

EXCLUSIVE INTERVIEW: DORIS DAY

TELEVISION CHRONICLES



Number 6

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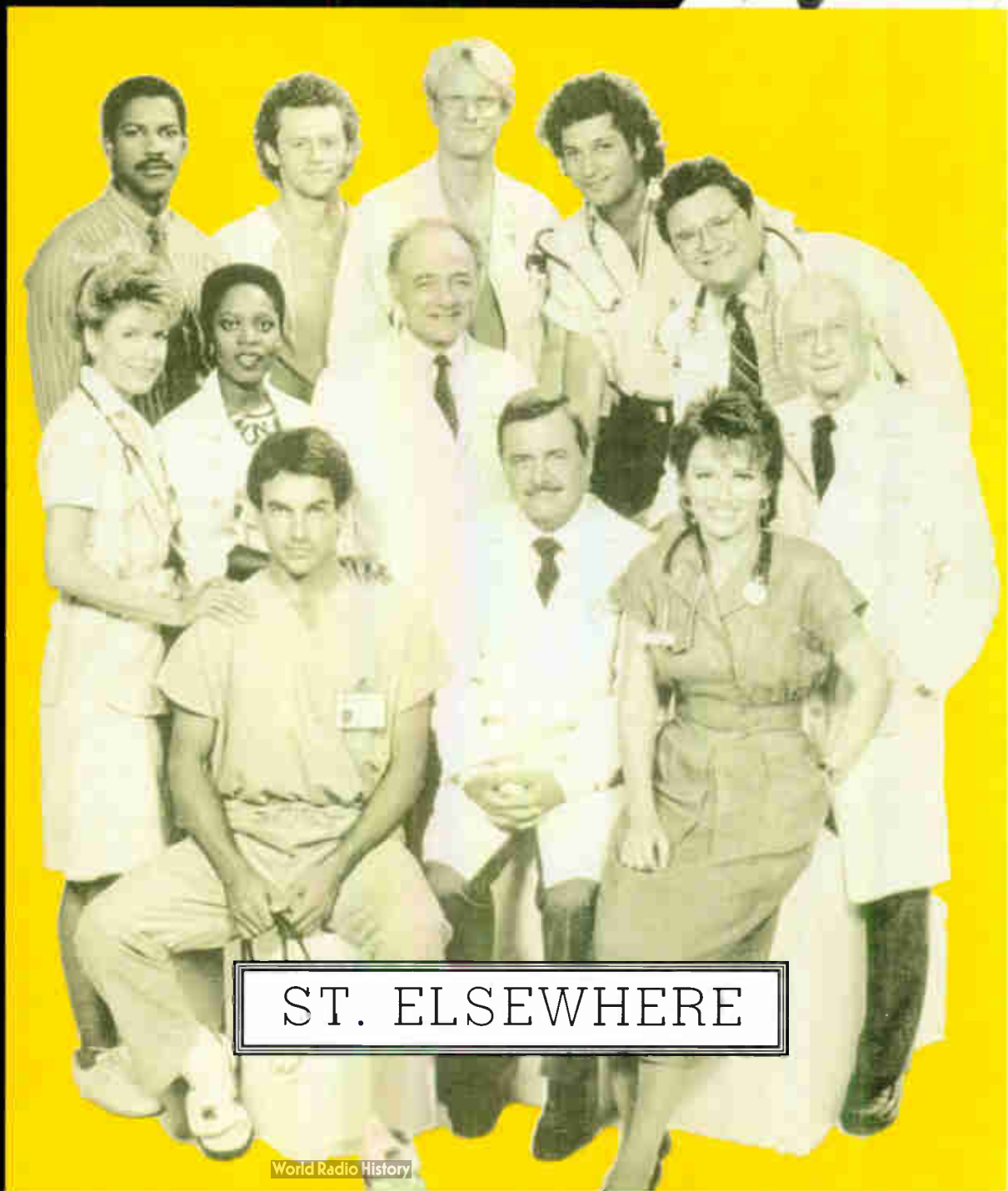
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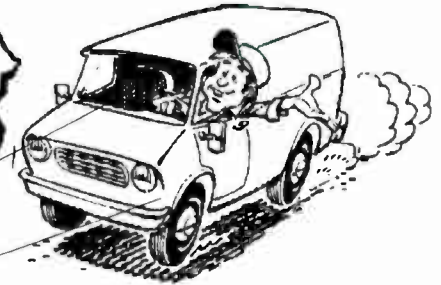
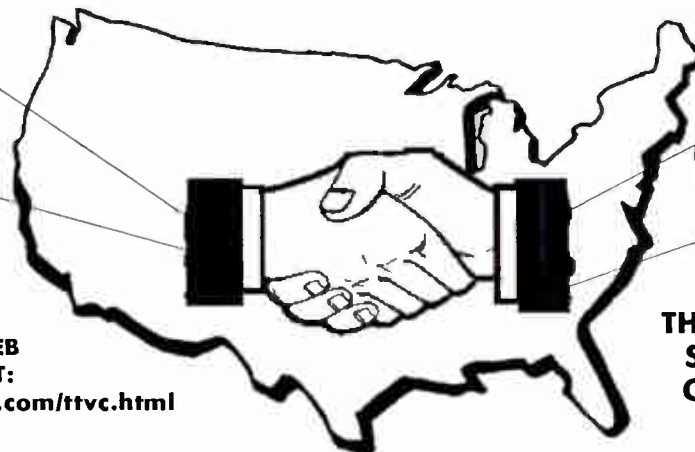
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 Tuesday nights.**



