I was so happy, 'cause they looked real, and I didn't have to make any faces or strain."

The Tarzan of the NBC series is essentially the same, articulate version that had been established in the movies since *Tarzan's Greatest Adventure*. There is no reference to his identity as Lord Greystoke, however, and when the subject of Tarzan opting out of civilization is raised by other characters, he typically deflects the issue. As for female companionship, Jane is nowhere in sight. In fact, there are a number of female guest stars who engage in some fairly intense flirtations with the ape man. Tarzan's only carry-over companion from the movies is Cheeta, the chimpanzee.

Jai does provide a similar presence to that of Boy, played in the films by Johnny Sheffield. With the production move to Mexico, and the jettisoning of Flood and Rao, Tarzan's relationship to Jai became less like a "big brother" and more like that of a surrogate parent. The bond is nowhere more evident than in *THE PERILS OF CHARITY JONES*. In the first installment of the two-parter, zealous missionary Charity Jones (Julie Harris) takes Jai away from Tarzan, to be schooled "properly," and Tarzan becomes extremely emotional at the parting. His depth of feeling for the boy is also demonstrated later in the episode, when, informed that Jai has probably been killed on his journey, an enraged Tarzan demolishes the office of the bureaucrat who pressured Tarzan to send the boy away with Miss Jones.

Although the educated, well-spoken lord of the jungle is closer in one respect to Burroughs' creation, the more sophisticated incarnations of Tarzan have tended to sacrifice most of the bestial quality of the character, and Ely's was the most laid-back and amiable yet. Nowhere was there the hair-trigger evident in the literary Tarzan, whereby in battle

he could be instantly transformed into a snarling, raging beast. True, he could become very angry and threatening, but apart from the aforementioned scene, he is generally in control.

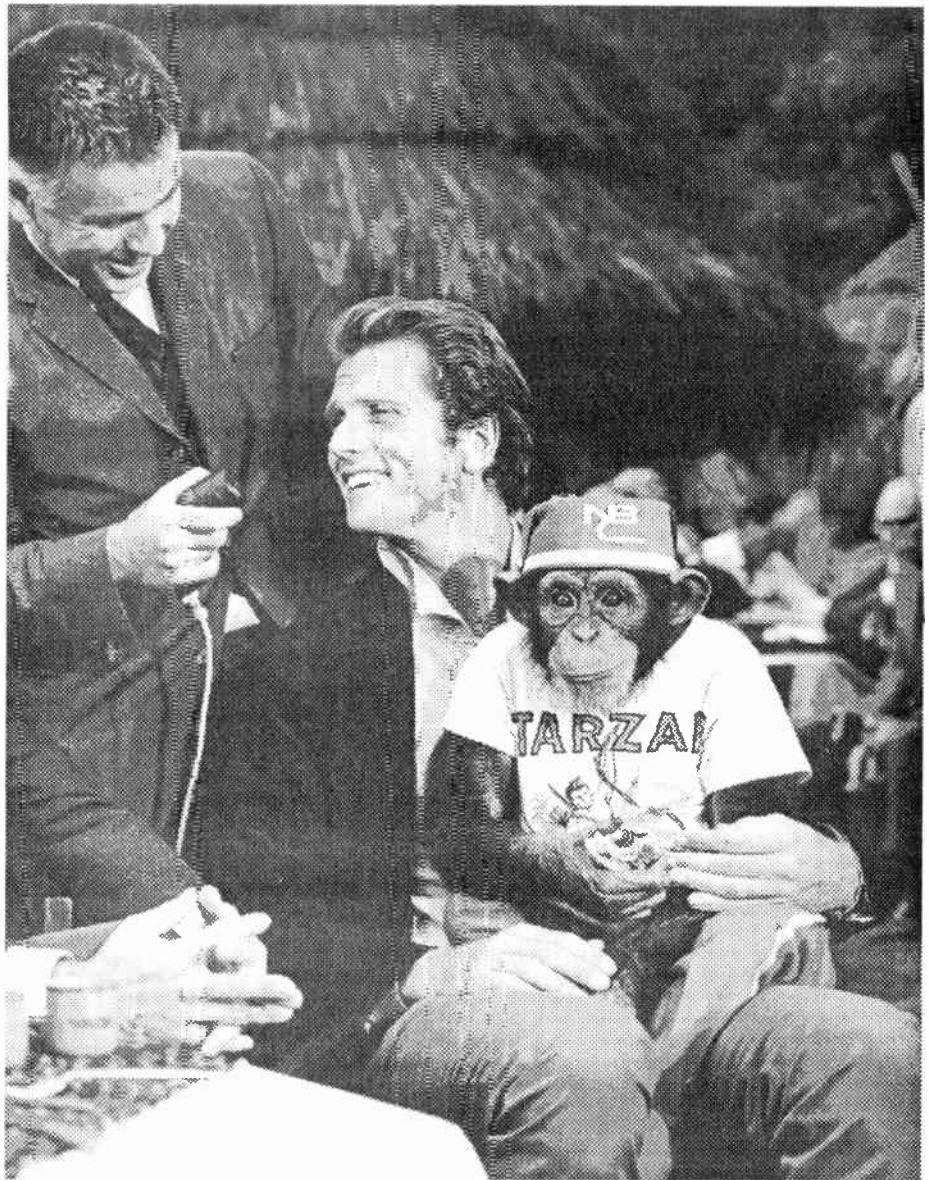
There is also less reliance upon Tarzan's more refined senses of smell and hearing as portrayed in the books, although there are instances where an effort is made to demonstrate such. One example would be in part two of *THE DEADLY SILENCE*, in which Tarzan, temporarily rendered deaf by the concussion of underwater grenade explosions, is forced to rely upon his other senses in order to survive being hunted by the villain (a memorable turn by ex-Tarzan Jock Mahoney). In fact, Tarzan comes off not so much as a product of the jungle environment as a man who has simply decided to rough it in the wild rather than putting up with the hassles of civilization.

In addition to the aforementioned black actors, there were many others of note who journeyed to Mexico (or, in the early episodes, Brazil) to appear on the show. Some were established stars, while others had not yet gained the recognition that they eventually would. Such guest stars included Victor French (*Pride of Assassins*), Sally Kellerman (*The Circus*), James Whitmore (*Tiger, Tiger*), George Kennedy (*Thief Catchers*), Sam Jaffe (*The Blue Stone of Heaven*), the mother-son team of Helen Hayes and James MacArthur (*The Pride of a Lioness*), Robert Loggia (*King of the Dwasari*), and Fernando Lamas (*Jungle Ransom*). Among the more unusual appearances were Ethel Merman (*Mountains of the Moon*) and Diana Ross and the Supremes (*The Convert*). Jeremy Slate, Ely's co-star in *Malibu Run*, appeared in the first season finale, *Man Killer*.

There are, of course, a number of episodes in which Jai takes center stage, and Tarzan is seen sparingly, if at all. This worked to the benefit of Manuel Padilla, Jr. in more ways than one, as he describes:

"My favorite's gotta be Cap'n Jai. When we did Cap'n Jai, it was one of the first shows where I would literally carry the show. Ron wasn't in it. So when they tested me on that, they figured that all I would need to sell the show was a top quality co-star to go with me, because they still didn't believe that I could just carry the show. They probably were right.

"I did one with Maurice Evans (*BASIL OF THE BULGE*) and Julie Harris (*THE PERILS OF CHARITY JONES*). I met some big people, you know. And then they brought Julie Harris and Maurice back to Acapulco, and they were both in the same episode (*THE FOUR O'CLOCK ARMY*). He was something, man. Just to see the way he worked. Just sit there and go, 'Wow, man. This guy is something.' And he didn't look like he was putting out a lot of effort. It just came natural for him. When he was first going to come to the set, this guy



From the collection of Ron Ely

Visitors to the set included members of the press and a young Rick Baker.

comes up to me and goes, 'Manny, you lucky - You're gonna be able to work with Maurice Evans!' And I go, 'Who the hell is Maurice Evans?' I was just a kid, man. He goes 'Who's Maurice Evans?!' I worked with a lot of people. And it's weird. When you're doing a scene, if the guy you're doing the scene with is a quality actor, you can tell right away, because you do better. Working with him... he just shines right off on you, you know? He was an amazing guy.

"The one with Julie Harris. She had the scene where she was on this boat with all these little spider monkeys. They look cute on TV. They attacked Julie. This trainer just, like, jumped on these little monkeys, and she's crying. And I go to her. I go, 'Julie, don't be crying. Those monkeys bite the hell out of me, too.' And I was hugging her. And she kind of, like, smiled a little bit."

Never a real ratings success, the series

was cancelled after two seasons. Why did the same public that had immortalized Tarzan in the movies not support the NBC effort? One reason may be that despite the exotic locations and animals, and the impressive use of stock footage, the NBC Tarzan rarely captured the flavor of the Burroughs novels. Indeed, the scope of the novels provides an almost insurmountable challenge to any attempt to translate them into a weekly offering. As a result, the conventions of formula television asserted themselves on the series, and the result was that too many of the plots were fairly standard cops-and-robbers stories dropped into a jungle setting. Furthermore, by endowing Tarzan with the sophisticated demeanor of civilization while robbing him of his bestial side, the series tended to make him come off much of the time as being a loinclothed version of Mike Hammer, using his muscle to clear out the crooks; or Ward Cleaver, dispensing wis-

dom to Jai and the other jungle dwellers.

A further consequence of the minimizing of Tarzan's dual nature is an occasional tone of self-righteousness that was never there when he was the awkward brute of the earlier movies. For example, in *THE PRISONER*, Tarzan tries to prevent the tribe of a murdered police officer from dispensing its own justice, insisting that the white man's courts are the way to go, thereby implying that the tribal codes are somehow inherently unjust. Burroughs' Tarzan, on the other hand; while his newly-civilized nature might restrain him from taking out such vengeance himself, it's doubtful that he would stand in the way of a jungle tribe taking care of its own. Any "superiority" that Tarzan demonstrated over the African natives in the novels was by virtue of his bestial upbringing; that by having been raised in the wild by beasts, he had a closer relationship to, and keener understanding of, the jungle. With that element subverted, it's easy to see the implication that "white man's" civilization is being lorded over the "savages" as a wise adult might guide a child.

The series is inconsistent in its approach to the material. Some episodes are exciting and suspenseful, while others merely pass the time. Often it is the guest stars who appear -- more than the material itself -- that generate interest, such as Jock Mahoney in the aforementioned *THE DEADLY SILENCE*. Other episodes, such as *THE DAY OF THE GOLDEN LION* (featuring former regular Rockne Tarkington in a new role) or some of the two parters, come close to capturing the spectacle

of some of the better Tarzan features.

Unfortunately, on occasion, opportunities to create suspense are simply missed, such as in *THE DAY THE EARTH TREMBLED*. A scene involving army ants is played out so matter-of-factly, without even good music to point up the threat, that one almost wonders why the characters are getting excited. In the same episode, a scene involving Tarzan and other characters negotiating some rapids on a river is unconvincingly executed, as it's painfully obvious that the raft is stationary in the midst of some rapidly moving water. Whether the scene could have been made more credible with sharper editing is an open question, but the result must have been troubling to Ely, whose pride in his work was exemplified by his risking life and limb repeatedly during the production.

Nevertheless, for a generation coming of age as television was putting black & white programming (such as the Weissmuller films) on the shelf in favor of color, Ron Ely simply *was* Tarzan, and he is remembered fondly by that generation, as is the nobility he brought to the role.

After two seasons, Tarzan was cancelled. The physical toll taken on its stars left little room for regret over the decision.

"To make the Tarzan show, it takes a lot," says Manuel Padilla Jr. "I mean, I was just a kid, and you know how kids are just a bundle of energy. I'd be exhausted, and I didn't do half the stuff that Mike had to do or Ron had to do."

Ron Ely went to Europe, where he con-

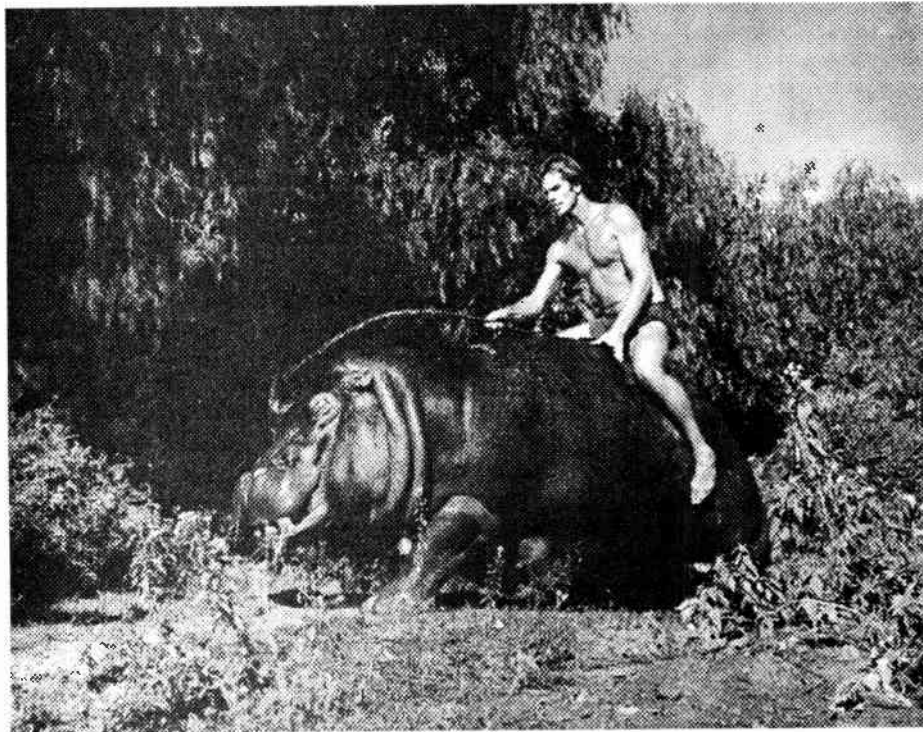
tinued his acting career, as well as doing some directing (he had directed one of his Tarzan episodes, *HOTEL HURRICANE*), prior to gaining big-screen prominence in the title role of *Doc Savage: Man of Bronze*. He returned to television as the host of the revived game show, *Face the Music*, and replaced Bert Parks for awhile as the host of the Miss America Pageant. In the 80s, he called upon the scuba diving skills he'd cultivated in *Malibu Run* as he starred in a brief revival of *Sea Hunt* (see *Television Chronicles #4* for details), after which he turned to novel writing as a career, with two novels, *Night Shadows* and *East Beach*, having thus far been published. A third in the series is now finished and awaiting publication, and a separate historical epic novel, *Tumbleweeds*, is also being readied for publication. Though now established as a novelist, Ely has continued to make occasional guest appearances on various TV series, such as *Superboy* and *The Hat Squad*.

Manuel Padilla Jr. went on to join the cast of *The Flying Nun* before landing roles in such films as *The Great White Hope*, *American Grafitti*, *More American Grafitti*, and, most recently, *Scarface*. A third series failed to materialize when a Ron Howard pilot called *Cotton Candy*, about a rock band, didn't sell. Padilla has pursued music on his own, however, and performs with a band called *Local Outlaws*.

Rockne Tarkington has continued his acting career, appearing in, among other things, the "Danger Island" segment (directed by Richard Donner) of *The Banana Splits Adventure Hour*. He recently appeared in HBO's *The Desperate Trail*, with Sam Elliot, and is increasingly becoming more involved in writing and directing. He operates drama studios in Santa Fe, New Mexico and his home town of Milford, Kansas. Currently, he is serving as assistant director on an ambitious project called *The United States of America*, a series which will present "biographical" profiles of all of the major cities throughout the nation.

Alan Caillou's career continued well beyond Tarzan. Among his more unusual roles was when he gave voice to Fred MacMurray by dubbing the dialogue of Steve Douglas' Scottish lookalike cousin Fergus in the three-part story that opened the final season of *My Three Sons*. In 1978, he appeared as "The Head" in the short lived sci-fi comedy, *Quark*.

Except for the 1970 release of a pair of features created from two of the Ron Ely two-parters (Tarzan's *Deadly Silence* [*THE DEADLY SILENCE*] and *Tarzan's Jungle Rebellion* [*THE BLUE STONE OF HEAVEN*]), Tarzan lay dormant in the popular media for roughly a decade following the cancellation of the NBC series. Then Filmation, at the time the only serious rival to Hanna-Barbera in



From the collection of Ron Ely

And you think *your* morning commute is uncomfortable.

terms of animated TV programming, produced *Tarzan, Lord of the Jungle*, which debuted in the fall of 1976. The series was particularly notable for the use of rotoscoping, an animation technique whereby live-action footage of performers is drawn over to produce smooth animation sequences (though Tarzan's vine-swinging maneuvers suggest that a trapeze artist was used as a template for those sequences). The character design itself was patterned after the work of Burne Hogarth, the artist who drew the daily Tarzan comic strip from 1937 to 1947. In *Tarzan, Lord of the Jungle*, the ape man is again without a Jane. His only regular sidekick is a small monkey named Nkima, presumably named after N'kima, Tarzan's chimp companion in the Herman Brix serial, *The New Adventures of Tarzan*. Character actor Robert Ridgely provided the voice of Tarzan, and Lou Scheimer created the vocals for Nkima. Ridgely has been seen in scores of comedic and dramatic roles on TV and in films; roles such as Lt. Frank Kimbro in the early 60s war series *The Gallant Men*, the hangman in *Blazing Saddles*, the flasher in *High Anxiety*, and the executive in *Philadelphia* who first notices the AIDS symptoms of Tom Hanks' character (Hanks later cast Ridgely as a TV announcer in *That Thing You Do*). In addition to the character of Tarzan, Ridgely also provided voices for other characters in the series.

"When I did the villains," notes Ridgely, "I used to -- I still do -- imitate Henry Daniell. It was a [goes into the Daniell voice] 'Well, Tarzan, you'll not get to see the Queen here.' It was always the grand vizier or something."

Despite the superior look of the animated series, as compared to its counterparts, the scripts did little to set it apart from less pedi-

greed fare. Author Hal Erickson, in his excellent reference volume, *Television Cartoon Shows: An Illustrated Encyclopedia 1949 through 1993*, describes the series as "consistently fun to look at, but less enjoyable when it came to its penny-dreadful dialogue and plotlines."

Writer Scott Tracy Griffin, a longtime Tarzan fan and organizer of the annual Dum-Dum (a gathering of fans dedicated to the works of Edgar Rice Burroughs), cites some positive aspects of the cartoon:

"It's a kids' program, but it's a more honest Tarzan. Yeah, the plots were very shallow, and it was very derivative... [but] the interesting thing about the series is they brought in characters and stuff from the novels, and they were the first to do that. They even adapted at least four of the novels... and they did *Golden Lion*, with the Valley of the Diamonds... Whatever its shortcomings, they knew Burroughs and worked that in there. It was like a breath of fresh air."

Another noteworthy aspect of the animated series was its Tarzan yell. Instead of utilizing the original Weissmuller yell, as so many before had done, a new one was recorded (by one of Burroughs' descendants, according to Bob Ridgely) that was a very good approximation of the Weissmuller yell, minus some of the electronic "sweetening." This was no doubt a wiser choice than trying to come up with something entirely different, as Herman Brix did in *New Adventures...*, the result of which sounded like a cross between an ambulance siren and a pig call.

Tarzan, Lord of the Jungle evolved into one-half of *The Batman/Tarzan Adventure Hour* in 1977, *Tarzan and the Super 7* in 1978, and reruns were utilized for the later



Robert Ridgely, the voice of Tarzan.

Tarzan/Lone Ranger Adventure Hour (1980) and *Tarzan/Lone Ranger/Zorro Adventure Hour* (1981).

Tarzan returned to the big screen in 1981's *Tarzan, the Ape Man*, yet another MGM milking of the Weissmuller original. Designed as a showcase for Bo Derek, it is the general consensus of Tarzan buffs that the film removed from Denny Miller the burden of having played the title role in the worst Tarzan movie. With the 1981 film, that distinction fell to Miles O'Keefe.

Three years later, in 1984, the tables were turned with the release of Warner Bros.' *Greystoke: The Legend of Tarzan*. A lavish spectacle, the film is largely faithful to the original Burroughs novel up until the point at which he goes to England to claim his heritage. Christopher Lambert, in the title role, is exceptionally good at presenting the beast within the man.

Tarzan returned to television in 1989 in the form of a TV movie called *Tarzan in Manhattan*, starring Joe Lara. Its plot derivative of Weissmuller's *Tarzan's New York Adventure*, it was intended as a pilot for a new series, but CBS passed on it. Just two years later, however, the producers of *Tarzan in Manhattan* retooled the concept and launched a syndicated half-hour *Tarzan* series. Joe Lara, meanwhile, had moved on to other career opportunities, so again the search was on for a new Tarzan.

In many ways, the character of Tarzan may have been the first popular environmentalist. In the original novels, Burroughs, who seemed to fancy himself as something of an amateur anthropologist, frequently comments on the intrusion of man into the primeval wilderness. The fact that Tarzan returns to the jungle at the drop of a hat, whether by choice or fate, with little regret over what he's leav-



Tarzan, Lord of the Jungle: the ape man comes to Saturday mornings.

ing behind, reinforces the philosophy that civilized man is an unwelcome invader. Even the early Tarzan films utilized simply ivory-hungry hunters and poachers as villains. Such would continue to be the case through the NBC series, along with storylines involving pollution (PEARLS OF TANGA), land development (TIGER, TIGER, MAGUMA CURSE, and THE CONVERT, among others), and even animal rights (VOICE OF THE ELEPHANT). Even so, these stories in which civilization (or characters representing it) was the chief villain, were balanced by others in which modern technology was demonstrated to be constructive, such as in the case of the building of an orphanage (THE GOLDEN RUNAWAY), water resource management (BASIL OF THE BULGE), or organ transplants (THE PERILS OF CHARITY JONES).

It was perhaps inevitable that a new Tarzan, set in present day, would be even less tolerant of the intrusion of civilization into his world, given the environmental concerns that make headlines on a regular basis. With the producers' desire to present family entertainment, with some sort of moral lesson, the green theme seemed the natural way to go, so to speak. In some ways, the new Tarzan series was kind of a live-action version of the popular children's cartoon, *Captain Planet*. Another reflection of the show's new philosophical thrust was the reintroduction of the character "Jane" as a biologist conducting research on endangered species.

Cast as the star of the new series was Wolf Larson, an up-and-coming young actor who was born in Berlin, but grew up in Canada. In a departure from the tradition of Tarzans being cast from the ranks of accomplished athletes, Larson possesses an MBA in Economics and Statistics, and even taught Finance for two years at the University of Las Vegas before deciding to pursue acting as a career. During the 80s, he was seen on shows such as *Simon and Simon*, *Santa Barbara*, and *Dynasty* (as Joan Collins' secretary).

Jane Porter is played by French actress Lydie Denier, who, as fate would have it, had met co-star Larson in an acting class shortly after making her move to Los Angeles, neither then realizing what the future had in store for them. Ironically, she had long been a big fan of Weissmuller's Tarzan, and was presented with a life size poster of him by her acting class as a birthday present. Prior to *Tarzan*, Denier appeared in *Bulletproof*, with Gary Busey, and on such TV series as *China Beach* (as "Danielle"), *General Hospital* (as "Yasmine Bernoudi"), and *The Flash*.

"I think they'd gone through some long, protracted casting sessions," recalls Larson, "which was actually probably to my benefit, because... if the perfect person walks in on the very first interview, everyone's going to sit there and go, 'Well, yeah, he's good, but let's

see what else comes in,' and by the time--three months later, they've forgotten the poor first guy. I think that was all for my benefit. [My manager] pushed for me at the tail end of the casting sessions. I think we came in right near the end, and they had it down to me and one other guy. Jeff Wincott [*Night Heat*] was the other guy. And they had Jane down to Lydie, and then she read with both of us for the producers and then they narrowed it down to me and her, and then they sent us to see Aaron Spelling, and Aaron Spelling finally put the stamp of approval on us. Worldvision were the first-year syndicators, so it was up to him to make the final decision."

His previous acquaintance with his new female lead also factored in:

"Met her in, I believe, '85. She could barely speak English at the time. She just came in from France. Beautiful, beautiful girl. That actually worked to my advantage, that I knew her, because at that time I knew her fairly well. There was that language barrier, of course, and I had a girlfriend at the time, but there definitely some sparks and something there which was later rekindled. So that worked to my advantage. Poor Jeff Wincott. I think she wanted me in the role, so that's always an advantage, when the leading lady wants a certain guy."

After winning the part of Tarzan for the new series, Larson developed himself physically for the role, and screened the work of many previous Tarzans from both the big and small screens, though he was already well familiar with the character he was to portray:

"I was a huge fan when I was a kid. I remember the Ron Ely series vividly. Watched Saturday afternoons, the black and whites with Johnny Weissmuller. Even remember some of the other ones, like Lex Barker. Johnny Weissmuller and Ron Ely were the two favorites of mine. Probably they are to most people."

Geared toward family sensibilities, Tarzan would once again be the semi-articulate, "Me Tarzan, you Jane" ape man. It was felt that this would make the character more childlike, and that that would appeal to children while also recalling to nostalgic adults the tone of the Weissmuller films.

"There was a big discussion on that," recounts Larson, "and what we came up with in line with the producers was that they wanted Tarzan to speak grammatically correct, but they did not want him to speak perfect English. It was kind of a compromise with the Edgar Rice Burroughs estate, because they did not want him to speak like Johnny Weissmuller did, because he was supposed to be educated and now has gone back to the jungle [although this aspect of the character was never realized in the series], but at the same time the producers felt that there should be some distinctive characteristic in his manner-

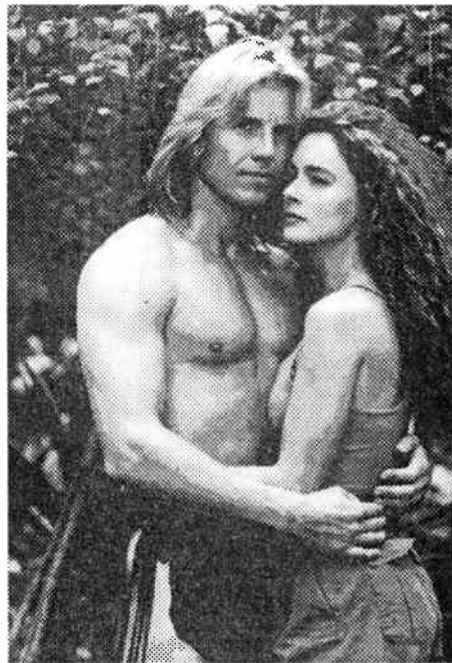
isms and voice and so forth that would distinguish him from the average person. I become very anal when it comes to how storylines should be written, but I have no control over that, and I'm not going to debate what the producers should or shouldn't have done. Let's just say that I probably would have done things a little differently."

Larson's portrayal of the character is somewhat unique in that he makes frequent use of a bow and arrow, as did Burroughs' Tarzan. Few screen Tarzans have utilized the weapon. Larson also sports a pair of leather boots, a wardrobe item that has since been adopted by the current TV Tarzan, Joe Lara. Some fans of the character have been upset by this, but it is not without precedent. Frank Merrill sported jungle footwear as Tarzan, though in all honesty, they did have the visual impact of fluffy bedroom slippers. The most famous Tarzan, Johnny Weissmuller, wore sandals in his last outing (*Tarzan and the Mermaids*).

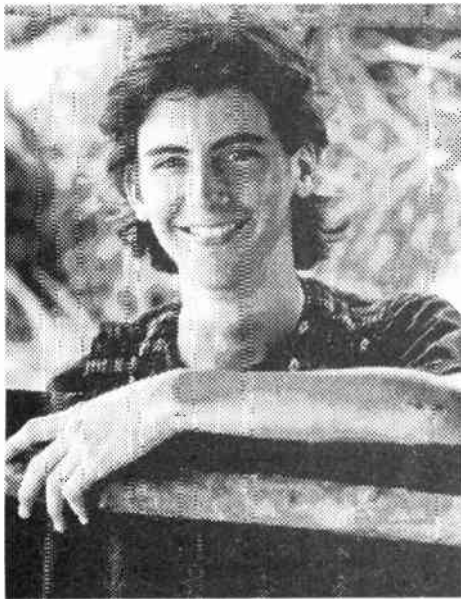
One interesting technical aspect of the series is that, in addition to the conventional "pendulum" type of vine swings, a second type of swing was utilized in which the "vine" was attached to a perpendicularly-strung cable. A pulley attached at the top of the vine then rolled along the cable in a manner similar to a breeches buoy to transport Tarzan from point A to point B.

Youth was still part of the Tarzan formula, though not quite so young as Boy or Jai. Instead, 18-year-old Sean Roberge appears as Roger Taft Jr., Jane's assistant. Roberge described his role in the following manner:

"Roger has a youthful energy combined with a bit of naivete and clumsiness. He's



Wolf Larson and Lydie Denier as the jungle's First Couple.



Sean Roberge as Roger

mistake-prone but well meaning and has a lot of potential. I really believe there's a little of Roger in all of us."

Tarzan's first encounter with Jane and Roger isn't related until the second season's flashback episode, *TARZAN MEETS JANE*. Despite coming to their rescue a couple of times, the jungle lord refuses to help them establish a base camp, and in fact tells them to leave. Only when Jane is able to save Cheeta's life after a cobra bite does he assent to their presence. In fact, he makes Jane a leather purse and bikini. (Either the audience is to simply overlook the discrepancy, or else assume that Tarzan made use of already-dead animals to craft these items, as well as his own wardrobe).

Larson's Tarzan has a series of African friends over the course of three seasons, each a Cessna charter pilot whose personal journal entries serve to introduce each story: "Today Tarzan and I..." In the first season, there is Simon Govier, played by Malick Bowens, a native of Mali and member of the Mandingo tribe. Though not citing specific instances in the past, Bowens did acknowledge some concern over the racial component:

"I was deeply touched by Simon's decision to quit the outside world and move to the jungle, but I wanted to be certain the writers avoided the classic stereotyping of 'native' people. I'm gratified that the role is both dignified and positive. Simon is an intellectual who is the gate between the jungle and civilization. The role enables me to draw on both my African heritage and European experience."

Cheeta was on hand for the new incarnation, played by a chimp named Archie, who excels at his role, demonstrating more personality than perhaps any Cheeta that has gone before. Numa, the lion, and Tantor, the ele-

phant, are also frequent participants in the action. In fact, the close relationship between Cheeta and Tantor sometimes creates problems for Tarzan, as in *TARZAN'S ELEVENTH HOUR*, when Tantor pines away nearly to the point of death after Cheeta runs away; and in *TARZAN AND THE RUNAWAYS*, in which the pair, feeling ignored, run off together.

Of his simian sidekick, Larson offers special praise:

"Archie was terrific. The brighter the chimp -- and I guess there's as much of a range with intelligence with chimps within the chimp community as there is with people -- is what gives them their personality. Chimps in a lot of ways are like little kid bullies who will do whatever they can and see what they can get away with. If they have respect for you, then you're the greatest person on the planet. If they don't, they will do anything in their power to get you, which is kind of scary. The way that you handle them is by always letting them know that you're physically and mentally superior to them, and they'll respect you. You learn this from dealing with chimps. By the third season, he had already gone after Sean -- attacked Sean -- had already attacked Lydie, or tried to. In fact, I probably saved her from years of plastic surgery, because he went after her. He dove up and had to grab Archie just as he was trying to bite her neck.

And the reason is that both of them treated Archie like you would treat your pet dog. You know, petting him and this and that, and they don't like that at all. It's not even that they don't like it. It's just that they figure it's a sign of weakness, because they come from a very hierarchical society, where you're always trying to move to the next position by knocking off the 'person' above you. They want to be the top chimp, and humans to them are in the chimp world as far as they're concerned. So they will go after little kids first, and they'll go after women, and up the ladder.

So what I used to do with Archie was play with him. I played with him all the time on set, and I would play with him in a very physical fashion, much like you'd play with your little brother. I would pick him up and twirl him around with one arm, and he's bright enough to know that if I can do that to him, then I'm probably considerably stronger than he is, so he's not going to mess with me. But he loved playing with me. The only other person that could do anything to that degree was the trainer who had raised him. Having the chimp lie face down on his stomach in your hands and pretending he was dead or unconscious is virtually impossible for somebody to do unless the chimp has implicit trust in you, because it's a position they don't want to be in. Going up in the trees with the chimp and being able to tell him, 'Get off. Sit there.



TARZAN AND THE AMAZON WOMEN. This photo just begs for a thought balloon, on several levels.

Do that.' without the trainer standing by... You wouldn't be able to do it unless the chimp has implicit trust in you. So I actually looked forward every day to working with him, because he was so much fun. Unfortunately, if the series would have gone another two, three years, they probably would have to retire him, because as they get older and stronger, then no matter how much they like you when they're younger, they're going to be starting to finally look at you, going, 'I think I can take him, now.'"

The Tarzan of the 90s is actually something of a throwback to the classic cowboy good guys, who would spare the lives of their adversaries while simultaneously demonstrating amazing marksmanship by shooting guns out of their opponents' hands, or, in more extreme circumstances, actually shooting the hands. Replacing the "bad guys" with jungle predators, the new Tarzan operates the same way. In *TARZAN AND THE RETURN OF THE BRONX*, Roger is fleeing a large crocodile, and falls into a stream. The crocodile, of course, goes in after him. Roger clings to a large floating branch as Tarzan arrives on the scene. By good fortune, the ape man has a sort of harpoon device with him. Whereas the Tarzans of old would have either speared the croc or dived in with knife in hand to slay the reptile in close combat, Larson's Tarzan instead spears the branch to which Roger clings, and pulls him to shore out of harm's way. Later in the same episode, as Roger and a friend are about to be pounced upon by a leopard, Tarzan shoots an arrow into a nearby beehive to drive the cat away (not very entomologically conscious, however). In addition to being more compassionate toward his foes, this Tarzan's marksmanship is right up there with Robin Hood, and perhaps even more impressive, as he not only uses arrows to deflect guns aimed at his jungle friends, but in at least one case, actually hits an arrow on the fly with an arrow of his own.

Whereas Tarzan's past was kept vague in the NBC series, it is explored in several of the Larson episodes, despite the problems posed by some elements of the new origin story.

To begin with, this Tarzan was not born of parents who had been put ashore by mutineers, but rather was orphaned in a plane crash. His feelings regarding the death of his parents haunt him in *TARZAN AND THE ENEMY WITHIN*. In the flashbacks, the young Tarzan is shown to be perhaps as old as ten or eleven when his parents were killed. That would make him an unlikely candidate for Kala's motherly affections, assuming he didn't run screaming from her at first sight. Also, it's a bit much to think that his command of the English language would be so fragile that whatever degree of atrophy his verbal skills might have suffered during his years away from people wouldn't be remedied in short Television Chronicles #8

order upon his reacquaintance with "civilization."

Even more detailed glimpses into this Tarzan's past are presented in *TARZAN AND THE BROKEN PROMISE* and *TARZAN AND THE LION GIRL*, in both of which the teenaged jungle lord is played by Olivier Mills. In the former, we see fugitive Sean Murphy become the young Tarzan's mentor, in essence taking the place of D'Arnot in the original novel, teaching him to speak English and helping him construct his jungle treehouse.

Like the Ely series, the new production was filmed in Mexico, and is brimming with gorgeous scenery and exotic wildlife. Unlike the previous series, however, there are many instances of villains, and sometimes friendly characters, making return appearances, sometimes three or four. Most of the guest performers are not household names, but two stand out: Sarah Douglas, best known to American audiences for her villainous role in *Superman II*, appears as a coldhearted cosmetics queen in *TARZAN AND THE FOUNTAIN OF YOUTH*; and, in an echo of Jock Mahoney's villainous turn on the NBC series, ex-Tarzan Ron Ely appears as a big game hunter who engages Tarzan in a kind of "Most Deadly Game" scenario in *TARZAN THE HUNTED*. Ely's guest appearance was a special occasion for TV's new Tarzan:

"I looked with anticipation for when he was coming down," recalls Larson. "That was a great thrill. He was an actor that I remembered watching. You're always a fan, no matter whether you're in the business or not. We were comparing stories, his mishaps... and we were comparing the different things that we did, so it was great having him down there. And he was a real trooper. The conditions when he came down the first season were probably as difficult as you could have for a movies set in the world. Did all his own stunts. Lived up to what you would expect him, playing Tarzan, would be in real life. In other words, it wasn't a disappointment. It's not like seeing this huge action hero, and then you meet him in real life, and he's like Pee-Wee Herman or something. This guy, you could see that he deserved to be Tarzan if anyone deserves to be that. It was a big thrill for me."

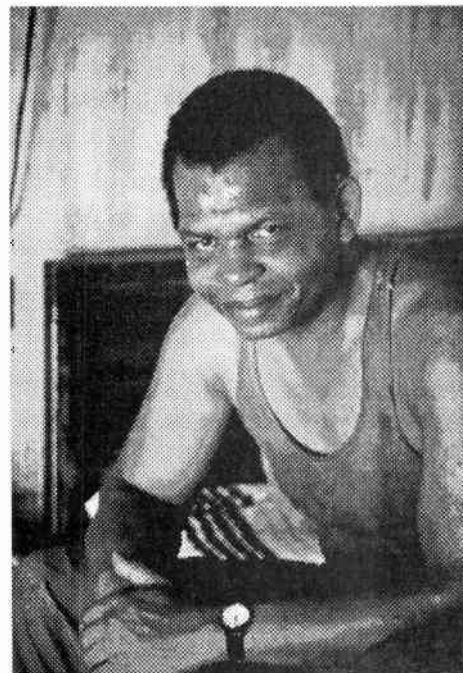
Perhaps the most unusual episode, at least thematically, is *TARZAN AND THE MUTANT CREATURE*, which is essentially a small-screen, half-hour remake of *Creature From the Black Lagoon*. Unfortunately, the creature costume is far less convincing and is actually more reminiscent of something from an old beach party monster movie or *Attack of the Giant Leeches*.

"I wanted something a little grittier. I actually had to push for more action halfway through the season, because what was happening was, I was telling them -- and

Worldvision concurred -- I was saying, 'Guys, if you notice, everything that is being done here is being done by Wolf Larson. Now Wolf Larson's supposed to be playing Tarzan, who is for all intents and purposes a superhero, so it should be a little bit bigger than life.' Everything that was written for the show, I was physically doing. I mean, I was climbing trees, I was swinging out, I was lifting people over my head. They weren't done with cables. They weren't done with special effect camera angles or anything. I was doing it, and I said, 'If people are going to have any interest in the show, they've got to realize that Tarzan is a little bit bigger than life,' so they maybe bumped it up about 10%, but they didn't go where I wanted to go with it."

To date, only the first season of episodes have aired in the U.S., while all three seasons have been syndicated internationally.

"I just didn't think it worked," comments Scott Tracy Griffin on the syndicated *Tarzan*. "I don't think you can do Tarzan in 30 minutes. It may have been okay for children. I don't know how the series would have impressed me as a child, but as an adult, it was really unfulfilling. I thought the writing could have been a lot better, although what can you do in 30 minutes? It's very tough to develop any sense of drama. I thought Wolf looked okay in the part. I liked Lydie Denier. I thought the guys that did the comic relief... their jokes fell flat for an adult audience. It was just very simplistic. It's easy to see why it didn't appeal to the American market. I think the series was pretty roundly reviled and mocked and everything else by Burroughs fandom in general. I don't think they really took it seriously enough to hate it. They just



Errol Slue as Jack

kind of shook their heads in bemusement or bemused embarrassment. I don't think that you can lay the blame on Wolf or Lydie, or probably even the writers or directors. They did what they could with what they had to work with, which was no money and a 30 minute format."

Indeed, Larson was handed a tough assignment for a young actor. It's one thing to give an awkward, semi-articulate line delivery if you are such an acting novice, as Weissmuller was when he started, that it's more or-less your natural form of line delivery. In such a case, the dialogue actually protects the inexperienced actor. It was when Weissmuller shed traded in his loincloth for a pith helmet in the Jungle Jim series that his acting limitations became more apparent. To his credit, Larson's acting training shows in his face and body language, which project his focus on his role. Therefore, the crude English he is required to speak plays against his character. To put it simply, he "looks" more articulate than he sounds. Imagine Ron Ely delivering pronoun-less dialogue and you see the problem. Ironically, it takes a more seasoned actor (a la DeNiro) to effectively match visual presence to such dialogue. Larson's portrayal does, however, connect to the beast in Tarzan, both in his ability to communicate with the animals of the jungle, and in the utilization of his keener senses.

In fact, approached objectively, it's hard to really dislike the series. There's an amiable quality to it, and it is somewhat reminiscent of some of Ivan Tors' wildlife series of the 60s: *Daktari*, *Flipper*, *Gentle Ben*, etc.

The performers are for the most part quite good in their roles. Denier is generally

competent, but her thick accent detracts from the impact of her line delivery. Sean Roberge is very natural and convincing as Roger. While Errol Slue and William Taylor are quite good as the "fourth banana," Malick Bowens is the weak link of the first season. A highly regarded actor in feature films, the tough environmental conditions in the jungle made it difficult for Bowens to deal with the unfamiliar pace of television production and the frequent script and/or scene changes, while delivering dialogue in a language foreign to him. Whereas conditions were such that much of the show's dialogue had to be "looped," the other actors looped their own lines, whereas Bowens' dialogue was recorded by another actor. Recently, Bowens was seen in an episode of *The X Files*.

For the second season, Bowens as Simon was replaced by Errol Slue as "Jack" (no last name given). Slue slipped easily into the role, and probably would have continued for the remainder of the series, but after fighting high blood pressure during the production, he was later found dead of a brain aneurism. Taking over the charter business for third season was William Taylor as Dan Miller. Taylor seemed the most comfortable with the role, and was a strong addition to the cast. The interchangeable nature of the characters is further underscored when Carlos Mendosa (Leonardo Garcia), Simon's godson in the first season (*TARZAN TAMES THE BRONX*), makes a return appearance in the third season (*TARZAN AND THE RETURN OF THE BRONX*), only now he's Dan's godson!

Clearly, Larson's series is geared toward younger viewers, especially in light of the absence of sexual tension between the

teenaged Roger and his beautiful boss, Jane, who frequently dresses in a manner that could be best described as "teasing." Oddly, Tarzan seems largely indifferent, which makes Roger's restraint (or blindness) that much more incredible. Still, the animals and scenery make the series enjoyable on a light-weight level, in the same way that a comic book adaptation of a great novel can be entertaining while in no way capturing the flavor or depth of the original.

Larson looks back fondly on his stint as Tarzan:

"First of all, it was something terribly exciting. And then also, it was a fun, fun, fun role. I mean, you couldn't ask for a better role. I did most of my own stuff. I'd be up in a tree 40 feet up on a branch. There's no net. There's no nothing. We're down in Mexico. I mean, the stunt guys down there... the less safety they have, the better, because it's like a macho thing. And I'd be up there with my bow and arrow, running across a branch, and there would be rocks, gullies down there. I'd have to run across a branch, grab a vine, go across a river, hit my mark on another tree, and then run down a branch and then down the tree. I was thinking, 'This is nuts! They're letting me do this!'