Doris Day, 9:30pm.
 A famous film star brings
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TELEVISION CHRONICLES

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SIGNING ON

First of all, welcome to those of you who are seeing us for the first time (come to think of it, you *TC* veterans may want to skip ahead, because most of this will be old news to you). There are bound to be a lot of you, because this issue marks the first one to hit in a big way nationally thanks to our new distribution deal. Previously, we've spread the word primarily through select mailings, The TV Connection (see their ad on our inside cover), a couple of strategic ads in collector publications, and the Internet.

Although our "Test Pattern" section pretty well covers the bases, let me explain informally what we're about. Since so many people these days are building video libraries of their favorite shows, we thought it would be helpful if there was a regular magazine devoted to documenting TV series, with episode guides provided. This way, those of you taping *Petticoat Junction* off of Nick at Nite's TV Land, subscribing to *The Monkees* via Columbia House or just picking *Jonny Quest* episodes off of the shelf at your neighborhood video outlet, to cite a few examples, will know how many episodes there are and which ones you need to complete your collection. We certainly aren't the first to provide episode guides, but most of the high-profile publications such as *Starlog* and its progeny (and imitators) offer episode guides for shows that are currently popular and currently running and/or usually of the science-fiction genre. This means that in such a magazine you might get a *Lois & Clark* guide in one issue that covers the first two seasons, then a year later you get the third year, and so forth. The result is that one show's episode guide is scattered among several issues. Furthermore, at whatever point in time the series is cancelled, the final season might not be covered at all, as presumably one reason for its cancellation would be a drop in the level of public interest, which in turn reduces the incentive to provide documentation. We only profile shows that have completed their run. If a show has a very long run, we may opt to divide it into two (or, conceivably, three) parts, but they will run in consecutive issues, such as our two-part *My Three Sons* feature in issues 3 and 4.

In addition to the classics, we recognize that many shows that didn't last long are nevertheless beloved by a select group of people. Although such shows may not be readily available to viewers via syndication, many are nevertheless interesting enough to deserve documentation, and we like to think that perhaps the exposure we give them could stimulate enough interest to prompt the odd local or independent station programmer to run them in available slots in their schedules. Even series that were deservedly short-run are sometimes fascinating in their own way. Some of the "forgotten" shows we've covered in previous issues include *T.H.E. Cat*, *Blue Light*, *Yancy Derringer*, *New Monkees*, *Sable*, *Trackdown*, and *Elvis*. And then there are shows that were unquestionably successful, but which haven't developed the cult status of a *Star Trek* or a *Dick Van Dyke Show*; shows that may never be written up in a book, but which have plenty of anecdotal material available for enjoyable, interesting features, and plenty of fans eager to read about them. In this category you might find *My Three Sons*, *Sea Hunt*, *The Rifleman*, or *Moonlighting*, all of which have been featured in *TC*.

Aside from the numerous talented and accomplished writers who have stepped forth to contribute to *Television Chronicles*, one of the most exciting developments has been the *TC* site on the World Wide Web. Located at <http://www.general.net/tvchronicles>, the site offers sneak peeks at our covers, listings of the features in each issue, some sample articles, and links to various sites that are in some way related to the material we've covered. For instance, by clicking on the name of issue #5's sidebar article "Mike Nelson vs. Dirk Pitt," the Internet surfer will be taken to "The Unofficial Clive Cussler Home Page," a very nice site devoted to the novels of Clive Cussler, whose action hero Dirk Pitt is compared with *Sea Hunt*'s Mike Nelson in the aforementioned article.