Larson was fortunate in not suffering any major injuries on the set, though there were some close calls, one of which came uncomfortably close to re-enacting the disaster of the NBC show:

"I remember one time, the elephant got startled by a truck backfiring, and took off. And they move a lot quicker than you probably think by looking at them, and I just jumped off, because it started going. You never know, they'll go through anything at that point. They'll go through trees. She was heading for the edge of the jungle. We were in a clearing, and I just jumped off."

Like Ron Ely before him, Larson had his own vine-swinging incident, which was actually more potentially hazardous to his co-star, Archie the chimp:

"We did a swing from a platform to a rock shelf. My stunt double, who most of the time tested the swings -- because I was on first-unit -- he was off doing something else. So they had one of the Mexican crew members testing it, who weighed probably sixty, seventy pounds less than I did. As soon as you go on with the weight, the vine goes down. It stretches, and then there's also a cable that it's on. So when he did it, it probably worked fine. As soon as I got on, along with the chimp -- who probably weighed probably fifty, sixty pounds -- the vine went dramatically down. And we were going along at a fair clip, because it was a very fast swing across this ravine. I started noticing the chimp, Archie, on my back. He was going from one side to the other, because he was



Archie waits for his cue while the cameraman makes sure that the star is correctly lit.

seeing what I was seeing, and realizing that we were not going to make that. And he bailed, probably a second before I hit the wall, and I had to hit it with my legs, then spun off around it and had to hang on, because I would have hit the rocks down below. He actually jumped and fell into an area. I guess he must have time it fairly well, and dropped about forty feet. Didn't hurt himself at all. Amazing, those little animals. Amazing."

After three years as Tarzan, Larson moved on to other projects, including assorted features and appearances on such shows as *The Adventures of Brisco County Jr.* and *Thunder Alley*, plus *Smilin' Jack*, a prospective pilot for a series based on the classic comic strip. For a time, there were tentative plans to revive Larson's Tarzan role for two additional seasons' worth of shows to be filmed back to back in India, but the producers ultimately went in a different direction, both figuratively and literally. Larson recently completed work on the first season of his latest TV role, Detective Chase McDonald, in a new syndicated action series, *L.A. Heat*, which also features Steven Williams (*21 Jump Street*). As for the place of the ape man in his life:

"If I could have done things differently," offers Larson, "if I had my way, I would have had a little grittier scripts, I would have punched up the action. I mean, it's easy to look back and judge a show and say, 'I would have done this, would have done that,' but overall it was a totally pleasurable experience. I got to work with animals, which I just loved. I got to work in some of the most gorgeous locations. I got to do something which only eighteen other actors have ever done. As a result of the show, I got to travel all over the world and see things that would have cost me probably tens and tens of thousands of dollars to duplicate. So I've only ever looked at it as a plus."

Sadly, Larson's Tarzan co-star, Sean Roberge, was killed in a car accident in the summer of 1996. On the set of *L.A. Heat*, Larson remembered being impressed with the young actor's mettle:

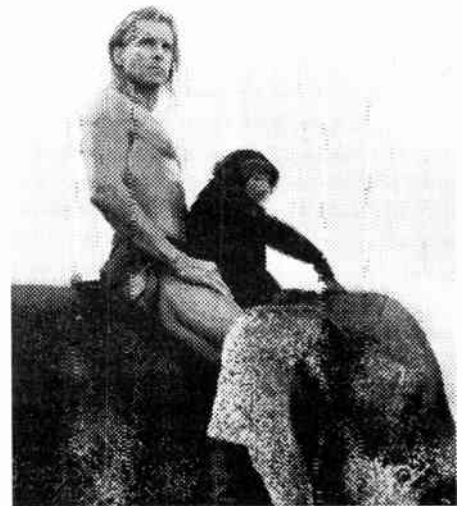
"What I love is people who that are prepared no matter what conditions. Like my partner here, Steven Williams, it doesn't matter whether he's got an hour's sleep or had the most restful weekend in the world. [snaps fingers] He will be there. Bam! Right when they say, 'Action.' I've worked with him and he's falling asleep, because we get up so early, 4:30 in the morning. He's like this [as if asleep] and they'll call 'Action,' and it's like [snaps to attention] right into the dialogue. Sean was like that, too. He was a young kid. He was out having fun, which you'd expect -- he was eighteen, nineteen years old -- and never missed a beat. Knew his lines. Bam! He was great to work with."

Television Chronicles #8


As for Tarzan himself, he's doing well. Burroughs' final Tarzan story, an uncompleted manuscript, was recently "completed" and published. Keller Entertainment is producing a new syndicated series, the hour-long *Tarzan: The Epic Adventures*, which for the first time attempts to incorporate the elements of Burroughs' original novels into their original time frame, rather than placing them in a contemporary setting. Star of the new series is Joe Lara in his second stint as the ape-man, following up *Tarzan in Manhattan*. Former "Jane" Lydie Denier appeared as the female catalyst to the story in the series' pilot movie, *Tarzan's Return*.

Disney Studios is currently producing a major animated Tarzan feature, which will no doubt serve to introduce the character to millions of youngsters in the summer of 1998.

- Bill Groves



Who is the reigning champ as Tarzan in terms of screen time? The answer is Ron Ely, whose tenure yielded approximately 2,964 minutes of footage as compared to Wolf Larson's 1,725. Johnny Weismuller comes in third, at 966. Now obviously, the character of Tarzan did not appear onscreen in every logged minute of footage, but presumably the ratio of onscreen time to offscreen is pretty consistent from actor to actor.



Button artwork by Paul Power



The most recent Dum-Dum, a gathering of Edgar Rice Burroughs fans, was held in the community named by the author after his most famous creation.

FIRST SERIES - 57 episodes, NBC

Season 1, 1966-67:

EYES OF THE LION (9/8/66)

Tarzan is caught between a vengeful native, out to kill the lion that maimed him and killed his father, and a blind girl living alone in the jungle whose companion and guide is a lion identical to the one hunted by the native

Ned Romero, Laurie Sibbald, Stewart Raffill

Written by George F. Slavin; Directed by Charles S. Dubin

THE ULTIMATE WEAPON (9/16/66)

Tarzan's struggle with the would-be murderer of a game warden results in the man falling to his death, after which the man's naive son arrives seeking to avenge his father

Jock Mahoney, Andrew Prine, Sheilah Wells, Laurence Haddon, Dennis Cross

Written by Don Brinkley, John (s) and Ward Hawkins (s); Directed by Paul Stanley

LEOPARD ON THE LOOSE (9/23/66)

A leopard Jai has raised from a cub is set to be shipped to a zoo, but a devious hunter engineers its escape so that he can capture it for his own ends

Russ Tamblyn, Ken Scott, Morgan Jones

Written by Oliver Crawford; Directed by Paul Stanley

A LIFE FOR A LIFE (pilot; 9/30/66)

Tarzan has 24 hours to find a blood donor that can save Jai's life after the boy is bitten by a deadly spider, but the prime candidate is a murder suspect being taken in by a stubborn police captain

Jon Alvar, John Levingston, Danica d'Hondt, Stewart Raffill

Written by Don Brinkley; Directed by Robert Day

THE PRISONER (10/7/66)

Despite a bullet wound, Tarzan attempts to bring a murderer out of the jungle to justice, though somewhere in the jungle is the rest of the man's gang and a fortune in hidden diamonds

Robert J. Wilke, Charles Maxwell, Ken Drake, Mimi Dillard, Arthur Adams, Chuck Wood

Written by Don Brinkley; Directed by George Marshall

Utilizes footage of Ely's fall from vines

THE THREE FACES OF DEATH (10/14/66)

Tarzan becomes the champion of a tribal princess who is challenged for the throne by a giant warrior

Woody Strode, Ena Hartman, Robert Do Qui, Virgil Richardson, Leroy Worrell, Randolph Sealey

Written by S.J. Loy; Directed by Earl Bellamy

THE PRODIGAL PUMA (10/21/66)

A beautiful but cynical missionary is deserted by the villagers she lives among when her co-worker is killed by a rare and valuable puma, which is sought by Tarzan and a pair of shady hunters

Gigi Perreau, Rafer Johnson, Jan Merlin, Stewart Raffill

Written by Robert Sabaroff; Directed by Paul Stanley

THE DEADLY SILENCE (2 parts; 10/28/66, 11/4/66)

Tarzan is rendered deaf in a battle with a sadistic "Colonel" who is subjugating villages in an effort to build a jungle empire

Jock Mahoney, Nichelle Nichols, Woody Strode, José Chavez, Robert Do Qui, Gregorio Acosta, Kenneth Washington, Lupe Garmica, Virgil Richardson, Rudolph Charles

Written by Lee Erwin, Jack H. Rohn/John and Tim Considine; Directed by Robert L. Friend/Lawrence Dobkin

Released theatrically in 1970 as Tarzan's Deadly Silence

THE FIGUREHEAD (11/11/66)

The spoiled, young heir apparent to an Eastern throne is kidnapped along with Jai, and the boys use every trick imaginable to keep the kidnapers guessing as to which is the real heir apparent

Ronald Long, Ricky Cordell, Anthony Caruso, Ken Drake

Written by Sam Roeca, George F. Slavin; Directed by Alan Crosland Jr.

VILLAGE OF FIRE (11/18/66)

Scratched by an infected jaguar, Jai comes down with a deadly jungle fever, but the serum to treat it is stolen from the doctor preparing it

Nobu McCarthy, Chuck Wood, Joel Fluellen

Written by Jim Leighton, Jack Gross Jr., Michael Stein; Directed by Hollingsworth Morse



THE PRISONER: An injured Tarzan (and star) holds his nemesis at bay.

THE DAY OF THE GOLDEN LION (12/2/66)

Taking the place of an injured native friend, Tarzan competes against other native athletic champions so that his friend will not lose the Princess he wants to marry

Suzy Parker, George Murdock, Curt Lowens, Chuck Wood, Rockne Tarlington, Ricardo Adalid, Vincent Arias, Virgil Richardson

Written by Robert L. Goodwin; Directed by Tony Leader

Vincent Arias is Manuel Padilla Jr.'s brother

PEARLS OF TANGA (12/9/66)

A criminal known as "The Admiral" has his own submarine and commands a crew engaged in the recovery of fabulously valuable pearl oysters, which they accomplish by poisoning the waters, killing fish and native divers

Carlos Rivas, John Kelly, Perla Walter, Thomas Fernandez, Jorge Martinez de Hoyos

Written by Sid Saltzman; Directed by R G. Springsteen

THE END OF THE RIVER (12/16/66)

After a jungle plane crash Tarzan rescues a policeman and his prisoner, who are manacled together, but there is no way to tell which is which

Michael Witney, George Murdock, Jill Donohue, Robert J. Wilke, Eric Davis, Adam Wade

Written by G. Joshua David; Directed by Tony Leader

THE ULTIMATE DUEL (12/23/66)

A scientist traps Tarzan into a contest of survival wherein the scientist offers a bounty on his head, using a computer to plot Tarzan's moves

Don Megowan, Henry Silva, Booker T. Bradshaw, Gail Kobe, Vantile Whitfield, Carlos Rivas

Written by Cornelius Hallard; Directed by Robert L. Friend

THE FIRE PEOPLE (12/30/66)

A young king grapples with his religious beliefs, which dictate that his tribe must not leave their home in a volcanic crater, despite the fact that the volcano is about to erupt

Morris Erby, Mel Lettman, Francisco Reyguera, Elsa Cardenas

Written by Wells Root; Directed by Earl Bellamy

TRACK OF THE DINOSAUR (1/6/67)

Tarzan mediates a conflict between a man sent to drill fresh water wells and natives concerned about a legendary sleeping monster that will destroy them if disturbed

Lloyd Bochner, Pippa Scott, Harry Lauter, Joel Fluellen

Written by Norman Lessing, Samuel Newman; Directed by Lawrence Dobkin

THE DAY THE EARTH TREMBLED (1/13/67)

Tarzan comes to the aid of a teacher and some children from a mission school which was destroyed in an earthquake, using a trio of escaped convicts to help him get them to safety

Susan Oliver, John Anderson, Jacques Aubuchon, Gere Evans, John Edwards, Vincent Arias

Written by Carey Wilbur; Directed by Alex Nicol

CAP'N JAI (1/20/67)

Thinking he is on the trail of pirate treasure, Jai is coerced into assisting three men who are after a fourth member of their group who double-crossed them over a fortune in stolen, uncut diamonds
 Chips Rafferty, Gregg Palmer, Russ McCubbin, Ben Wright
 Written by James Leighton, James Bonnet; Directed by Tony Leader

PRIDE OF ASSASSINS (1/27/67)

Tarzan must rescue a woman from a hostile tribe deep in the jungle so that she can reveal to authorities the details of a plot by her ex-partner to use smuggled arms to ignite a war
 Gene Evans, Michael Witney (Whitney?), Victor French, Jill Donohue (Donahue?), Roy E. Glenn Sr., Chuck Wood
 Written by Samuel Newman, Barry Trivers; Directed by Harmon Jones

THE GOLDEN RUNAWAY (2/3/67)

An Irish ex-mercenary, now settled into a peaceful jungle existence with a tribe of pygmies, impulsively uses some of his acquired wealth to rebuild an orphanage, but an old enemy traces the currency and uses Tarzan to help find the man
 Gia Scala, Sean McClory, Stacy Harris, Khalil Bezaleel
 Written by Carey Wilbur; Directed by Lawrence Dobkin

BASIL OF THE BULGE (2/10/67)

A renowned general, a veteran of the Battle of the Bulge, is sent to sign a treaty with the local tribes for the damming of a river to ease floods, but a corrupt government official conspires with a hostile tribe leader to thwart the signing
 Maurice Evans, Warren Stevens, Bernie Hamilton, Howard Morton, Lewis Martin, Dillard Hayeson, Jeff Burton, Dilart Heyson
 Written by Samuel Newman; Directed by Alex Nicol

THE MASK OF RONA (2/17/67)

When native masks and shields turn up bearing designs like those of a presumed dead artist, the artist's sister and an international promoter/collector launch an expedition, led by Tarzan, to search for her
 Nancy Malone, Leslie Parrish, Martin Gabel, Jock Mahoney, Howard Morton, Vantile Whitfield, Woody Strode
 Written by S.S. Schweitzer; Directed by James Komack

TO STEAL THE RISING SUN (2/24/67)

The absentee ruler of a jungle tribe joins forces with a pseudo-diplomat to steal a legendary gem, and Tarzan and a woman photographer unwittingly become tools of the conspiracy
 Roy E. Glenn Sr., James Earl Jones, John van Dreelen, Victoria Shaw, Strother Martin, Henry Beckman
 Written by Jackson Gillis; Directed by William Witney

JUNGLE DRAGNET (3/3/67)

A misguided native zealot permits himself and the jungle tribes to be exploited in the name of freedom as a ruthless revolutionary seeks to control natural resources in the area
 Victoria Meyerink, Simon Oakland, William Marshall, Pedro Galvin, Virgil Richardson
 Written by Arnold Belgard; Directed by William Wiard

THE PERILS OF CHARITY JONES (2 parts; 3/10/67, 3/17/67)

A spinsterish missionary is determined to fulfill her father's last wish, the delivery of an organ to a primitive tribe deep in the jungle, but en route she and Jai become involved in a native war
 Julie Harris, Michael Pate, Abraham Sofaer, Frank Biro, Edward Binns, Bernie Hamilton, Woody Strode
 Written by Carey Wilbur; Directed by Alex Nicol

THE CIRCUS (3/24/67)

Tarzan joins the manhunt for a dangerous and murderous revolutionary who has escaped from prison and is masquerading as a member of a circus troupe in order to cross the border
 Chips Rafferty, Sally Kellerman, Jack Elam, Leo Gordon, Charles Lampkin
 Written by Lawrence Dobkin; Directed by Harmon Jones

THE ULTIMATUM (3/31/67)

The sister of a man she believes was killed by Tarzan comes to the jungle to seek revenge not only against Tarzan, but also the village that aided Tarzan in putting an end to her evil brother's schemes
 Ruth Roman, Ralph Meeker, Jeff Burton, William Gunn, Henry Corden
 Written by James Menzies; Directed by Robert L. Friend

ALGIE B FOR BRAVE (4/7/67)

Sir Basil Bertram returns to the jungle as an undercover intelligence agent to investigate illicit electronic installations
 Maurice Evans, Arthur Franz, Todd Garrett, Robert Brubaker, Lewis Martin, Howard Morton, Noah Keen
 Written by Samuel Newman; Directed by Alex Nicol

MAN KILLER (4/14/67)

A dedicated, but warped, jungle doctor uses drugs and an old superstition to try and cheat a young girl out of the river boat franchise that she runs
 Tammy Grimes, Jeremy Slate, James Gregory, Lloyd Haynes, Ben Wright
 Written by Carey Wilbur; Directed by James Komack

Season 2, 1967-68:**TIGER, TIGER (9/15/67)**

A deadly tiger is loose in the jungle, but an engineer will not let that stop him in his compulsive efforts to finish an engineering project, despite Tarzan's warnings
 James Whitmore, Anne (Ann?) Jeffreys (Jeffries?), Oscar Beregi, Michael Pate, Howard Morton, Pascual Capote
 Written by Jackson Gillis; Directed by Harmon Jones

VOICE OF THE ELEPHANT (9/22/67)

Jai's elephant is accused of trampling a commissioner to death, and, as provided by a law to protect working elephants, the animal is forced to stand trial
 Murray Matheson, Percy Rodriguez, John Doucette, Robert McDougal, Rockne Tarkington, Maurice Marsac, Frederick O'Neal
 Written by Terence Maples, Al Martin; Directed by Harmon Jones

THIEF CATCHERS (9/29/67)

Two escaped convicts, in league with a young native chief's rival, plan to kill Tarzan and the young chief
 Don Mitchell, George Kennedy, Yaphet Kotto, John Haymer, Pascual Capote, Virgil Richardson, Chuck Wood
 Written by Edmund Morris; Directed by James Komack

THE BLUE STONE OF HEAVEN (2 parts; 10/6/67, 10/13/67)

A famous archeologist is searching for a legendary statue said to be buried beneath pyramids deep in the jungle, which allegedly has the ability to bestow godlike powers upon the man who stands to the right of it
 Sam Jaffe, Lloyd Haynes, Ulla Stromstedt, William Marshall, Jason Evers, Harry Lauter, Chuck Wood
 Written by Jackson Gillis; Directed by William Witney
 Released theatrically in 1970 as Tarzan's Jungle Rebellion



Ex-Tarzan Jock Mahoney is thrown for a loss by ex-football player Ron Ely in *THE DEADLY SILENCE*.

MUGUMA CURSE (10/20/67)

A tree sacred to a group of tribesmen is cut down, and the tribe's witch doctor places a curse on the daughter of the man believed responsible for the sacrilege

Barbara Luna, Simon Oakland, Ken Renard, Sydney Charles McCoy, Isaac Field Jr., Michael St. Clair, Stim Seager
Written by Carey Wilbur; Directed by Alex Nicol

THE FANATICS (10/27/67)

Tarzan and a female photographer discover that a politician's efforts to unify all tribes in the area is a cover for a more sinister plan
Diana Hyland, William Smithers, Donald Marshall, George Murdock, Chuck Wood

Written by Lee Loeb; Directed by William Witney

LAST OF THE SUPERMEN (11/3/67)

An ex-Nazi comes to the jungle looking for a million dollars in bonds
Antoinette Bower, Alf Kjellin, Brock Peters, Michael Burns, Ben Wright, William Wintersole, John Madison, Virgil Richardson, Angelo Di Steffano, Edward Noriega, Richard Noriega

Written by S.S. Schweitzer; Directed by Gerald Mayer

HOTEL HURRICANE (11/10/67)

Jai and the proprietor of a hotel are held hostage while Tarzan is forced to help a group of criminals find the wreckage of a plane containing their loot, all in the face of an approaching storm

Michael Tolan, Bert Freed, Donnelly Rhodes, Jean Hale, Seamon Glass
Written by Jackson Gillis; Directed by Ron Ely

THE PRIDE OF A LIONESSE (11/17/67)

The widow of a jungle doctor tries to enlist the aid of Tarzan in convincing her son to return to America with her instead of following in his father's footsteps

Helen Hayes, James MacArthur, Geoffrey Holder, Davis Roberts, John McLiam

Written by William Driskill, Jerry Adelman, Gerry Day; Directed by Barry Shear

Helen Hayes and James MacArthur were real-life mother and son

MOUNTAINS OF THE MOON (2 parts; 11/24/67, 12/1/67)

A woman is leading a group of naive people to Africa, where they have purchased land and plan to establish their own community, but it turns out that the land was sold fraudulently and belongs to a fierce tribe

Ethel Merman, Perry Lopez, Harry Lauter, Strother Martin, Harry Townes, William Marshall, Sabrina, Johnny Jensen, Kai Hernandez, Jayne Massey, Rockne Tarkington, Victor Eberj, Jorge Hernandez

Written by Jackson Gillis; Directed by Harmon Jones

JAI'S AMNESIA (12/15/67)

Jai suffers a loss of memory as the result of an accident, and is taken in hand by a scheming drifter in a distant town, who tries to use the boy to help him steal a sacred jewel from a local tribe

John Dehner, John Alderson, Hal Baylor, John Crawford

Written by William Driskill, Jerry Adelman; Directed by Harmon Jones

THE CREEPING GIANTS (12/29/67)

An American engineer arrives to construct a dam on a site which, unknown to him, is situated on an unstable rift that will cause the dam project to end disastrously with the first detonation of dynamite

Raymond St. Jacques, Will Kuluva, Robert Wilke, Joel Fluellen, Mario Valdez, Randolph Sealey

Written by Donn Mullally; Directed by Alex Nicol

THE PROFESSIONAL (1/5/68)

Thinking that their mission is peaceful, Tarzan helps a group of mercenaries find an isolated tribe which owns valuable land, but an unsuccessful negotiation for the land leads to violence

Pat Conway, Karl Swenson, Clarence Williams, Jack Colvin, Anthony Costello

Written by William Driskill, Jerry Adelman; Directed by Alex Nicol

THE CONVERT (1/12/68)

Three nuns come to a native hospital and become unwitting pawns in a struggle between the village chief and a scheming land developer

Diana Ross and the Supremes (Mary Wilson, Cindy Birdsong), Malachi Throne, James Earl Jones, Claude Casey, Leonard O. Smith

Written by Jo Pagano Directed by Harmon Jones

KING OF THE DWASARI (1/26/68)

Tarzan is taken prisoner by a young American drifter who has taken over a native tribe by convincing the superstitious people that he has captured their souls by taking their pictures with a camera

Robert Loggia, Morgan Woodward, Judy Pace, Ernest Terrell, Ken Rennard, Roy Jensen (Jenson?)

Written by Richard and Esther Shapiro; Directed by William Witney

A GUN FOR JAI (2/2/68)

A safari member gives Jai a gun for target practice, but the boy accidentally wounds Cheeta, who runs off

Peter Whitney, Geoffrey Holder, Ed Bakey, Robert Do Qui

Written by Jackson Gillis; Directed by E. Darrell Hallenbeck

TREK TO TERROR (2/9/68)

Tarzan is tricked by a crooked law officer into revealing the whereabouts of a friend, a dedicated village doctor who has been falsely accused of murder

Michael Ansara, John Pickard, Booker T. Bradshaw, Gregg Palmer, Albert Popwell

Written by Lee Erwin; Directed by Barry Shear

END OF A CHALLENGE (2/16/68)

Tarzan and a longtime enemy are forced to call a truce after Jai and a young friend belonging to the tribe of Tarzan's foe are captured by three mercenaries

Chill Wills, Henry Jones, Woody Strode, Pepe Brown, Pedro Gonzalez

Written by Richard Landau; Directed by Barry Shear

JUNGLE RANSOM (2/23/68)

After capturing a charming but murderous outlaw leader, Tarzan has his prisoner stolen from him by a beautiful young woman

Fernando Lamas, Ted Cassidy, Jack Hogan, Barbara Bouchet, Jacques Aubuchon

Written by Richard and Esther Shapiro; Directed by Barry Shear



Robert Loggia guest-stars in KING OF THE DWASARI.



THE FOUR O'CLOCK ARMY (2 parts; 3/8/68, 3/15/68)

Charity Jones returns to join Sir Basil against a group of slave traders who are terrorizing a series of villages. Maurice Evans, Julie Harris, Bruce Gordon, Bernie Hamilton, Phillip Posner, Ben Wright, Guy Edwards. Written by Carey Wilbur; Directed by Alex Nicol

RENDEZVOUS FOR REVENGE (3/15/68)

When Tarzan is baited into a trap sprung by an attractive girl, he learns that he is being brought back to a notorious fugitive, who was believed dead, but has survived his earlier cliff battle with Tarzan and plans his revenge. John Vernon, Laraine Stephens, Booth Colman, Don Knight, Terry Wilson, Maria Judelson. Written by Richard Landau; Directed by William Witney

ALEX THE GREAT (3/22/68)

While protecting a village from attack by man-eating jungle cats, Tarzan has his task complicated by the arrival of a sportsman and athlete who is obsessed with the idea of proving himself to be a better man than Tarzan. Neville Brand, Michael Dunn, Read Morgan, Diahr Williams, Jim Shane, Dick Crockett. Written by Richard and Esther Shapiro; Directed by Barry Shear

TRINA (4/5/68)

A girl is stranded with her debutante friends while searching for her uncle, who has spent 20 years unifying a group of tribes and is now unwilling to relinquish the power he's achieved. Stacey Maxwell, Nehemiah Persoff, Barbara Hancock, Susan Howard, Roy Glenn, Bob Munk, Marianne Cordon, Sharon Harvey, Suzie Kaye, Barbara Moore, Susan Trustman. Written by Milton S. Gelman; Directed by Harmon Jones

SECOND SERIES - 75 episodes, Syndicated

Season 1, 1991-92:

TARZAN AND THE CAVES OF DARKNESS

Tarzan must save Jane from deadly poachers when, on an expedition to an ancient cavesite, she discovers a cache of elephant tusks destined for the ivory trade. Gavin O'Herlihy. Written by Anna Sandor, William Gough; Directed by Brian Trenchard-Smith

TARZAN'S JOURNEY TO DANGER

When Jane is bitten by a deadly spider, Tarzan and Cheeta, racing against time, undertake a perilous journey to find the one man who can provide the antidote. Norman Beaton. Written by Anna Sandor, William Gough; Directed by Brian Trenchard-Smith

TARZAN AND THE PICTURE OF DEATH

A famous fashion model and her photographer come to the jungle to shoot a layout, but their fur fashions give serious offense to Tarzan and Jane. Richard Eden, Claire Cellucci. Written by Ivan Hayes; Directed by Gerard Hameline

TARZAN AND THE PIRATE TREASURE

Jane's former fiancé returns to regain her affections, but Tarzan senses that his real motive has nothing to do with romance. Adrian Paul. Written by Misha MacDonald; Directed by Henri Safran

TARZAN IN THE SACRED CAVE

Fulfilling a childhood promise, Tarzan defends a priceless ancient shrine. Gavin O'Herlihy. Written by Ivan Hayes; Directed by Brian Trenchard-Smith

TARZAN AND THE KILLER LION

Tarzan rescues a mysterious young woman who crash-lands in the jungle, but soon realizes that her true mission is to kill his beloved jungle friend, Numa the lion. Joanne Vannicola. Written by Ted Julien; Directed by Brian Trenchard-Smith

TARZAN, THE HUNTED

A world-famous bow hunter sets his sights on the most noble, and most challenging prey in the jungle: Tarzan. Ron Ely. Written by Ivan Hayes; Directed by Brian Trenchard-Smith

TARZAN'S ELEVENTH HOUR

Tarzan must intercede to prevent a tragedy when Cheeta runs away from home, leaving Tantor the elephant heartbroken and leading Roger to risk his life to reunite the two jungle friends. Written by Ted Julien; Directed by Brian Trenchard-Smith



TARZAN AND THE SAVAGE STORM

Tarzan braves a raging jungle monsoon and turns up an unwelcome visitor seeking shelter: adventurer Jack Traverse, who has returned to the jungle to capture a rare panther cub

Adrian Paul

Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE MYSTIC CAVERN

When Roger's bumbling ruins a critical experiment, he takes a desperate gamble to prove he's not a total failure, a gamble that could be his last, unless Tarzan can intercede in time

Written by Ivan Hayes; Directed by Henri Safran

TARZAN AND THE SILENT CHILD

Tarzan and the gang are moved by the plight of a man and his frightened daughter whose plane has crash landed, then are shocked to discover a shipment of cocaine among their cargo

James Healy, Gregory Paul Jackson, Olia Deneuve

Written by Maria Justina; Directed by Henri Safran

TARZAN AND THE GOLDEN EGG

Tarzan and Jane brave deadly pesticides to save rare goshawks from extinction, and gain a deeper appreciation for each other along the way

Written by Ivan Hayes; Directed by Gerard Hameline

TARZAN AND THE POISONED WATERS

An ailing cougar leads Tarzan and Jane to find deadly mercury poisoning in the river, which will destroy all fish and animal life in the area unless they can find the culprits

Jorge Rivero

Written by Patricia Maximillan (sp?); Directed by Henri Safran

TARZAN'S CHRISTMAS

A homesick Jane prepares to visit her family for Christmas, leaving Tarzan to care for an ailing chimp friend

Written by Anna Sandor, William Gough; Directed by Brian Trenchard-Smith (Henri Safran?)

TARZAN AND THE UNWELCOME GUEST

Roger's father visits the jungle and, convinced that Jane and Roger have accomplished nothing of value, decides to cut off their funding and take Roger home, until Tarzan intervenes

Chuck Shamata

Written by Misha MacDonald; Directed by Brian Trenchard-Smith

TARZAN AND THE RIVER OF DOOM

When PCB-laden oil is found in the river, Tarzan, with help from Cheetah and Tantor, hunts for the culprit and turns up a familiar enemy

James Healy

Written by Ivan Hayes; Directed by Henri Safran

TARZAN AND THE EXTRA-TERRESTRIALS

A retired schoolteacher, searching for alien beings he believes will save the Earth, becomes convinced that Tarzan is one of them

Aubrey Morris

Written by Maria Justina; Directed by Brian Trenchard-Smith

TARZAN AND THE ORPHAN

Tarzan and Jane try to find a family for an orphaned lion cub; Roger teaches Cheetah to play chess; and Simon anticipates a large inheritance

Written by Ted Julien; Directed by Henri Safran

TARZAN AND THE DEADLY GIFT

Photographer Blake Evans returns to the jungle with romantic intentions toward Jane, but the ferret he gives her carries a deadly virus which Tarzan must stop before it threatens the other jungle animals

Richard Eden

Written by Ivan Hayes; Directed by Gerard Hameline

TARZAN AND THE TEST OF FRIENDSHIP

Jane accepts an incredible offer from Roger's father, but it means leaving the jungle forever, a prospect that evokes a surprising reaction from Tarzan -- and from Jane

Chuck Shamata

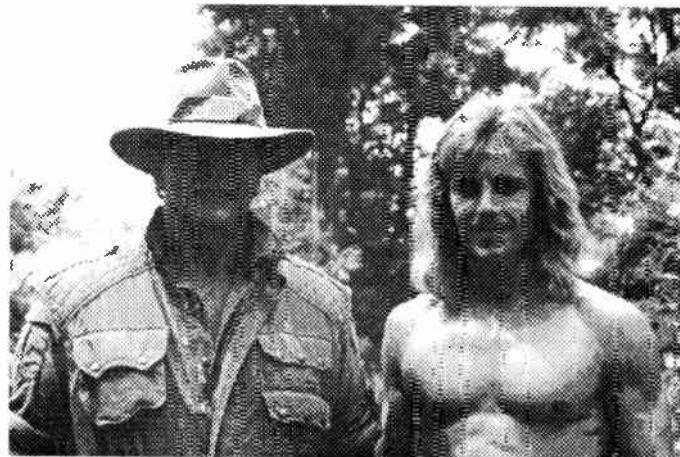
Written by Misha MacDonald; Directed by Brian Trenchard-Smith

TARZAN TAMES THE BRONX

When Simon is visited by his tough, streetwise teenage godson from the Bronx, Tarzan takes the troubled youth under his wing and uses the jungle to change his attitude

Leonardo Garcia

Written by Ivan Hayes; Directed by Brian Trenchard-Smith



Another ex-Tarzan gone bad: Ron Ely returns to torment the ape man in **TARZAN, THE HUNTED**.

TARZAN AND THE WOMAN OF STEEL

Jane's bodybuilding cousin plans to use steroids to win her next competition, as well as Tarzan's affections, until Tarzan teaches her the true meaning of self-respect

Marisa Pare

Written by Misha MacDonald; Directed by Brian Trenchard-Smith

TARZAN AND THE ENEMY WITHIN

Suffering from recurring nightmares of the plane crash that killed his parents and left him in the jungle, Tarzan returns to the crash site to make peace with his past

Written by Anna Sandor, William Gough; Directed by Brian Trenchard-Smith

TARZAN AND THE KILLER'S REVENGE

An evil rhino poacher Tarzan sent to prison years earlier escapes and, vowing revenge, kidnaps Roger and Simon, and sets out to kill Tarzan

Lorenzo Caccialanza

Written by Misha MacDonald; Directed by Henri Safran

TARZAN IN THE EYE OF THE HURRICANE

Roger exaggerates his heroism in a manuscript about his jungle adventures, prompting the gang to remember the many times that the real hero, Tarzan, saved them from certain disaster

Written by Ted Julien; Directed by Henri Safran

Season 2, 1992-93 (Unaired in U.S.):

TARZAN AND THE MISSILE OF DOOM

Tarzan battles a renegade Navy SEAL

Reiner Schone

Written by Misha MacDonald; Directed by Sidney Hayers

TARZAN AND THE FORBIDDEN JEWELS

A hunter comes to the jungle and, hearing of a "lost" temple containing jewels, forces Tarzan to take him there

James Healy

Written by Dennis Richards; Directed by Henri Safran

TARZAN AND THE BROKEN PROMISE

An old friend of Tarzan's shows up, ostensibly to renew their friendship, but really intent on recovering buried cash

Ian Ruskin

Written by Dennis Richards; Directed by Henri Safran

TARZAN AND THE AMAZON WOMEN

Tarzan must rescue a journalist who is captured by a group of fierce Amazons

Harry Von Gorkum, Tracy Tweed, Gunilla Wingquist

Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE KARATE WARRIORS

Tarzan comes up against two unscrupulous karate warriors who are smuggling ground-up rhino horn out of the country

Heinz Altieri, Enrique Monte

Written by Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE LION GIRL

Tarzan and his friends try to help a girl who has been raised by lions make the return to civilization when they discover she is ill
 Dany Chiasson, Sabrina Chateau
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE DEADLY DELUSIONS

Jane suffers with hallucinations when she accidentally ingests a plant made poisonous by toxic waste, and Tarzan must save her from a rogue elephant
 Written by Maria Justina; Directed by Henri Safran

TARZAN AND THE PRIMITIVE URGE

When Tarzan tries to head off a dangerous jungle-wide spraying to control a Tsetse fly infestation, an accidental fall causes him to lose his memory, and he reverts back to his primitive ape-like state
 Written by Dennis Richards; Directed by Henri Safran

TARZAN AND THE MYSTERIOUS SHEIK

A sheik comes to the jungle intent on oil, and falls for Jane instead
 Aharon Ipale
 Written by Misha MacDonald; Directed by Sidney Hayers

TARZAN AND THE RUNAWAYS

Tantor and Cheeta, feeling ignored, run away and get into trouble
 Written by Ted Julian; Directed by Sidney Hayers

TARZAN MEETS JANE

On the eve of Jane and Roger's first anniversary in the jungle, Jane recalls her initial meeting with Tarzan
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE WAYWARD BALLOON

When Jack and Roger's hot air balloon crashes, Tarzan and Jane must rescue them
 Written by Misha MacDonald, Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE FUGITIVE'S REVENGE

A dangerous prisoner escapes, intent on wreaking revenge on his arch-enemy, Tarzan
 Lorenzo Caccialanza
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE MUTANT CREATURE

Jane is kidnapped and taken to an underwater cave by a mutant prehistoric creature that is trapped in the lagoon
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN RESCUES THE SONGBIRD

Jack's old flame, a successful blues singer, arrives in the jungle to rekindle an old romance -- and to escape from a problem
 Taborah Johnson
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE FIRE FIELD

When Roger tries to reaffirm his manhood by single-handedly recovering a fossil, he stumbles onto a field of exploding fire geysers, and only Tarzan can save him
 Written by Buzz Gold; Directed by Henri Safran

TARZAN AND THE MOVIE STAR

A movie star comes to the jungle for research, and ends up learning a lesson in humility from Tarzan
 Peter Pyper
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND THE FOUNTAIN OF YOUTH

Tarzan must stop a deadly cosmetics queen from killing monkeys for her "secret formula"
 Sarah Douglas
 Written by Sue Denim; Directed by Sidney Hayers

TARZAN AND THE LAW OF THE JUNGLE

Fearing that he has turned Cheeta into a house pet, Tarzan releases him to the wild so that Cheeta may make his own choice
 Written by Ted Julian; Directed by Henri Safran

TARZAN AND THE SHAFT OF DEATH

When Tarzan is nearly killed in the collapse of an old mineshaft, the tables are turned and Jane must rescue him
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE POLLUTED RIVER

Tarzan faces off with a greedy, menacing prospector who returns to the jungle to mine uranium at the cost of polluting the river
 Jorge Rivero
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN'S DANGEROUS JOURNEY

Tarzan helps a young black doctor face a tribal test which will enable him to become chief of his people
 Marc Gomes
 Written by Dennis Richards; Directed by Henri Safran

TARZAN AND THE TOXIC TERROR

Roger's brush with death leads Tarzan on a collision course with a chemical dumper who threatens to destroy the ocean
 James Healy
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE EARTHLY CHALLENGE

When Roger decides to return home to an old flame, Tarzan and the other use an environmental "challenge" to change his mind
 Written by Misha MacDonald; Directed by Sidney Hayers

TARZAN AND THE MYSTERIOUS FOG

Tarzan must stop a duplicitous chemist from destroying the jungle with tests of a new poison gas
 Hugo Stieglitz
 Written by Buzz Gold; Directed by Sidney Hayers

Season 3, 1993-94 (Unaired in U.S.):**TARZAN'S HOLLYWOOD ADVENTURE**

A movie director offers Jane the opportunity to become a movie star, but it means going to Hollywood and leaving the jungle forever
 Graham Heywood, Cornelia Johnsson
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND THE WITNESS FOR THE PROSECUTION

Dan is the prosecution's star witness in the murder trial of a man who killed a bank guard, but the man's partner, who escaped capture, will stop at nothing to prevent Dan from testifying
 Scott Hoxby
 Written by Doug Booth; Directed by Kevin James

TARZAN AND THE ROCK STAR

A rock star crashes her plane in Tarzan's jungle, just as a powerful storm is about to hit
 Kylie Travis
 Written by Misha MacDonald; Directed by Kevin James

TARZAN AND THE ODD COUPLE

Cheeta becomes a surrogate father when he hatches a chick after the mother is scared off, but he won't give up custody when the mother returns
 Written by Ted Julian; Directed by Sidney Hayers

TARZAN AND THE RETURN OF THE BRONX

Carlos Mendosa returns to the jungle after running away from home, feeling that he's no longer needed after his widowed mother remarries
 Leonardo Garcia
 Written by Dennis Richards; Directed by Kevin James

TARZAN AND THE NEW COMMISSIONER

The new commissioner, arrogant, abrasive, and unknowledgeable about the jungle, arrives with the objectives of developing a game park strictly for hunting and getting rid of Tarzan
 Paul Collins
 Written by Dennis Richards; Directed by Henri Safran

TARZAN AND THE STONEMAN

A native, on the run from a ruthless construction company, is reunited with his family with help from Tarzan
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND THE DEADLY CARGO

A revolutionary gun-runner is stopped before he can take over Bendali, thanks to Tarzan and the animals
 Brendan Kelly
 Written by Dennis Richards; Directed by Kevin James

TARZAN AND THE SAPPHIRE ELEPHANT

Tarzan is bribed by the commissioner to recover a priceless artifact from an ancient temple littered with booby traps
 Paul Collins
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE FEAR OF BLINDNESS

Jane falls down a muddy river bank, striking her head on a rock and knocking herself out, and awakens in a state of blindness with a broken radio
 Written by Dennis Richards; Directed by Sidney Hayers



Catching his limit in **TARZAN AND THE MUTANT CREATURE**.

TARZAN AND THE MATING SEASON

Roger learns that love is as delicate for humans as it is for animals
 Justine Priestly
 Written by Misha MacDonald; Directed by Kevin James

TARZAN AND THE GIFT OF LIFE

Overcome with jealousy at a party for Tantor the elephant, Cheeta steals Tantor's gifts and is taught a lesson in selfishness by Tarzan
 Written by Ted Julian; Directed by Kevin James

TARZAN AND THE DEATH SPIDERS

A friend of Tarzan's is bitten by a deadly spider, but the only known antidote is a plant which grows miles away
 Marc Gomes
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE RUSSIAN INVASION

When Roger finds a lost cosmonaut, the entire camp is held hostage
 Nick Dickson
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE FIERY END

Mysterious events, thought to be caused by the infamous Sapphire Elephant, force Tarzan to return the ancient artifact to its resting place in a jungle temple
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE CURSE OF DEATH

A man seeking vengeance places a voodoo curse on Tarzan
 Lewis Collins
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND THE KING OF THE APES

An aging anthropologist rediscovers the small family of gorillas that he found many years ago at the start of his career
 Ivan J. Rado
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND THE EVIL TWIN

Dan's conniving twin brother assumes Dan's identity and attempts to steal \$10,000 from Jane's research fund
 Written by Misha MacDonald; Directed by Kevin James

TARZAN AND THE DANGEROUS COMPETITION

A selfish archery champion challenges Tarzan to a duel, only to learn that some things can be gained from losing
 Nicholas Ball
 Written by Woody Rush; Directed by Henri Safran

TARZAN AND THE PIRATES REVENGE

A virus-infected monkey saves the day when it bites an escaping drug runner
 Lewis Collins
 Written by Gwen Brooks; Directed by Sidney Hayers

TARZAN AND CHEETA'S DESPERATE ADVENTURE

When Cheeta falls into a coma after an encounter with a scorpion, Tarzan and the group reminisce about the misadventures they have had with him
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE SIXTH SENSE

When an earthquake threatens Tarzan's life, the animals of the jungle do their part to rescue him
 Written by Misha MacDonald; Directed by Henri Safran

TARZAN AND THE RING OF ROMANCE

The loss of her friendship ring given to her by Tarzan causes Jane to reconsider their commitment to each other
 Written by Dennis Richards; Directed by Kevin James

TARZAN AND THE NIGHT HORRORS

Tarzan, Jane, Roger, Dan, and Cheeta travel to Haunted Island, where logs mysteriously turn into crocodiles and ghostly voices speak
 Written by Dennis Richards; Directed by Sidney Hayers

TARZAN AND THE JEWEL OF JUSTICE

Cheeta steals an illegally mined diamond, setting up another face-off between a mercenary and the King of the Apes
 Brendan Kelly
 Written by Misha MacDonald; Directed by Kevin James

Tarzan, Lord of the Jungle (Animated) - 36 episodes, CBS

Tarzan - Robert Ridgely (voice)
Nkima - Lou Scheimer

Additional voices: Linda Gary, Joan Gerber, Ted Cassidy, Barry Gordon, Allan Melvin, Allan Oppenheimer, Jane Webb

Except for TARZAN AND THE GOLDEN LION, writing credits unavailable

Animation directors: Bob Arkwright, John Armstrong, Kent Butterworth, Ed Friedman, Lou Kachivas, Marsh Lamore, Ernie Schmidt, Kay Wright, Lou Zukor

Opening narration:

The jungle. Here I was born, and here my parents died when I was but an infant. I would have soon perished, too, had I not been found by a kindly she-ape named Kala, who adopted me as her own and taught me the ways of the wild. I learned quickly and grew stronger each day. And now I share the friendship and trust of all jungle animals. The jungle is filled with beauty... and danger... and lost cities filled with good and evil. This is my domain, and I protect those who come here, for I am Tarzan, Lord of the Jungle. (Tarzan yell)



Season 1, 1976-77:

TARZAN AND THE CITY OF GOLD

Tarzan rescues a young girl and accompanies her back to her homeland - a fantastic city of golden buildings and gladiatorial contests

TARZAN AND THE VIKINGS

While drinking at a river, Tarzan is surprised by an ancient Viking ship and winds up chained to an oar as a galley slave

TARZAN AND THE GOLDEN LION (pilot?)