One additional bonus of the web site is that it offers the opportunity for us to present material that we didn't have room for in a given issue of *TC*, such as "The Monkees' Greatest Non-Hits," a critique of Monkees music that was planned to accompany our second issue's cover story, but which had to be cut at the last minute. This feature now can be accessed at our web site by clicking on the "Monkees" item in the list of issue #2 features. Further links will take you to the official Monkees home page and the individual home pages of the four Monkees themselves. Visit our site regularly, as we'll be further modifying it. And speaking of the Internet, this issue offers the first of what will be a regular column, "Ed's Web," in which contributing writer Ed Robertson selects some TV-oriented web sites that are worth sharing with our online readers.

You will also find in these pages another first. A number of readers have suggested including unsold pilots in our coverage. Current resources (human and otherwise) being what they are, we can't promise a regular feature, but we do think that it's a great idea, and are happy to bring you the first such profile. In this issue, Jon Strauss offers a look at *Doorways*, an unsold pilot written by noted science fiction author George R.R. Martin that is similar to Fox's nearly-cancelled-but-hanging-on (which is surprising given how quickly they've dumped other interesting series recently) *Sliders*. Whereas our normal tendency, as demonstrated in our episode guides, is to offer only concise plot synopses that don't give away too much, we're making a bit of an exception with *Doorways*, due to the very real possibility that it might never be aired, in which case few would ever have an opportunity to see it.

So, welcome aboard. We hope you enjoy the ride.

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 #5:

Acknowledgements -

- Apologies to Sylvia Stoddard for having omitted her name from the list of acknowledgements

The Magician -

- Page 23. The word "no" was inadvertently omitted from the sentence in which Bill Bixby discusses playing Anthony Blake. The comment should have read: "He is a man I would like if I met him -- and that is of no small importance."

Petticoat Junction -

- Reference to neighboring community should be "Crabwell Corners," not "Crabtree Corners."
- Contrary to the recollections of the personnel we interviewed, Rufe Davis did not die during production of the series, but departed following Season 5 over a salary dispute, then later returned for a last appearance as Floyd in the final season's LAST TRAIN TO PIXLEY. He passed away in 1974.
- Pages 43 & 54. Shirley Knight was inadvertently referred to as the actress who played Cousin Mae. It was, of course, Shirley Mitchell.

The Roy Rogers Show (with thanks to Dick "Colorado" Oakes) -

- PHANTOM RUSTLERS cast includes Harry Harvey; written by Dwight Babcock; directed by Robert G. Walker.
- SHOOT TO KILL possibly aka PAT BRADY OUTLAW.

ACKNOWLEDGEMENTS:

Jennifer Andrews	Duncan Regehr
Bonnie Bartlett	Don Reo
Chris Burke	Clive Revill
Donald Chang	Jessica Salk
Jeff Conaway	Sylvia Stoddard
Earl Cunanan	Warner Bros. Television
William Daniels	Hilda Wilby
Doris Day	Worldvision
Bill Glynn	
Irene and Judy of the Doris	
Day Pet Foundation	
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George R.R. Martin	
Christina Pickles	



VIEWS FROM THE COUCH

Letters From Our Readers

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

I recently saw your magazine for the first time at a local comic book/collectibles store. After thumbing through it, I bought it right away. It is a very informative and interesting magazine. I love books about TV shows (in general and on specific TV shows) that include good TV episode guides. That's why I like your magazine. I would love for you to cover any or all of the following TV shows in future issues: *Charlie's Angels*, *Family Affair*, *Gomer Pyle USMC*, *Happy Days*, *Lassie* (any, but especially the *Jeff's Collie* and *Timmy & Lassie* era), *Leave It To Beaver*, *Love Boat*, *Quincy*.

Gary Leonard
Wayland, MA

I love your magazine. I hope to see in your future magazine articles and episode guides with many photos of the following series: *Topper*, *Father Knows Best*, *The Donna Reed Show*, *I Married Joan*.

Pierre-Luc Desforges
Pierrefonds, P.Q.
CANADA

I cannot begin to tell you how delighted I am with the beautifully-written piece on *Petticoat Junction* which appeared in the April edition of your publication. I am sorry to report that I had not previously seen a copy of *Television Chronicles*, but Dave Stein was kind enough to pass along a copy of the April issue, and I am absolutely thrilled with

the excellent account of Paul Henning's wonderful series.

It saddens me to realize that folksy characters, rural settings, and quiet programs dealing with small-town life are so completely "out of vogue" today. Thank you for a thorough, thoughtful, positive look at a series loved and remembered by so many of us. You did it justice, and then some.

Jon Guyot Smith
White Plains, NY

Thanks for the kind words, Jon. Sorry there wasn't room to print the full text of your very informative letter, but your clarification of the Rufe Davis situation was most helpful. We'd learned that our report of his death was in error, but had no information as to why he'd left the show until your letter arrived.