Tarzan raises an orphaned lion cub, which comes to his aid when Tarzan is captured by the Bolgani while trying free the enslaved monkey people
Written by Paul Dini

TARZAN AND THE FORBIDDEN CITY

Tarzan's quest for a lost explorer leads him into a rock-rimmed crater lake, where an ancient civilization thrives, guarded by huge sea serpents

TARZAN AND THE GRAVEYARD OF THE ELEPHANTS

Tarzan finds himself in the mysterious City of Ivory, where he is forced to do battle with a gigantic woolly mammoth

TARZAN'S RETURN TO THE CITY OF GOLD

Tarzan returns to the City of gold to rescue a young runaway imprisoned by the evil Queen Nemone

TARZAN AND THE STRANGE VISITORS

An enormous spaceship lands in Tarzan's jungle and begins collecting samples of all the jungle's creatures... including the ape man himself

TARZAN AND THE LAND OF THE GIANTS

Tarzan is taken prisoner by a tribe of giants who live high above the jungle floor in a tree city, their refuge from an enormous rhino that roams below

TARZAN AND THE KNIGHTS OF NIMMR

While searching for a lost balloonist, Tarzan discovers a lost medieval kingdom whose queen is in danger of being overthrown

TARZAN'S RIVAL

A vengeful fortune hunter builds an indestructible robot replica of Tarzan and unleashes it on the jungle, determined to get rid of the ape man once and for all

TARZAN IN THE CITY OF SORCERY

Tarzan enters a magic land of pyramids and temples where he must battle the sorcery of a wicked and jealous queen

TARZAN AT THE EARTH'S CORE

Deep within the earth, Tarzan discovers an inner world inhabited by prehistoric reptiles and two warring tribes

TARZAN AND THE ICE CREATURE (MONSTER?)

The eruption of a jungle volcano causes an ancient glacier to melt, unleashing an incredible, 100-foot tall Abominable Snowman

TARZAN AND THE OLYMPIAD

In the lost city of Olympus, Tarzan is forced to compete in a series of athletic events that will determine if he is to remain free or live the rest of his life as a slave

TARZAN'S TRIAL

A giant spaceship returns to Tarzan's jungle, with the intent of picking Tarzan's brain and creating an alien Tarzan

TARZAN THE HATED

For some reason, the great apes have turned against Tarzan, declaring him to be the cause of all their troubles

Season 2, The Batman/Tarzan Adventure Hour, 1977-78:

TARZAN AND THE BIRD PEOPLE

Tarzan befriends a young boy with wings, a member of a tribe called the Bird People, who exploit a group of farmers living below their mountain lair

TARZAN AND THE SUNKEN CITY OF ATLANTIS

Tarzan travels to the sunken city of Atlantis to investigate reports that sea animals are being enslaved

TARZAN AND THE COLOSSUS OF ZOME

Tarzan battles a 50-foot tall robot and brings two warring cultures together

TARZAN AND THE BEAST IN THE IRON MASK

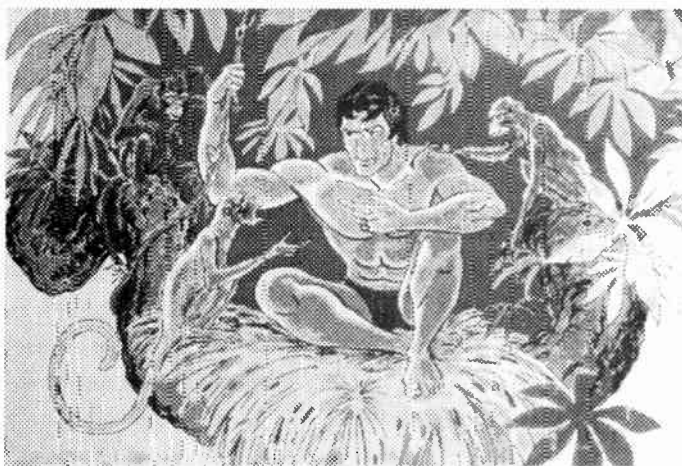
Tarzan rescues an old friend imprisoned in an iron mask by his evil brother who wants to be king

TARZAN AND THE AMAZON PRINCESS

Tarzan befriends a young girl raised in the jungle by lions since she was a child

TARZAN AND THE CONQUISTADORS

Tarzan travels to a glacial ice city and helps the people repel an attack by greed-driven conquistadors



Season 3, Tarzan and the Super 7, 1978-79

TARZAN AND THE SPIDER PEOPLE

Tarzan is alerted to the existence of a tribe of spider people when they capture some elephants

TARZAN AND THE SPACE GOD

Tarzan leads a scientist to an ancient Mayan colony ruled by an alien who claims to be a god

TARZAN AND THE LOST WORLD (12 minutes)

A satellite crashes in a remote part of the jungle, and when Tarzan goes to retrieve it, he discovers a land populated by creatures from Greek mythology/

TARZAN AND THE MONKEY GOD (12 minutes)

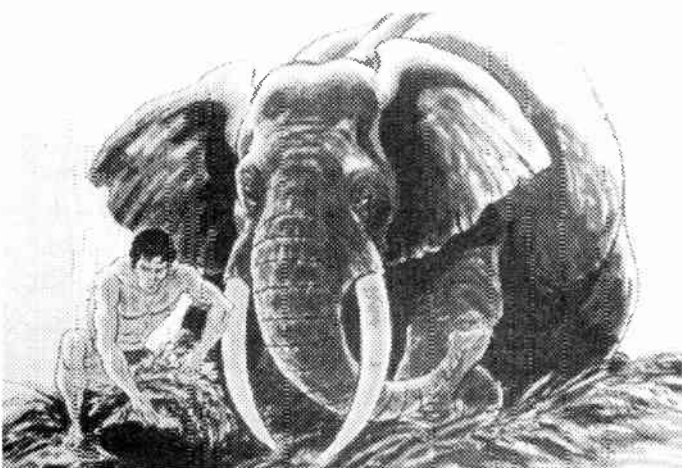
Tarzan's friend Nkima is made a god by a tribe of tiny people, but Tarzan must come to his little friend's aid when the tribe expects Nkima to battle a big, bad baboon

TARZAN AND THE HAUNTED FOREST (12 minutes)

An evil queen is destroying the jungles of Tarzan's home for use as firewood

TARZAN AND THE ISLAND OF DR. MORPHOS (12 minutes)

Dr. Morphos is experimenting with animals, changing them into fabulous creatures



AN OPEN LETTER TO THE PUBLISHERS OF THE TV COLLECTOR MAGAZINE...

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A year ago I hadn't had any reason to think about David Janssen in many years. Now I have all 120 Fugitive, all 44 Harry O, & 16 Richard Diamond episodes, 32 Janssen movies, a one-hour interview from 1968, gobs of articles, photos, and miscellaneous stuff! Have had to buy another TV and VCR, a cabinet to hold my tapes, and have spent a fortune on blanks.

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Ann Mathis, Nacogdoches, TX

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Season 4, 1979-80:

TARZAN AND THE SIFU

Tarzan travels to an oriental temple hidden deep in the jungle to break the tyrannical rule of an evil warlord

TARZAN AND JANE

For the first time, Tarzan meets his love, Jane, and saves her and her father from hostile natives and a giant lizard

LAND BENEATH THE EARTH

Tarzan and the jungle animals become prisoners of the Mole People, strange creatures who live far beneath the jungle surface

THE DROUGHT

Tarzan must contend with feuds among the animals and the Monkey People's selfishness when a drought dries up all the water in the jungle

THE SOUL STEALER

A tyrannical queen enslaves her people, threatening to transform them into animals if they disobey her

TARZAN AND THE FUTURE KING

The young prince of the Red Gorilla tribe must undergo his test of manhood, and Tarzan must protect him from the evil Count Wizard, who plans to do away with the boy and rule in his place

TARZAN AND THE HUNTRESS

A cruel huntress comes to the jungle seeking to capture Tarzan's golden lion for a hunting companion to the white tiger she already uses

TARZAN AND THE WHITE ELEPHANT

Tarzan must save a sacred baby white elephant and a whole jungle kingdom from the brutish Rhino Riders

INTERVIEW: RON ELY

Interview by Bill Groves

TC: *How did you first get into acting, and when?*

RE: I was a freshman at the University of Texas, and I felt like I was spinning my wheels in college. It was two years before you would get to the substance of your career choice, and it was irritating to me. It was sort of non-productive.

TC: *What were you studying towards?*

RE: I first went in expecting to be a petroleum engineer. When I became interested in radio-television, I looked at what they offered. Whether I went into engineering or radio-television or whatever, I was going to have to wait a good two years to get at it. But when I became really interested in radio-television, then that opened up the whole dramatic world to me. Sort of on the spur of the moment, I made a decision that -- if I was going to do it, if I was really interested in it -- to go... do it. Like Willie Sutton, "Why do you rob banks?" "That's where the money is." So you go. I had a choice of New York or Los Angeles. Los Angeles seemed to be more the milieu for my persona.

TC: *And if you're gonna starve, might as well get a tan.*

RE: [laughs] Yeah, might as well like the weather. So that's what I did. I came out. I immediately went to work with a drama coach to kind of learn the film form. I worked with a woman named Estelle Harmon, who had some very good people, and then I began the interview route. Sent in my picture and things like that.

TC: *Did you jump right in, cold, or had you done any theatre in college?*

RE: Well, I had done theatre. I had taken all kinds of courses in school all the way from junior high school on, because they were easy electives for me. So I always chose those. It upped my grade average. I would make good grades in those.

TC: *Gee, no one's ever done that.*

RE: [laughs] Right, that's brand new. I wound up in my senior year having taken every course available in it, and liking it, loving it. So I wasn't completely green, but going into film, you're green anyway, no matter how much you've done, because film is a different medium entirely. I was comfortable on stage, but uncomfortable with a camera, because I didn't know what the camera was doing. And when I was told what the camera was doing, I didn't have any proof of that as yet, because I wasn't on film. I hadn't been on film. This was an age before video cameras. Kids today can see themselves on video cameras and they grow up knowing what to do in front of a camera, but at that time I didn't. None of us did.

TC: *And you didn't get the instantaneous feedback of an audience.*

RE: Absolutely not. No. So you don't realize for awhile that less is better, and depending on how close the camera is, how much less is better. So those were things that... [were] a pocket of information I was trying to absorb initially, and went after it diligently. Finally, I was called in to 20th Century-Fox. There was a fellow in charge of new talent named Ben Bard.

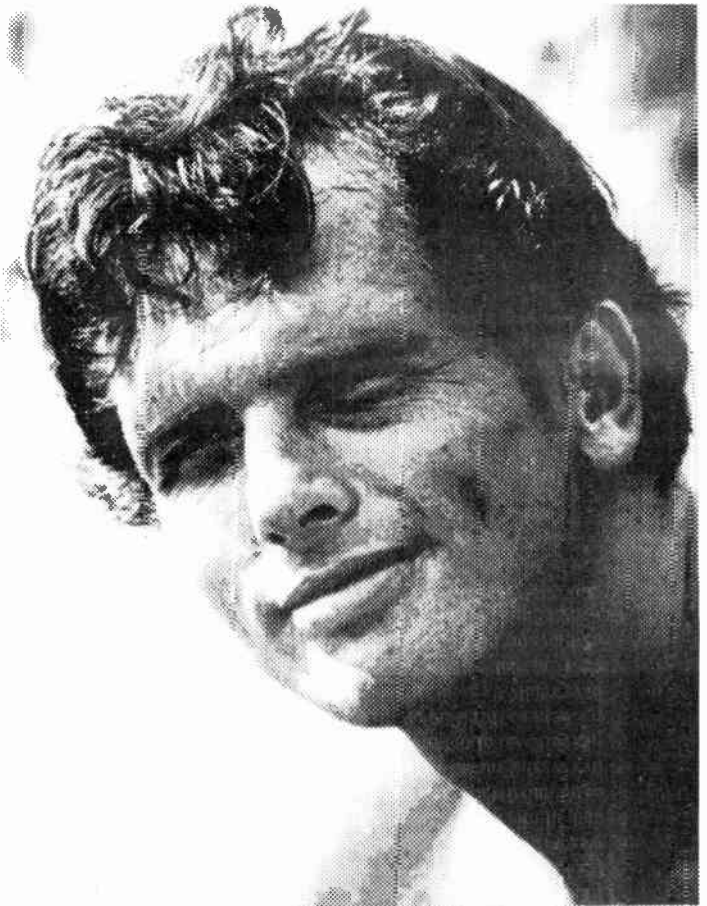
TC: *Good theatre name.*

RE: Yes, it is, isn't it? Amazing. I suppose that's why I remember it to this day. He called me in to interview me. Oddly enough, the day I went over for the interview, there was a group of men crossing the 20th Century Fox lot who saw me and stopped me, and said, "What's your name?" I told them. They said, "Are you under contract here?" I said, "No, I'm going for an interview now." They said, "Why don't you come to Stage 5 for a reading at 1:00." This was just before noon or fairly close. I said "Okay." I got to Ben Bard's office. I was being kept waiting, so I said to the secretary, who I remember -- her name was Helen and she was the sister of Bob Denver.

TC: *Oh, really?*

RE: But this was pre-Maynard, pre-Gilligan, and all that sort of thing. I remember talking to her and I remember she was telling me that she had a brother that was trying to be an actor. So I told her at the time, "Gee, I can't wait out here very long because I've got an interview." And she said, "Who with?" I said, "Josh Logan." She said, "Really?" So she got on the phone, she said, "Mr. Bard..."

TC: *"I think you'll want to sign this guy..."*



RE: Right. He saw me right away; I think, influenced by the fact that I had this interview with Josh Logan.

TC: *You know, if I put this in the magazine, this could influence all kinds of actors...*

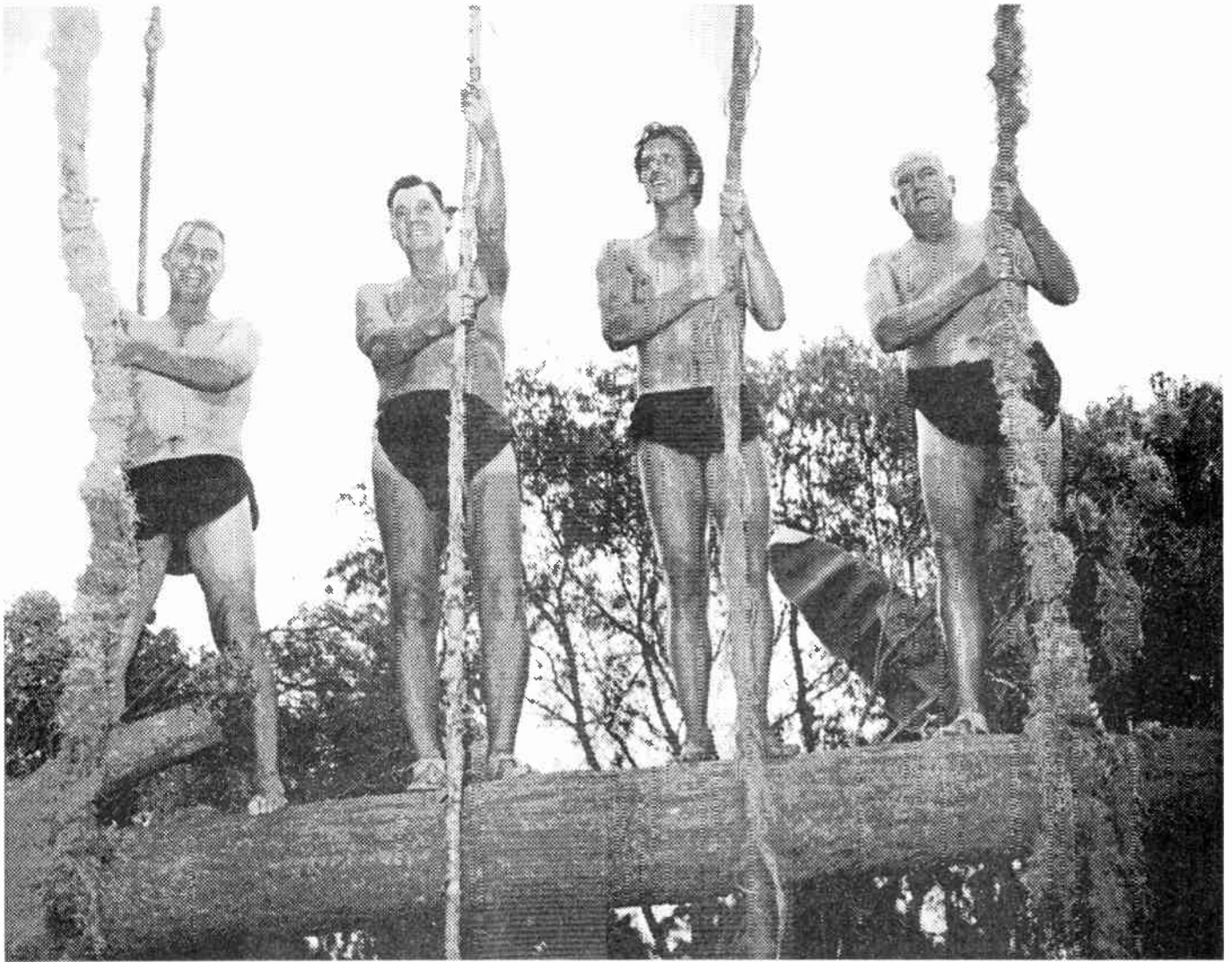
RE: [laughs] To make a lie, yeah. It's true.

TC: *"Sorry, I've got a one o'clock with Spielberg. I'll hang around as long as I can"*

RE: [laughs] But I was so innocent, you know... I was without any guile whatsoever, and just stated what it was. So he called me in and he said, "Come back after your interview and let me talk to you again a little more and explain to you what our New Talent Program is. We might be interested in you. We might select you." I went over for the interview, now armed with "I'm in the New Talent Program." In my mind I was thinking, basically, "I've made it. I'm coming back!"

TC: *Did they go ahead and sign you in Ben Bard's office?*

RE: No. This was just the initial interview. I went over. I met with a group of men -- Josh Logan among them -- and they selected me, and said, "See the casting department. You'll be doing the part of Munson, the navigator on a PBY in the movie *South Pacific*." So I went over to Casting, got myself signed up. Then I went back to Ben Bard's office and said, "I have a start date on *South Pacific*." So it was just almost automatic that they chose me, then, for the New Talent Program. I worked two weeks on *South Pacific*, basically. You have to look very fast. I think I had three or four lines in the picture. Maybe more. I had more and I know they weren't all in, which disappointed me terribly. During that, actually, is where I got my basic education in film, because for the two weeks I worked, I would go to the set before they were set up, and I would watch them set the lights. I would watch them set everything up. Every detail. And I stayed until they broke the set. I would be released early, but I would stay. And I asked if I could do that. They said, "Absolutely." So I just kind of stayed in the background -- watched everything. I watched everything that Josh Logan did around the camera, I watched the cameraman Leon Shamroy, who was a great character and one of the wonderful kind of old-time movie characters. I learned so much in that two weeks.



From the collection of Ron Ely

Tarzan times four. Three former jungle lords join Ron Ely on location for a commemorative photo. Left to right: Jock Mahoney, Johnny Weissmuller, Ron Ely, James Pierce.

It was incredible what I learned, and I watched actors work. I watched all the other actors work. There were some good, and some not-so-good.

TC: *Actually, I liked the movie a lot more than a lot of critics seem to. I guess. He did go nuts with color filters, but...*

RE: Yeah, that was Shamroy. It's a shame they did it that way, because they could have filtered after, in processing.

TC: *So they actually shot it with--*

RE: They shot it with filters, which... You're making the decision before you're seeing the effect. So when I finished that, then I started in the New Talent Program. There was a very fine guy there named Bernie Weissen, who was Ben Bard's assistant, but basically what he was was an acting coach. We were assigned to him to prepare scenes to do. There were about 200 signed to the New Talent Program, and they weeded us down to-- Now, I don't know how many hundreds of people they saw for the New Talent Program, because evidently it was something to make the 200 cut. I didn't even realize any of this at the time, but it was pretty good. Then they chose 20 out of that 200 to do scenes for a big night in the theater there, for which they invited all the producers and directors that were under contract. They put on a night of these scenes, and then the producers and directors all had these booklets with our pictures and brief information. They were to decide. They would put down their comments as to whether we should be screen tested or not.

TC: *Did you get to pick your own scenes, or were they assigned to you?*
RE:

They were assigned. And I was chosen to be in that 20 who appeared that night. Another actor who was part of that group was Bob Osborne, Robert Osborne, who's a columnist for the *Hollywood Reporter*. This was a huge evening. I mean, the theater was packed. That theater, over at 20th Century-Fox -- I don't know if you've ever seen it, but it's a huge theater -- and it was packed. It was jammed. All the producers, directors... It was a big event, a big evening. Much more so than I ever realized. We did the scenes. As a result of that, two of us were chosen to do screen tests, and I wound up being the only one of the group to be signed to a contract. Then right away, they began to put me in things. I remember, they started me with -- just put me in, almost like an extra, in a film called *The Hunters*. But right after that, they gave me a featured role in a thing called *The Fiend Who Walked the West*. And then they gave me the young romantic lead -- after they tested me -- in *The Remarkable Mr. Pennypacker*. All within the first six months of my contract. So basically that's my start. That's where I began. Television was just coming in. The contract lists were beginning to weed out and thin down and become a thing of the past, so I got in on that initially, then I was standing right on the spot when the bridge occurred between movies and television. 20th Century-Fox went into television like everybody else did, trying to do small movies, short movies. I was very interested in doing television, wanted to do television.

TC: *A lot of actors, even today, look at it as the poor cousin, and especially at that time, when it was so new. Was it just because of the newness of it, kind of the new frontier, that made you want to do it, instead of saying, "I want a film career"?*

RE: It was doing the work. I never have thought in terms of career. Not ever. That's a foreign concept to me. The work was interesting to me. Not stage. I didn't enjoy stage. I didn't enjoy theatre like a lot of people did. It was boring to me after it was done. Once the rehearsal, and then the opening and all that, that was a boring concept to me, although in my life as an actor I've done a lot of stage plays. One a year, I would go out and do a stage play. And I would enjoy it very much, the rehearsal process. But just for two or three week runs. Anything longer than that would drive me to distraction. But I was a fan of television in a way. I was fascinated by the fact that these people in television were doing the same thing that the people in movies were doing, but they were doing it 20 times faster. There was never this down time, none of this fooling around. I learned on these pictures I did how much sitting around there was, how boring, what drudgery it made it. And television was quick and alive and you were there, you were working. And you'd be up the whole day. You didn't have to get yourself up. You were just up. So I really loved television.

TC: *Did you have the opportunity to do any live TV?*

RE: Yes, I did. And I loved that. I didn't understand it, but I loved it.

TC: *What productions?*

RE: Basically, the only reason I recall the name of this one is because it was mentioned to me; THE SECOND HAPPIEST DAY [on *Playhouse 90*] was one I did. I was told I did another one, but I can't remember it. A lot of them kind of slipped by. THE SECOND HAPPIEST DAY I remember specifically, because I had very short rehearsal time. I came in at the last minute to do it. I had three days of rehearsal of a lead part in a 90-minute live show. It was scary. Margaret O'Brien was in it. She played my fiancée in the thing, and I remember there was a very shocking scene in this *Playhouse 90*. It was shot from her back, and my best friend -- it was Tony Randall -- he came in and pulled down the front of her dress, so she appeared nude from the waist up, but shot from the back. And there were two things that were kind of amazing about that. One, it was kind of the first presentation of someone basically nude, obviously nude, and the other, it was Margaret O'Brien!

TC: *Margaret O'Brien, right.*

RE: So that I'll kind of always remember. That and the fact that Tony Randall, who was much older than I, played contemporaries in a sense. We were college roommates. I think they justified him by saying he had been in the Army or something like that. But when I think back on that, it was quite a cast. Dame Judith Anderson, she played Margaret's mother. Fay Wray played my mother. It was a nice cast. And Ralph Nelson directed it. So there's a lot to remember about that. And then there were shows like *Father Knows Best*. I did a *Father Knows Best* show, which was so good, and the directors of that time were really superb. Peter Tewksbury was the director of that one. He did a great job with it.

TC: *He was the first season director of My Three Sons, as well.*

RE: Was he?

TC: *Yeah. Drove them crazy because he was such a perfectionist.*

RE: He was a perfectionist.

TC: *He took them overbudget, so they couldn't afford to bring him back for the second season, even though he did such a wonderful job establishing the series.*

RE: He was great. I mean, he had a great eye for the nuance that an actor might miss. There were quite a lot of shows on the air like that at that time. Small movies. The process that 20th Century-Fox developed -- I left there as a contract player, but I came back. They offered me a deal, which I accepted and signed to, to co-lead with Gardner McKay in *Adventures in Paradise*. Initially, I had tested for *Adventures in Paradise*, and Gardner McKay was chosen. They felt he was a little more mature. But then they felt he was not very good in it, not doing very well. They then signed me and the intention was that one season we would co-lead and then the season after, I'd take over the show. They'd phase him out. He had an article in *Life* magazine where he was given the cover, and his fan mail became tremendous. At the same time, a writers strike came along, so they couldn't do my scripts. My character's name was Kelly, I think. So they couldn't do any additional scripts. And of course, Gardner got wind of it and, as I understand it, he said, "He goes or I go," so they had to pay me off. They paid off my contract. So they now came back to me with another series, a thing called *Helimariners*. So I did a pilot. It's the first pilot I did for a television series. And again, they shot a little movie out of it. I'd love to see it sometime; see what it is.

TC: *Was it a full pilot? A half-hour as opposed to a presentation reel?*

RE: Full hour.

TC: *Full hour?*

RE: Oh, yeah. They didn't mess around in those days. The more fascinating aspect of what was going on at that time was the fact that Martin Manulis was either the main producer or in charge of the television arm. I'm not quite sure which it was. And assistant to him was Dominick Dunne, whom I remember very, very well. Both the guys -- they were, of course, talented -- really should have been doing features, but were doing television. So it was a nice experience. It was a nice moment in television history that all these great talents were sort of beginning. Then I did a stint in the military, basic service training and what have you, with the Air National Guard. As soon as I came out of that, they tested me at CBS for a series called *The Aquanauts*. At the time they were doing it, they had done four episodes of *The Aquanauts* with Keith Larsen and Jeremy Slate, and they wanted to replace Keith Larsen. It was my impression that he was gone, for whatever reason. He was leaving. I didn't know if it was his choice, their choice, anything, but I knew that he was being replaced for one reason or another. Andy McLaughlin directed the test at CBS. They signed me. I reported to work. I got to work. They kind of were moving me around to this soundstage over here, like, "Don't go to this soundstage," and all that. And I found out that Keith Larsen was winding up his last episode on this soundstage over here, and evidently did not know, even through that time, that he was being replaced. That's the way I remember it. Then I became partners with Jeremy Slate, who stayed on the show. The impression I got from everybody was that it was kept from Keith throughout the whole thing. It's never done very well when they replace somebody. Perry Lafferty came in as the producer for CBS, at that time [the show] was controlled by Ziv. CBS took it over completely when I came on, put Perry Lafferty on it to produce it, to give it a new face, change it over. He retitled it *Malibu Run*. We had some wonderful people on it. I guess some of the first jobs that people like Telly Savalas and Peter Falk -- brought them out from New York, came out and did our show. Peter did two of them. I don't think he had been out before. We were positioned in an interesting way. We were opposite *Wagon Train*, which was unfortunate. It was the top-rated show at the time, I think. And we were opposite *Hong Kong*, with Rod Taylor for ABC. We knocked *Hong Kong* off. Our sponsor was Kent cigarettes. It was a time when shows were really controlled and run by ad agencies, and the ad guys were on the set all the time to see that we were smoking. So about every other scene, we'd have a...

TC: *"Light up near those oxygen tanks, come on."*

RE: [laughs] Exactly. Right. So I survived that. A couple of years passed, one year of which I was called back into the Air Force for the Berlin crisis. So that took one year out of my life, at which time I was considered for *The Virginian*, in fact tested for it.

TC: *The lead role?*

RE: Yeah, the *Virginian*. Oddly enough, the two guys I tested with were signed, Doug McClure and Gary Clarke. My agents talked to me about Tarzan -- film -- and I wasn't interested at all. They said they were looking for someone to do Tarzan features and asked would I be interested, and I said "No, I don't think so." And they said, "Well, they're interested in meeting you." I think we even went so far as to set up a meeting which I, at the last minute, cancelled, because I just wasn't interested. So there'd be a picture here or there. As a matter of fact, I did a picture in the Philippines. Staying at the same hotel was Jock Mahoney, and we talked about Tarzan a little bit, and I remember saying to Jock at the time, "Gosh, I don't know how you could do that. I mean, with the great career you've had and everything, why kind of spoil it? Why change it? Why stamp it by doing Tarzan?" I think he had just finished *Tarzan Goes to India*, something like that. So he justified



From the collection of Ron Ely

The Tarzan star stepped into the role of director for *HOTEL HURRICANE*.

it a lot of different ways. "It's just another part, just another character," he said, "but you're making a mistake by not considering it. You'd have been a good Tarzan" and all that sort of stuff. Those words, of course, he threw back at me later. We became very good friends then, in the Philippines. Later on, they came to me again, and [my agent] said, "I want to talk to you about *Tarzan*. NBC's doing it. A television series." I was worried about the quality of it. He said, "NBC intends to do a very, very top-notch presentation of *Tarzan*. Top quality show. Big budget on it."

TC: *To what extent were you familiar with the character at that point? Obviously, everybody knows about the Weissmuller movies, and presumably even the more recent ones up to that time; but in terms of the overall character, including literature, was it just the movies you knew?*

RE: Yeah. Just the impression. More the impression, even, than the movies. And Tarzan, as I had viewed him, always was sort of a... a little less than intelligent kind of character, just another kind of bumbling animal in the jungle. I just wasn't interested. Then, with NBC in it, they said, "Give it a couple of days. Think about it, and we'll set up a meeting if you're interested." So... I read the book. I had never read the book. It's a heck of a book. It's an amazing book to read, especially when you think of it in terms of the time it was written. Now that we see Tarzan, now that we have Tarzan and all the Tarzan clones and all the copies of the genre, we don't quite understand what an enormous achievement of imagination this was. I mean, it was incredible! It was so incredible that people believed at the time that it was a real story, and to this day people believe that Tarzan might have been a real character, might have really existed. I mean, some people are not sure. Anyway, I went in, met with the people at NBC, met with the producers and all that sort of thing. Next thing I knew, I was on a plane to Rio wondering if I'd made the right decision.

TC: *Were you aware of any of the stuff that had happened with Mike Henry in terms of the injuries, particularly the chimpanzee bite?*

RE: They had told me that, I mean I heard stories about that, but what they were telling me was that they just wanted a different image, a different type. It was never presented to me that he was leaving. It was presented to me that they were making a different choice. So I got to Rio, and he was still working. He was shooting a film there at the time. So we had two companies working at the same time; the *Tarzan* television series company and the *Tarzan* movie company, and the difference in quality in the two companies was astounding, I found, because our company was a much higher-quality company. It was like shooting movies. In fact, the first film, we had a movie director, Robert Day. That first show we did I think took us 33 or 34 days, something like that.

TC: *And did you encounter Mike Henry there at all?*

RE: Yeah, we met. I didn't become very well acquainted with him. He seemed like a really nice guy, the couple of meetings I had with him, and down there I heard more detail about his unfortunate encounter with the chimpanzee. That would be reason enough for him not to want to go on...

TC: *Yeah, that would dampen your enthusiasm, I would think.*

RE: He was there. He completed his work, went away, and we continued to work in Brazil for six months. At the end of six months, we'd only completed six shows, so we had to do something, we had to move. So we set up our operation in Mexico, and then we brought the production time down to 12, 15 days a show. But because it was such a high-action show, it just took more time. High-action is a time-eater. I mean, it'll just eat you alive. The shows we were shooting in Brazil were taking us 30 days plus. Well, you cannot do a television series that way, not unless you're on once a month. To try to do a weekly television series at that schedule is impossible, so we had to improve our production facility. They found that they had access to a great deal of different and similar kind of location stuff in Mexico, plus they had a thriving motion picture industry in Mexico. They had good crews that had sort of been trained to the American system of shooting, because they'd been shooting a lot of westerns down there. You know, John Wayne had been taking companies down there for years at that time. So we picked up on that, and we took advantage of some of the good talent that existed in Mexico at the time. It's not that there wasn't good talent in Brazil at the time, because there was, but we just didn't have it. We weren't getting it. We were able to get it in Mexico, and we did. We moved there, and we were able to do the shows then in, I think, usually about 12 or 13 days per episode.

TC: *In David Fury's book, he gives an entire laundry list of injuries that you suffered doing the show. Going in, did you have any idea that you were in for that sort of thing?*

RE: Yeah, I did. I mean, my period of naivete had passed by that time, so I knew the potential for disaster. You'd have to be very innocent not to know that working with animals -- on uneven, unprepared terrain -- doing the range of action that that particular character calls for, from high work to water-- I mean, you just know there's going to be some missteps and some mishaps.

TC: *I was looking at a couple of the episodes during the last few days, and that one shot of you giving the Tarzan yell next to the waterfall -- I'm looking at that and going "Man!" That would make me nervous just standing there, that close to the edge.*

RE: Getting there was amazing. Had to go out over the rocks. Had to jump rock-to-rock to get to that spot.

TC: *Wow.*

RE: You couldn't get there any other way. The Indians had no idea what was there. It was worth the shot.

TC: *It's a great shot.*

RE: There were five of us that went to Iguazu Falls, and we shot a lot of stuff around there. That's right where Brazil, Argentina, and Paraguay come together. As a matter of fact, when we were kind of tracing the river, there was cameraman with us who had this thick German accent, and there was this little lagoon area off this main river leading to Iguazu Falls. It was exceptional, because it had been developed in a way; improved, really, to a luxurious and nice degree. And there was a boat parked in there; completely covered, a huge, huge boat, all covered. And I sort of casually said, "I wonder whose boat that is?" And this guy, this cameraman said, "I

can tell you. It's Martin Bormann's boat."

TC: *Whoa!*

RE: I said "What?!" And he said, "Yes." It was Martin Bormann's boat. He knew him, living in Paraguay. Borman was living in Paraguay at that time, and that was his boat. Amazing. [Editor's note: According to *The American Heritage Dictionary*, the infamous Nazi was reported dead in 1945.]

TC: *Yeah, that's a name you don't expect to be dropped into casual conversation.*

RE: Then I learned that the Israelis had sent some people in. Two women -- Israeli agents disguised as nuns -- had gone into Paraguay and they were found floating in the river just within the month before.

TC: *Wow.*

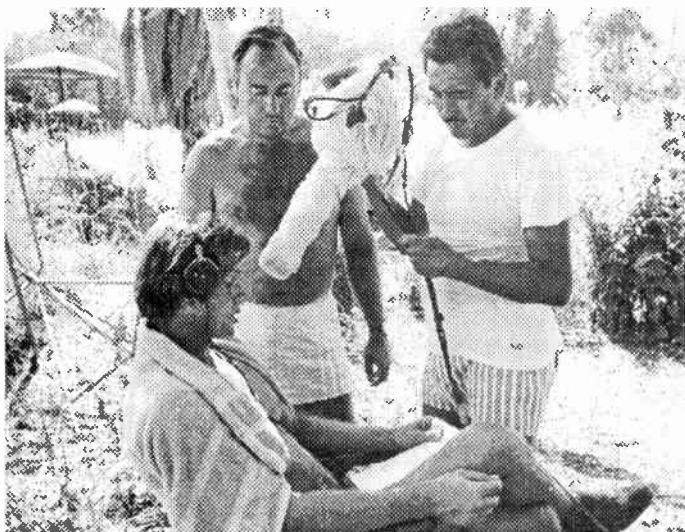
RE: So they were hot on his trail. They knew where he was. It was interesting. Unrelated, but that was sort of what took place in the jungles of Paraguay and Argentina... I think that Mike had other injuries, too, as I think about it.

TC: *I would imagine so.*

RE: I know Jock had a very serious thing happen to him when he was doing *Tarzan Goes to India*. Now, of course, later on when we began to talk about it, and we talked about it at great length, great depth, Jock's adventures with Tarzan were not dissimilar with mine. Jock was a great stuntman, and he did a wonderful dive off a bridge into a klong in Thailand. A klong is a river. But klongs in Thailand, people do everything in them. People live on the boats and never leave the boats. They're born, marry, die on the boats. All their laundry, all their waste, everything goes into the river. And the children, when they're born, are immersed in the river, and about 30% of them survive it, and those who survive it are immunized for the rest of their lives against this stuff in the river. Well, Jock was not. And he went in. No one prepared him for this, and he came out of it with a serious illness. He said he lost 60 pounds in a matter of a week or so, had a fever, and continued to work. I mean, he was that kind of a guy. He was a very strong, professional actor. He really was good. But he and I talked at great length about the chances that we take, and the "why" behind it, and neither of us could answer it. I actually had that question for him, and he had the same question back for me.

TC: *I was wondering if, when he guested on the show, he gave you any "Tarzan tips."*

RE: [laughs] No. No, we were separate as individuals within the character. The only commonality that we shared on it was the fact that we were both doing it, but we didn't discuss the hows and whys, because we approached it differently. I approached it differently from Jock. He understood that. The way I always saw Tarzan -- was a man who made a choice, who saw civilization and saw society. He saw what was existent in the rest of the world, and made a



From the collection of Ron Ely

Looping dialogue on location.

choice, actually, to go to a more primitive environment.

TC: *Interestingly, the youngest cast member was the Tarzan veteran.*

RE: Yeah, Manuel Padilla.

TC: *He did Mike Henry's first two films.*

RE: I never did see them.

TC: *I liked him as Tarzan.*

RE: Well, everybody who worked with him liked him as a person, I'll tell you that.

TC: *I guess he'll be forever remembered as Junior in *Smokey and the Bandit*.*

RE: I've seen that, and I thought he did a great job with it. But people had good things to say about him.

TC: *Any reflections on the other principal cast members?*

RE: Oh, yeah. We had, when we started out, an assemblage of really good characters in it. We had Alan Caillou playing Flood, who was sort of a... I don't know what he was, but a guy who lived in a village that Tarzan frequented. We had Rockne Tarkington playing a game warden type, and I really liked Rockne.

TC: *He's got a good presence.*

RE: Oh, his screen presence was wonderful, and he was a great counterpoint for me, for Tarzan. For some reason, they took those two characters out. They disappeared after the shows in Brazil. To this day, I don't understand it, because even when I look back, thinking back to those shows, they were a great plus. They were a great place to go. You can't stay on one character all the time. It was ready-made. They were wonderful characters and they did the job very well, I thought. So I was disappointed in that. Manuel Padilla Jr. was a wonderful kid to work with. He was fun, he was bright, he was light enough in weight to be able to pick up with one arm and swing up on my shoulder. It was a good experience working with him. I enjoyed it.

TC: *Did they give you any explanation as to why they were eliminating the characters of Flood and Rao?*

RE: Well, they tried to do it without doing it. In dealing with me, they were trying to deal with me like you would think that you would have to deal with an actor; you go right at his ego and you say, "Well, we wanted to focus the show on you. We want it to be your show." A bunch of baloney. I didn't believe it then, I don't believe it today. I was insulted by that approach to me. And, as a matter of fact, it put some cracks in my level of trust in the people I was dealing with. It was the first time that I felt the hypocrisy from them, that they were speaking from two sides of the mouth. You can tell when people are not telling you the truth about something, and I simply felt that they were looking for scapegoats, that they were trying to appease NBC or trying to convince NBC that it wasn't their problem, [that] it was the problem of the actors or something, and it was never that. I think it was simply personal. I think that for some reason, the producer did not like Rockne Tarkington, and I think for some reason someone thought Alan Caillou wasn't as good as a performer as I thought he was. So I think basically it went that way. They knew, so they kept it a secret from me, as a matter of fact. That was another thing I resented, but they knew that I was personally fond of these two people. And also, they made other moves. Every time I would develop a kind of close tie with someone, that person was jeopardized. But finally I began to counter that and become more demanding in that regard. I basically demanded that certain actors come back, like Jock Mahoney and William Marshall. I was determined that those actors repeat, and they did.

TC: *Was there ever any consideration given to developing a new Tarzan yell for you, or by you, as opposed to re-using Weissmuller's?*

RE: No. As a matter of fact, I took a position that I didn't want to do it. I didn't want the yell. That was a thing we went back-and-forth with, back-and-forth. I can't remember how it came about, but they either tricked me into doing it and cut it in and showed it to me or they simply prevailed in the argument. I can't remember how it went, but I remember I was opposed to it.

TC: *To using Weissmuller's?*

RE: To using any yell.

TC: *Oh, I see.*

RE: To using that concept of the yell. But somewhere along the line, I relented. I changed on that. But there was never a question of

being able to perfect on what they used for the Weissmuller yell.

TC: *Were any of the directors that you had substantially better than others at filming the series, either in terms of being more adept at the logistics or more psychologically equipped for the conditions?*

RE: That's an interesting question. All directors brought different... for want of a better word, let me use the word "energy," because I think that maybe conveys my intent a little better than any other word. Basically their interest in the character and in doing it is what I remembered the most. Their raw ability to do it was something separate and apart from all that. For me, the person that approached it with high energy and intensity, and interest, and almost a devotion to it would naturally become my favorite, because that's the way I was. I was that way on a constant level. So anyone who was a little bit laid back -- I was going to say lethargic, but a little laconic -- in their approach to the whole thing, didn't quite meet my standard. In other words, they were out of sync with me somewhat, because I was more "Let's do this the best we can and not quit until we get it..." So there were certain people, like Barry Shear, for instance. Barry Shear is from live television, and Barry Shear was one of these finger-snappers. "Okay. Here [snap], we go here [snap]." You know, he's used to sitting in the control room, saying, "All right, camera one, camera two," and so on and so on. His energy was that way. So although there were certain things that Barry did that weren't the greatest, maybe, I was pleased when he was around, because he had that kind of interesting energy. There were other people that were such obvious fans of it, like Jimmy Komack. An odd choice when you think about it, but I think he did a very good show. I think Jimmy was a very good director for it, because he was kind of a fan of the show. He was almost awestruck by the concept and by the nature of it. There was Bill Witney and George Marshall, who were more old-time, old standard directors, had done westerns and what have you, and they tried to kind of adjust to the same thing. Bill was very good. He was a little low-key. George Marshall wasn't low-key. George Marshall, even at his advanced age, was in there pushing everything, trying to get the most out of everybody all the time. Alex Nichol, the actor, came and worked with us, did a couple of shows and brought that kind of interest and vitality to it. Very, very good, I thought. Underrated, I thought. I thought Alex could've really scored well as a director. Harmon Jones, I think he did maybe four shows with us, Harmon had that kind of real professional, prepared approach to it that moved right along, plus he always brought me Blackjack chewing gum, so I liked him. Most of the people who did it I liked for one reason or another. Sometimes for their energy, sometimes just for their personalities; they were fun to be around, but none really stand out in terms of talent. No one really stands out in that regard, to me, above the others. I think they were all very equal in that department.

TC: *How did you happen to direct HOTEL HURRICANE? Was that a case of stepping in in an emergency or you decided you wanted to give it a shot?*

RE: No, they asked me. Because I did all the action, anyway. Quite often, I would be second unit-ing the action, so I was doing a lot of the job as it was. They asked me if I wanted to do one, and I said, "Yeah. Sure. I would. Why not?" That's basically the way it came about.

TC: *Have you directed since then?*

RE: Basically in Europe, yeah. When I went over there. I had to take over a picture I was doing in Europe. It was *Der Schrei der schwarzen Woelfe* -- *The Cry of the Black Wolves*. It was one of those kind of efforts that started out with great promise, and then when the people became involved, it began to lose that promise, and then out of sheer determination that it meet its promise, I became more involved, and that's why.

TC: *What genre was the picture?*

RE: It was a Jack London motif picture, if that says anything.

TC: *Oh, sure.*

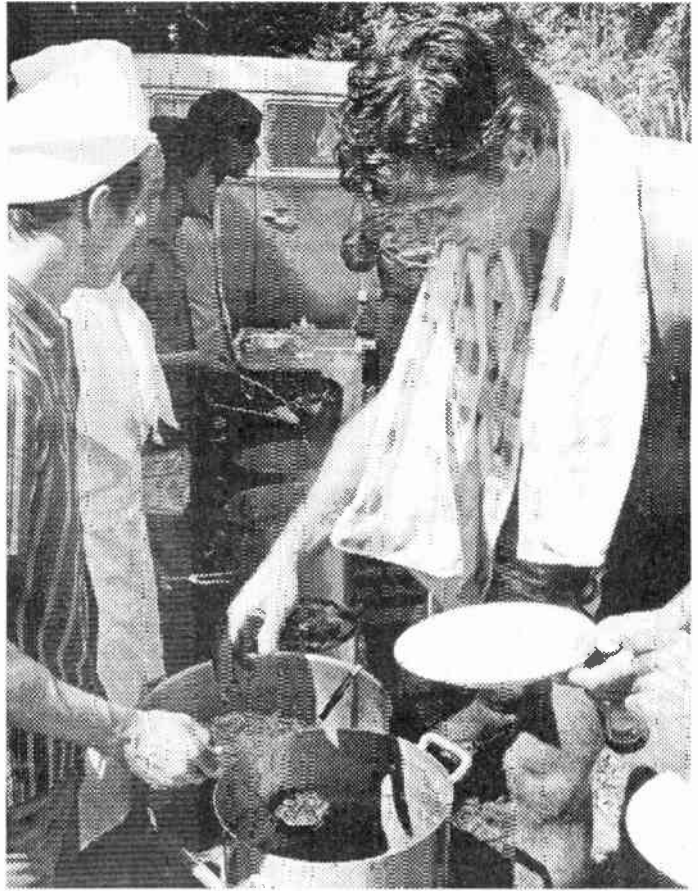
RE: Takes place in Alaska.

TC: *Klondike and that sort of thing.*

RE: Yeah. It was actually a very decent film. I won the Bravo Award, which is the popular equivalent to the Academy Award in Germany.

TC: *Do you have any favorite Tarzan episodes? Anything you're espe-*

74



From the collection of Ron Ely

"What? Trail mix again?"

RE: *cially proud of or that stands out in your mind?*
I don't. Oddly enough, the one I remember the best is the first one we did. The ones I remember the least are the last ones we did. I think I was so mentally and physically wrung out, beat, at the end of the string that it just didn't stay with me.

TC: *As I recall, when we spoke before, you alluded to wrestling the lion.*

RE: Oh, I do remember that. It wasn't necessarily a favorite episode. When the lion captured my head in its mouth and dragged me off into the brush, that was the second episode that we did. The good lion-bad lion episode.

TC: *EYES OF THE LION, yeah. That was the first one to air. In terms of wrestling the lion, what sort of preparation was made for that, to hopefully minimize the risk to you?*

RE: Nothing.

TC: *Really? They didn't dope him up or anything?*

RE: No no.

TC: *They just figured he was a tame enough lion that he wouldn't do too much damage to you?*

RE: Basically what it is -- when you're fighting with an animal -- is you are playing with the animal on the animal's level of play, which is ferocious and rough. There are signs you look for, like with a lion when the brow becomes very wrinkled and what have you. It would be the same thing as with a horse putting its ears back or a cat putting the fur up on the back. You look for those signs that it's turning.

TC: *Beginning to take it more seriously.*

RE: Yeah. If a cat is well-fed, they're quite often not interested in hurting themselves, so they'll keep their claws in, often. But they can land a pretty healthy swipe at you with the paw. But if the cat is around people a lot, you have a pretty good chance with them, to do some roughhouse play, if they're well-fed and all that sort of thing. You can get away with it, up to a point. The fact is, I lost my temper with this cat that dragged me off into the brush; had my

head in his mouth.

TC: Wow.

RE: He was pretty upset about that, himself. His jaw was locked on me. A tooth was caught here and here [indicates one spot near his temple and another at the back of his head near the base], and neither one of us could get free. Well, in trying to stop, I took the skin off the top of my feet, because my feet were being dragged; it was just pulled off. I became infuriated. I was enraged. Oddly enough, the cat went on about 75 yards into this deep brush. The camera stayed with us. Couldn't see us really, except just movement, then the cat came back. When he got back into this area, I finally got free. Actually, I was free down in there, but I grabbed this cat around the neck and came back with him. I was intent on hurting the cat. I mean, I was really angry. I was really -- inside -- I was deeply upset, because I realized that my head had been in the cat's mouth. At that time, I wasn't thinking whether he'd done it on purpose or accidentally. None of that occurred to me. I assumed it was an intentional kind of attack upon me, and I was in full... full-flowered defense.

TC: Full Tarzan mode.

RE: And I grabbed the knife. I had the knife up. And it was a blunted blade that I used, but I had it up, and the director was shouting, "Stab it into the ground next to him! Into the ground! Into the ground!" So I did. The cat was down, and now the cat is moving, and I stab into the ground. And that's the shot we got. And I remember Rockne, sitting on the side, came over. I was bleeding from this one back here [indicates rear wound], but from this one [temple] right here, it was torn open pretty good from here to about back in here. So I was sitting there, blood's coming down the side of my face, and Rockne saying, "Boy, are you gonna have a story to tell your grandkids." I'll never forget him saying that. But in telling the story, oddly enough, it weakens the story in a way, because it was at that time the second episode we were shooting. It was much more of an event than it seems to be in telling it and reliving it, than it would have been in episode 50, when I had already had a bunch of encounters. It seemed like an enormous event at that time because it was unique. It had never happened to me before. I didn't know the strength of a lion. I mean, I had felt it in the first episode, I guess, when I wrestled with that lion a little bit. It was a different lion. But in this one, that strength, that power... To be able to run and for me not to be able to slow him down by dragging my weight... It was amazing. I learned a lot there.

TC: I was watching *THE DEADLY SILENCE* last night, and there's the scene where Jock Mahoney has you thrown into the pit with a lion, and it looks like you're grappling with that one a bit, although they cut to the POV shots.

RE: Which I shot. Everything on the lion, with the lion coming [at the camera], I shot. With an (Airy?) camera. I was down there. The trainer of the lion was behind me with a stick, moving back with one hand on me.

TC: So you weren't permanently put off of lion-wrestling after the one incident?

RE: Oh, no. I did many times after that. That was a circus lion.

TC: The one in the pit?

RE: Yeah. And that had not been handled by people. That was a lion that was whip-trained and those kind of things.

TC: Wow.

RE: It was a spooky animal. You can see in the pit the claw marks where it was trying to get out. You don't get in a pit with an animal.

TC: [laugh] As a rule, sure.

RE: What we did was, we had one end of the pit screened off. The camera was put down there for our confrontation together, and then those guys got out and pulled that out of there, and I went down there with an (Airy) and the trainer. And all the time I was down there before, the trainer was up on top of the pit. So the trainer was up there. [laughs]

TC: He's going to do you a lot of good up there!

RE: I'll never forget that guy. He was amazed. All his comments, of course, came afterward, but he said, "Geç, no one's ever been that free or close with her before." I said, "Well, I could have used that information before we did it." [laughs]

TC: While you're down there trying to use Barbara Woodhouse on the

lion.

RE: Yeah. [laughs] Sit! Right.

TC: Obviously animals like that, which were scripted, were enough of a handful. Did you ever have any incidents with animals in the wild intruding into the action?

RE: No. Never had anything like that. Except in Brazil, there was a snake that I thought had been planted. And I picked up the snake and tossed the snake away, and when I tossed it... I was running into camera, tossed it, and I saw a whole portion of our camera crew take off, scatter and run, and I went ahead and finished.

TC: [laugh]

RE: Later I found out that this snake had *not* been planted. It was one that was just there, but what you don't know won't hurt you, so I didn't know it at the time.

TC: I was going to ask you if you had any incidents with elephants, but *Fury's* book tells of a trainer being killed by an elephant.

RE: Three people were killed.

TC: Three? In the same incident?

RE: Yeah. Went berserk. Injured five. Killed two people and the trainer. Tore the trainer apart. Pulled his arms out, ripped him apart. It happened close to a military academy, and the people from the military academy dropped the elephant just as I got there. Just as I pulled up. I was late. The day before, the trainer had lost control of the elephant, and he had come to me and asked me if I would load the elephant, put him on the truck. Because the elephant he felt would respond more to me, to my voice than to his. I loaded the elephant. And to load the elephant, you go in. You don't load him from behind. You go into this enclosure in the back of this truck and you bring him in, and then you try to get out around him. The next morning, the trainer was waiting for me. It was a wet, rainy day, and my driver took the wrong path and got the car stuck in mud, and we had to get out, so I wound up being five or ten minutes late. And so the trainer went ahead and tried to unload the elephant, and there were some dogs around that began to bark, and the elephant lost it and went berserk and began to run. Down this path that it ran -- I don't know how many kilometers it ran -- but this path it ran, in the course of that path it killed a couple of people, and then when it finally got cornered in this area, the trainer came in and tried to get control and it attacked the trainer. I got in, they told me what happened, I began to chase it, and I caught up to it just as they killed it. Thank goodness, because I would have tried to do what the trainer was doing and I'm sure the elephant would have killed me, too. So I'm glad. You know, you think of fate. I'm really glad my driver took this wrong turn. Now at the time, I was angry at him. I thought, "You're making me late. I don't like to be late," and so on. But I think back on that and thank goodness he got the car stuck.

TC: Yeah. I understand that one of the injuries you suffered was used on-camera.

RE: Many of them.

TC: This involved falling from a vine and then they dubbed over a gunshot.

RE: Yeah.

TC: Seems I've read two accounts. One, the vine broke; another one, you slipped off of it or something.

RE: I was doing a day of high swings and transfers. [We] had these tall, 60-foot trees. So we had rigged up the vines -- the rope covered with vine -- so that I could start very high and work my way around. We started early in the morning, about eight in the morning. They'd spent the entire day rigging the day before. I'd been out with them, and we'd been rigging and getting everything set. Getting the fulcrums right. So what you do is, you start with one vine, and then you measure exactly how far out that's going to go, and then allow for several feet of flying, and then you put across that path... you drape another vine, and tie it off with 75 test filament nylon. 75 lb. test, so that weight above 75 pounds will break it. Take that, and then you figure the same thing to a third, and so on. So I'd done a day of those. That's what we were doing that day, and George Marshall was directing, setting cameras on them. And it was the end of the day, and I said, "George, I'm tired. I'm losing it in here. [massages his wrists] I'm really getting tired." We had done one or two where he said, "Do some kind of crazy rotation," so I was doing those, which means you have to separate



From the collection of Ron Ely

Getting ready to do some para-sailing in FOUR O'CLOCK ARMY.

your hands on the vine in order to get that kind of spinning. So I was doing that, and it was putting so much stress on the hand I had up each time, that it was tiring me really fast. So I said, "I'm tired." He said, "Okay, let's close it down," and then he came back to me. He said, "Can you do one more for me that we haven't got?," he said. "Just a simple, straight..." -- what I call straight transfers -- "and then swing out over here, and maybe on the last one just do a little turn and spin like you're losing your equilibrium." I said, "Okay." And the last one was strung up about... between 20 and 30 feet off the ground. I'm not sure quite how high it was. I'm told that it was close to 30 feet. I think it was about 20. So I went up. We had a fire truck and ladder out there for me to load up at the top. So I went up on that, and started the shot. I dove out, grabbed the first one, released, dove out, grabbed the second one, released, came in for the third one, and hit the third one. I hit the third one with one hand, expecting it to release, and I was going to take it low on the second one so I could get that spinning effect. It didn't release. Instead, my body flipped upside down and I lost my grip. And I went [smacks palm down on the table] head first into the ground. I had told Primeau (sp?), the [camera] operator, I said, "Primeau, at any time..." -- I told him this early on -- I said, "At any time anything happens, you stay with the shot. Don't ever stop the shot. Stay with it." I said, "At the very least, Primeau, you're going to have a spectacular piece of newsreel footage. So stay with it, no matter what happens." That night they took me in, busted up shoulder and what have you. My wrist was busted up. Not broken, but everything in there was all busted up, torn, messed up. They were scheduled to operate on me at midnight that night, and before I went in, we were sitting out there, and I said, "Why don't we rewrite this, and get a shot of Bob Wilke shooting?" I came out the next day, they said, "Well, we got Wilke shooting you. I think we have to reshoot your landing, because it's too abrupt."

TC: [laugh] Tell me about it!

RE: That wasn't the first real injury that I had had up to that point, but that was the first time that they reported me having died.

TC: Died?

RE: Yeah. They said that I was killed and all that sort of thing. And it was the first time that the crew saw me as... vulnerable. Up until that time, they had sort of bought into the myth that I was durable

TC: Well, having survived a couple of lion encounters, I can see where they might...

RE: I think some of them almost believed it, you know. They didn't separate the actor. I genuinely believe that. And this was the first time they saw it, and it did an odd thing. The crew... it was almost as if they were disillusioned. It took a while to win them back...

TC: How the mighty have fallen.

RE: ... until they believed me again.

TC: Did any of the injuries ever make you think, "Okay. Enough. I'm done."?

RE: I suppose so, but that would be fleeting. For instance, this injury happened to me on a Wednesday. I went into surgery Wednesday night, midnight. I was back at work on Monday. We put a patch here [indicates his shoulder area]; and here [indicates his wrist], because I couldn't touch anything, I put an aerialist hook inside here [in his palm; a technique previously used by silent screen Tarzan James Pierce for some of his feats] and just taped it on with flesh-colored tape. So if I had to grab somebody, I'd grab them with this aerialist hook. It was really tough, really difficult.

TC: Traditionally, Tarzan films have not been real flattering to Africans. For that matter, the books are marginal in that regard, although Burroughs obviously tried to be balanced. Yet ironically, for the time in which the TV series was made, it was probably about the best showcase, and respectfully so, for black actors.

RE: Oh, I think so. Yeah.

TC: I mean, in addition to Rockne Tarkington, there was William Marshall, Robert Do Qui, Nichelle Nichols...

RE: James Earl Jones... One guy that I just wanted there constantly -- I was always asking, "When is Woody Strode coming back? Have you found a part for Woody Strode, yet? Bring him back. Bring him back." Woody Strode. Oh, yeah. It was a good showcase... The Supremes.

TC: Oh, yeah. Not tending to traditionally think of them as top-knotch actors of the day...

RE: Well, they were acting. It was an opportunity. They wanted to perform as actresses, and they did. And they did a very good job [portraying nuns in THE CONVERT]. The people doubling them almost died...

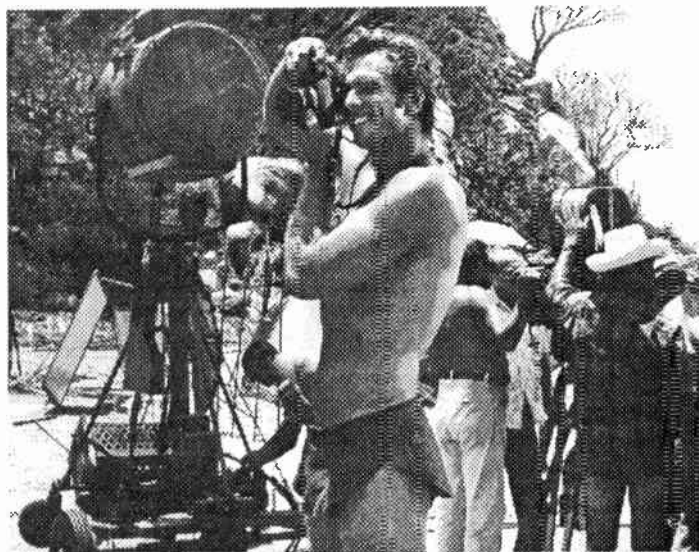
TC: Really? Martin Bormann didn't go after them, did he? Oh, but you were out of that neighborhood by then.

RE: [laughs] That was a different one. We were in a river in Mexico, and they were in a canoe, and they were supposed to tip over, and I was supposed to go in and save them. I believe that's the way it was written. I don't remember specifically at this time, because it became a real event. They were doubles, in costume, and those costumes were heavy, wool costumes. The canoe tipped. The three people -- who were not stunt people; they were just simply local people who had been put in the costumes, who had told us they could swim -- went over. I went in after them, and immediately saw them going to the bottom. They could not counter the weight of the garments. I pulled one up and came up with her. I was, I think supposed to come up with two of them or something. At any rate, I came up, and Jock was in the episode or in the next episode, and he was on the river bank, watching, and as I pulled her up, I motioned to him to go in and to help. We were so much in sync, the two of us, he knew immediately what I was saying. I didn't even have to speak. I cast this one off to the side and went back and got one, and he dove in and got the other one, and we got the three of them up... It wasn't black and white, it was just actors. They were very good actors, and I never, ever considered the color situation until an incident occurred with William Marshall and an actor who was there who William Marshall accused of being racist or something. Then Marshall completely misunderstood a morning pat on the back I gave him in a very friendly way, the day after, and I was stunned, completely stunned that people brought that aspect to it; or to me, because I was so far from any kind of thoughts like that, it was unbelievable. And I felt the show never, ever was black and white, but then I was vilified by guys like Seale. Remember Bobby Seale?

TC: Sure.

RE: Guys like that, and I think even Muhammed Ali made some comments and things like that, and it stunned me that there was a public reaction to me as a result of playing Tarzan in regards to any kind of a racial issue... To my knowledge, we never did anything that touched on that, and I think I would have been aware of it. We could have done it inadvertently. I mean, things could have gotten by there that I didn't see, but I wasn't focused on that. I wasn't thinking that way. The world wasn't thinking that way at that time. You didn't have to be quite so politically correct then. You just kind of went on your best instincts and were as good as you could

- be, and that's what you trusted.
- TC: *In terms of the mistakes that you felt were made regarding the approach to Tarzan...*
- RE: Well, basically I felt that the mistake we made, and that a lot of the films... they didn't adhere stringently to the concept as originally developed by Edgar Rice Burroughs in its time. He wrote it, I think, in 1912, or it was published in 1912, so its time even predated that year. So let's say the late 1800s was the era of Tarzan, anywhere in there. What that did for it was, it enhanced the mythology aspect of it. It allowed for the possibility of such a character to exist in the minds of people for the very reason that, by the time someone traveled there, possibly experienced it or had contact, and traveled back, many many months passed. There wasn't an immediate confirmation. You couldn't helicopter in directly and photograph. You couldn't get the message back by telephone or by wireless, you know. Cellular didn't exist. It was a time that allowed for that kind of fantasy, and by modernizing it you took away one of the key elements that made it so realistic. It became very unrealistic as a modern-day character. And I think for that very reason, many people of the earlier exposures to the Tarzan legend or mythology, even, as it became, believed that he was a real character, that he really existed. And I think the people exposed to the latter-day versions, including mine, were never confused by the fact that he was a character of fiction. I don't think they ever believed that he really was a real character. So I think that might be the acid test that put it through.
- TC: *You mentioned when I talked to you about Sea Hunt, that in that case, you thought they were right in coming to you, but that you didn't think that of Tarzan. You thought that was kind of out of left field.*
- RE: Well, I just didn't understand why they saw me as Tarzan. I didn't see myself that way, but of course my image of Tarzan was Johnny Weissmuller. My image of Tarzan was a man who didn't speak real sentences, who grunted a lot and said a lot of one-syllable words.
- TC: *Right. And, of course, as you said before, this was prior to your reading the novel.*
- RE: Right. Exactly. So I didn't really know the character when it landed in my lap. When I became acquainted with it through the scripts and through the concept of NBC and all that sort of thing, then it seemed like it was something that was possible for me to do. But still, I thought it was something that bodybuilders did, you know, and I was never that. I was not that kind of an athlete.
- TC: *Did you have trouble getting good roles following Tarzan?*
- RE: That's been asked many, many times in many different ways. And the answer to that, of course, is yes. And it's an odd thing, because my detractors came from those people who didn't see me portray Tarzan. The people who were most influenced not to consider me for something, for a project, were people who had not seen my work as Tarzan, but knew me as the person who had played Tarzan. And there's a vast difference. In the years immediately following my tenure as Tarzan, I found that the people who were resistant to me doing a part were people who had not seen me perform. They had the knowledge that I had portrayed Tarzan, and that's all they needed to know.
- TC: *So they figured it was "Me Tarzan. No actor."*
- RE: Yeah. They went with the image, rather than the possibility that maybe it was done differently or maybe it was acted. Not that it wasn't acted by everyone who did the role, but it was acted differently by everyone who did the role.
- TC: *And, of course, there was a tradition of just grabbing raw athletes and sticking them into the role with little or no acting experience.*
- RE: Yes, there was. And my friend, Lex Barker -- I think that's one of the things that he railed against until he died, that he never got any credit for performing as an actor while he did Tarzan. And he's right. You don't get any credit for it. People forget it's an acting role. I don't know what they think it is. I don't know how they discount all that, but they just completely ignore the fact that it's being acted. It's being performed. It's not considered by many as an acting achievement, when in fact it is in many instances a very, very difficult acting assignment to perform. As a matter of fact, the whole spectrum of leading men, and especially heroic leading men, and especially super-heroic leading men, is extremely hard to do. But that's a whole other book.
- TC: *Then came Doc Savage.*
- RE: Well, immediately thereafter came films in Europe. I really thought *Doc Savage* was going to be a film to come back here with, although I recognized that it was another superhero; but I also knew that it was very stylized, and would have an entirely different look about it and feel about it. I thought finally people might recognize that it's acting that makes it like this.
- TC: *I guess there was quite a hunt for the actor to play the role.*
- RE: That was my understanding. I was in Europe at the time, and I was told that they'd had 10,000 names submitted for it and looked at, and all that sort of thing. I did do a screen test for it. Doc Savage was a character that I only knew from the -- once they said "That guy with the torn shirt and the kind of whitish crew cut, then I knew who they were talking about. I didn't know anything about him, still. I didn't know what he did. I hadn't read the books. The two names that popped out at me -- attended to the project -- were George Pal, the producer, and Michael Anderson, the director. So that got my attention very definitely, and Warner Bros.; it was on their docket as a moderately big picture, a nice-sized picture. So I became very interested pretty quickly after all that fell into place. If you were to talk to people who saw the dailies, the dailies were among the best that had been on that Warner Bros. lot for years. They would run the dailies to a packed house, and then they'd run them again. They'd run three sessions of dailies, just for everybody that wanted to see those dailies, and the word-of-mouth was tremendous on the picture. Tremendous. I was hearing from people -- from agents and directors and producers I hadn't seen in years -- and they'd come over to the lot for the traditional "lunch," you know. They were around all the time, because of the word-of-mouth on it. And the word-of-mouth on it was directly traceable to the dailies. And then, when we finished the picture, they put together a promo, a presentation for the press, a 15-minute film that I wish we'd released, because it was so good. It had the dynamics of the picture that the picture itself was supposed to have. Had a huge press event and what have you, and everyone was there. Then they cut the picture together, and this is when they're supposed to put in all that big-money post-production stuff. And at this point, the entire upper echelon at Warner Bros. was removed and replaced. The only man left there was Frank Wells of the old regime, but he immediately attached himself to the new group. George Pal was left out in the cold with a new group that didn't want any of the product of the old group, and we were the one picture hanging fire. They cut the post-production budget -- I think he was left with about a third of the budget he was originally supposed to have, or even less than that -- and he had to make do, not only with special effects, but with music and with all the other aspects of it. So it hurt the film tremendously. And when I came back from Europe and they showed me the picture, George and Michael. It was my running of the picture, and Michael asked me if it was all right if his agent attended that showing. I found that quite odd, and it alerted me to something. And I said, "Sure. Yeah, that's fine." And so I sat alone. And I think George's agent was with him, too. If I'd been smart, I'd have had my agent and my lawyer with me. But Michael sat over in one corner with his agent, and George sat with his secretary and what have you, and I sat alone in the center by the console, which was my choice. I wasn't too deep into the picture before I realized something was dreadfully wrong. Something had gone amiss in the post of the picture. And my first question when the lights came up was, "Is this the final?" And they said, "Yes." And I said, "Can any of it be touched?" They said, "Like what?" I said, "Well, I didn't take notes, but right off the top of my head, the fight sequence is an abomination. What you did with the fight sequence." They said, "What would you like?" I said, "I'd like to re-cut it." So I did spend some time with the editor, who resented it terribly, that I came in to go through his bins and try to save some of the fight sequence, which helped a little bit. Really the only thing that I could legitimately touch was the action, because for me to go in and talk about editing any of the rest of it was...
- TC: *Crossing the boundary between technical and artistic?*
- RE: Yeah. I would have had to have been one of those actors that you hear a lot about. I'd have had that reputation forever if I had even



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suggested doing more.

TC: *I thought one area where they went too far in the direction of camp was the guy with his oversized cradle.*

RE: Huge mistake. When that was being done -- when it was shot -- I opposed it. They said, "No no no no. Wait 'til you see this on film." I said, "I don't have to, it's already taken us right to the comic book."

TC: *Which is actually insulting to comic books.*

RE: Probably, yeah. But when you're doing a movie, you try to avoid "comic book-ing" it. I grew up on that. "Don't comic book me. Let's not take this to the cartoon level!" And I've heard that ever since I've been in films, and that's really what we said. What we meant was "Don't take us to another level of suspension of reality here. We've established one plateau. One level. Let's keep it there from beginning to end."

TC: *Right. Now you have me wondering about other elements of the film. The John Philip Sousa score, for instance.*

RE: Well, I think it was a huge mistake. I think it did not allow the hard-core Doc Savage people to enjoy the reality aspects of it that they might have wanted, like the James Bond people are able to -- those who see it as tongue-in-cheek, and what have you, can do so, but those who don't want to see it that way, who kind of want the fantasy, can have it that way, too. The John Philip Sousa and the male chorus singing it was such a shock to me, I almost stood up when I first heard it and said, "Whoa whoa whoa whoa, wait a minute! You've carried this joke far enough, now let me see the real film." I mean, I really honest-to-goodness did. I really thought it was a joke they were playing on me. The other aspect of that was that it was cheap. This was the other post-production thing. Instead of hiring John Barry to do a score...

TC: *One of my favorites...*

RE: ... they had a built-in score. I mean, they didn't have to pay for it. They went to a library and did it. All they had to do was pay the musicians.

TC: *Right.*

RE: That again. We were hurt by the budget. That would have not happened, I'm quite positive, had we had the post-production that we were supposed to have.

TC: *And then, of course, the plans for the sequel went out the window, as well, despite the tease at the end.*

RE: Oh, sure. Yeah. They left the tease on at the end almost to try to force Warner Bros.' hand, I think. And Warner Bros. saw it as an additional kind of camp reference to the Saturday afternoon serial thing. It was a miss. With it all, that picture has some sterling elements to it, and is entirely watchable.

TC: *Oh yeah, it is fun.*

RE: There's some fun aspects to it. Forgetting the kind of ridiculousness of it is part of what you've got to do if you watch it.

TC: *To this day, have you ever read any of the Doc Savage stories?*

RE: No. Never. Never have.

TC: *I recall you mentioning before, though I don't remember where in the chronology it fits, that you paid a memorable visit to Jock Mahoney in the hospital.*

RE: [laughs] Yes. Jock had had a stroke -- a mild stroke -- and he was in the hospital. I went by to see him. He was only going to be in there a few days. So he said, "You son of a bitch," he said. "You have now taken the part that I always wanted to play." It's a funny thing, because I had a couple of pictures kind of hanging on right there and I thought maybe he had heard something. What he'd heard about was *Doc Savage*, so evidently it was something that Jock had read as a kid, had admired and liked, and when he became an actor, it was something he had always wanted to play.

TC: *It's a great role.*

RE: It could have been. Well, actually it was. I mean, I loved it. I loved doing it. I loved the concept of it. I had a good time with it. And I certainly don't regret making the film. Not at all. I feel it's very unfortunate what happened to it, but I have a history of bad timing on things. I did a pilot for NBC that they were very high on. One of the key elements of it was the Kennedy assassination, and my character's fixation upon it, and on tracking it down.

TC: *That would be *The Seal*.*

RE: That's right.

TC: *With Denny Miller.*

RE: Yeah, Denny played the heavy in it. At my request, incidentally. That was in '81. You might remember that year, because that was the year the President was shot.

TC: *Oh, right.*

RE: Well, the night this was to air, [was the day] President Reagan was shot. I was in North Carolina. The guys at Universal called me and said, "What do we do? We're in so much trouble." I said, "Why?" They said, "Because we can't air that. The President was shot, and with the whole association with the Kennedy assassination, we have to pull it." So we made a date to get together and see what we could do when I got back. They pulled it that night. I came back and we decided to make it that the Seal was after something else; a plane that had been blown up with his girlfriend on it, rather than the assassination of the President. And it ruined the entire concept. I mean, it just threw it right into the garbage can, and when we finally got it recut, put together, and patched together some sequences, brought in the other actors -- Richard Dysart was in it... NBC was ready to go until that, and bingo, we were out the door.

TC: *Following the disappointment of *Sea Hunt*, you went into writing. How is it that you chose that particular avenue?*

RE: It's non-collaborative.

TC: *True enough.*

RE: I was at a point where I didn't want to encounter any more idiots like we had drawn from MGM/UA. I said, "Please, deliver me from those kinds of fools. I don't want those people anymore in my life." They're the ruination of a business and of people. And they sap the creative energies of good people, and replace it with nothing, with nonsense, with their own egotistical greed. So in an effort, really, to sidestep them, I decided I wanted to do something where you don't have to collaborate with such fools. Mistakenly, I went into publishing, only to encounter a whole different level of fools [laughs], the editors. People like that, publishers and editors. That's a whole other breed. But it's different, because they're not collaborating. They take your work and accept it or reject it, which is fine with me. I mean, that's exactly where I want to be. So I can work alone with it. However, I've softened my attitudes in that regard to some degree. I'm expressing my feelings immediately following the *Sea Hunt* debacle that left me with that feeling. I don't really feel that way, anymore. I think some collaborations are really very positive, very good. Without them, I think some very good projects would have never been accomplished or made.

TC: *Have you attempted any script writing, either in terms of television or movies?*

RE: Yeah. I've written a couple of scripts. I started that way, years and years ago. I wrote a couple of pilots, things like that. Never got anywhere with them, but I did write them. But always, in the back of my head, I said, "I really want to do novels." There, you're by yourself, working alone. And I had to eventually do that. I had to eventually get to the novel form. And loved it. I think it's great.



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TC: Back to Doc Savage for a moment, I know you're familiar with science fiction author Philip Jose Farmer's tying Doc, Tarzan, and Superman together in one big family tree (along with just about every other heroic literary character in history).

RE: Yes, I completed that triad by playing Superman in a two-part Superboy episode.

TC: Yeah, a lot of people aren't aware that you've played Superman. As it happens, I was reading a piece on the Superboy show today, and it mentioned your episode [THE ROAD TO HELL] and how they could not actually refer to you as "Superman."

RE: Right. That's right. Technically, they could not.

TC: Because of the limited rights they had in the property.

RE: That's right. I was Superboy who became the man.

TC: Big Superboy. Little Superboy.

RE: Yes. [laughs]

TC: Even though you've turned primarily to novel writing now, you still act occasionally, but you seem now to be doing more villainous roles.

RE: Yeah. That's where the fun is. What I had been interested in, in the earlier years of my kids' lives, was doing something -- I could go do it and come back. That was it. Two weeks, in and out -- and wouldn't be away very long. That's changed somewhat now, so I could do longer stints away, and I could even do movies now, but I didn't want to be away from them at all. So I sought out those kind of things that were interesting, and I was offered a very interesting heavy. At first, I thought, "Gee, sure'y they can't be offering this to me." and then as I read, I said, "Boy, I'd love to do this." Then it became a reality, and I did it, and loved it. Absolutely loved it.

TC: And that was *The Hat Squad*.

RE: Yeah.

TC: You played the patriarch of a family of bullies.

RE: Yeah, that was really fun.

TC: I remember watching it, going, "Gee, that kind of looks like Ron Ely. Naaaaaah. Wait a minute, I think that's him."

RE: [laughs] "He'd never do that. He'd never hit a kid. He'd never push a woman."

TC: Yeah. You were really fearsome in that.

RE: Well, those are the best-written roles. They always got the most meat. There were some actors who have had those roles in their lives from the beginning simply because they've kind of always played the anti-hero. They've never stepped into that truly heroic image. Guys like Robert DeNiro, for instance, has had a wonderful career and had as much fun as anyone could have, because he's played all kinds of different levels of these kinds of guys. A heavy on a TV show is a compressed, smaller version, done in two weeks

instead of six months, and is just as much fun for that two weeks. So I'm beginning to look for those.

TC: And, of course, you played a villain on Wolf Larson's *Tarzan* series.

RE: Yeah, I did.

TC: Another ex-Tarzan gone bad.

RE: Uh huh. Yeah.

TC: Seems to be a trend.

RE: Believe me, I flashed back to Jock Mahoney a few times. And I mentioned to Wolf that I had done that, that Jock had done that with me, and now it was my turn to do that with him. It goes on. It's a never ending cycle.

TC: Did you get to be friends with Wolf?

RE: Well, I liked Wolf very, very much. To say that we got to be good friends would be overstating it, because I didn't get to know him that well, but I can assure you that he's the type of person I would choose as a friend, because he's a genuine, very bright, very, very nice guy; and, in my opinion, should do very well as an actor.

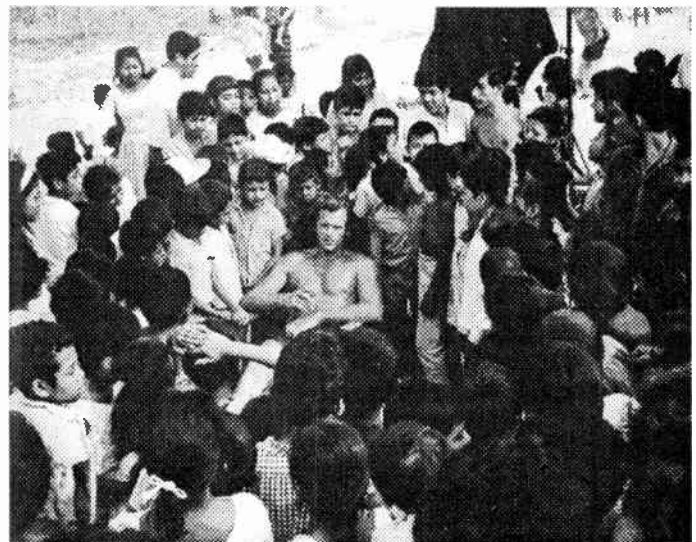
TC: There seems to be a pretty consistent thread of respect and, in many cases, friendship between actors who have played Tarzan.

RE: Yeah. You know what they go through. I know what he endured to do the character, the special things that you endure to do that particular character. There are elements to it that, until you play it, you don't know are there. You don't even imagine it. They aren't really things that transmit very well to civilians, to outsiders, to other people. But you could put two or three guys who've played the role of Tarzan together, sit them down in a room, and eventually they'd be talking about the same things. No matter what their background, no matter where they came from. If they came at it from athletics, if they came at it from Actors Studio, if they came at it from the moon. If they've played that character for more than just a half a film or so, they'd have it in them, and they'd be talking about it.

TC: Did he come to you for any advice? Did you offer him any?

RE: I think probably the only advice I gave Wolf would be to pace himself. To make sure that he took care of his energy, of himself. Because it's very easy to deplete yourself, to throw yourself in it so completely that you lose focus, you lose sight of the long run. It becomes a sprint. After you've run your sprint, you realize you've still got fifteen hundred meters to go, so you've got to have something to do that. I sprinted, and sprinted from beginning to end, and wound up without anything. I didn't have any energy. I couldn't have gone on anymore. I was done. But that's because I sprinted. I didn't pace myself. I didn't save anything in reserve. For that character, you've got to.

TC: That sort of reminds me of what John Cleese has said of doing *Fawlty Towers*; that it was such a manic performance and such an intense production, that it was like an alcoholic blackout. He sees it, but he has no real recollection of having done it.



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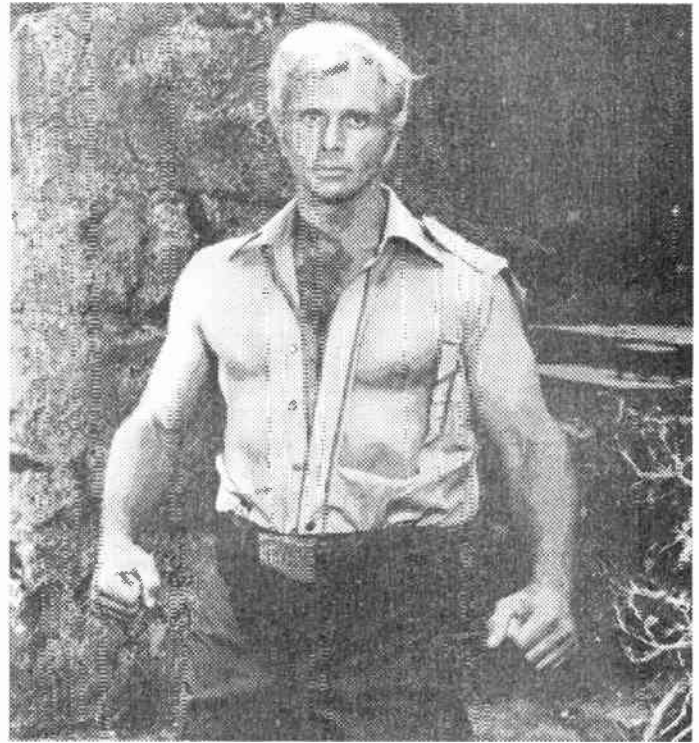
RE: I concur completely. That's precisely the way I would describe my adventures with Tarzan. My memories of it are often less accurate than a guest star's memory would be of an incident. I had someone remind me of an episode with a lion at one time, which I couldn't remember at all. I didn't remember any of it, and of course, they remembered it in absolute detail because it was an event for them. It was an everyday occurrence for me. And so it wasn't astounding to me or remarkable to me. And in their remembering, though, I felt that they had an embellished memory of what had occurred, for that very reason. For the fact that it was remarkable to them. So that's untrustworthy, too.

TC: *Well, the truth is generally somewhere in between, like Rashomon. The common elements have to be sorted out.*

RE: Yeah.

TC: *Is there any role or project that you've just been waiting for someone to come along and offer you?*

RE: Although I had thought about it, I had never verbalized it until the BBC people were here talking to me, and the fellow asked me that question. And it popped out of me then, which was to play a James Bond villain. That kind of came to the fore, I think, because just previous to seeing those people from BBC, I'd seen some clips on the new James Bond, and most of it were clips of the different villains. It made me sort of harken back to *Goldfinger*, and the great *From Russia, With Love* sequences, the fight in the train, and stuff like that, and it seemed to me that the villains were so good. That's what I responded, and I realized that I really would love to play a James Bond villain. I would love it.



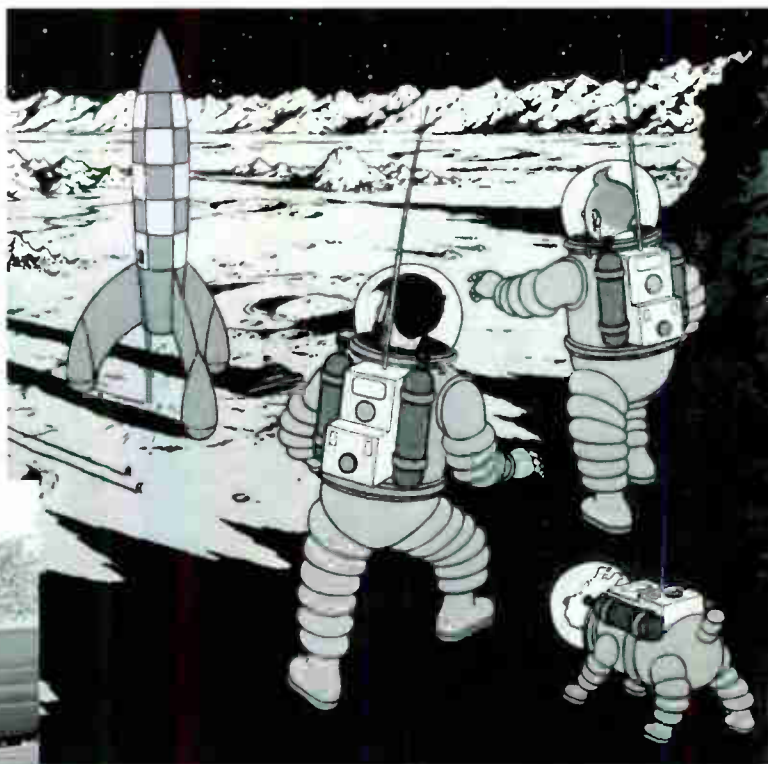
Doc Savage, Man of Bronze



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Now, the thing to remember when you're getting into a pit with a lion unaccustomed to human contact is... don't!

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