I enjoy your publication very much. I may subscribe to your magazine, but your ads don't say if the issues come in an envelope. If they do I will subscribe. If they come with just a subscription label pasted on the cover, I won't. I have received too many magazines all mangled from the mail if they are sent that way.

Dan Stevenson
Leucadia, CA

You'll be happy to know that our subscription copies are indeed sent in envelopes.

Recently I purchased issue #5 and really enjoyed it. I appreciate the fact that you feature a TV western series every issue. I hope that trend continues. Some shows I would like to see featured are *Mannix*, *Rawhide*, *Honey West*, *Have Gun Will Travel*, *Longstreet* and *The Westerner*.

Don Overly
Leola, PA

*As you'll see, our westerns streak has been broken with this issue -- not intentionally, but then there was never an intent on our part to definitely include a western in each issue. We are committed to a diverse selection of genres in each issue, and because of the prominent place of westerns in television history, it's simply worked out so that up until now, at least one has made it into each issue. Doubtless, westerns will continue to be featured regularly. In fact, as you'll see on our "Stay Tuned" page this issue, we'll have one in #7. We are also beginning preliminary research for an eventual *Rawhide* feature. As for some of the other shows you mentioned: *Mannix* is also in the early stages. *Honey West* was for a time targetted for this issue, but Anne Francis had to back out of our planned interview due to a material conflict with a book project she's become involved with. Depending upon how the book pans out, and what the focus of it is, we may or may not come back to *Honey West*. The others we'll almost certainly get to eventually.*

Your terrific magazine is hard to find here in Boston; I haven't seen #4 here at all and only happened to come across it while on business in California. I especially enjoyed the extensive interviews with two of my all-time favorites, Lloyd Bridges and Robert Culp. Any chance of a further interview with Culp, discussing his other great TV work like *The Outer Limits* and several good made-for-TV movies like *Killjoy* and *Spectre*? Keep up the good work.

Robert Deveau
Boston, MA

A follow-up interview with Mr. Culp does sound like a good idea, Robert. As one of the most in-demand guest stars in the history of television and king of the made-for-TV movie, there's a lot of unplowed ground yet to cover. We may just see if he's game for another sit-down.

Television Chronicles #6

TV On the Bookshelf:

Nick at Nite's Classic TV Companion
Edited by Tom Hill
\$12.00, Fireside

Hey, no fair! You guys at Nick at Nite are doing our stuff!

Actually, the format of this welcome volume by the folks at Nick is different enough from ours that it won't necessarily intimidate us into not working up features on the shows it contains, although the incentive has admittedly been somewhat diminished. The *Classic TV Companion* includes episode guides for the most popular shows to have run on the cable channel over the last few years: *The Mary Tyler Moore Show*, *Welcome Back Kotter*, *I Love Lucy*, *Bewitched*, *Taxi*, *The Munsters*, *I Dream of Jeannie*, *The Bob Newhart Show*, and *The Dick Van Dyke Show*. In fact, most of these shows have had books devoted exclusively to them already, so they wouldn't be candidates for coverage in *TC* in the foreseeable future, anyway, but *Jeannie* in particular is a strong possibility for us to tackle (as was *The Bob Newhart Show* until the arrival of *Hi, Bob!* at bookstores; see our review next issue).

The *Companion's* emphasis is on data, and no photos are included. Essentially, the book is simply a collection of episode guides, with no detailed profiles of the shows such as the features appearing in *TC*. Even so, there is a wealth of information contained in the notes that follow many of the individual episode listings, which provide behind-the-scenes information, classic quotes, or background on the episode or performers who appear in it. One of the more unusual features is the "Hi, Bob"-Ometer accompanying the *Bob Newhart Show* section, in which a running count is kept of the number of times the star is hailed with this particular greeting, and a breakdown of those offering it. There are also brief sidebar features sprinkled here and there, such as a "Match the hypnotized behavior with the hypnotizee" game in the *Dick Van Dyke Show* section, or a write-up of the same show's original pilot, "Head of the Family," which starred creator Carl Reiner. Each section is prefaced by a collection of quotes about the series from series stars, creative personnel, scholars, or otherwise prominent individuals sharing their thoughts on the subject; followed by a brief introduction discussing the show's history on Nick.

As for the episode guides, while listing writers, directors, and what appears to be complete guest star information, the shows are listed in their syndication order rather than broadcast sequence, and they are not divided into seasons. In fact, no air dates are listed.

Nick at Nite's Classic TV Companion is a valuable reference for sitcom lovers, and here's hoping it's just the first of a series of volumes to come from the popular nostalgia channel. With the addition of Nick at Nite's TV Land, the appetite for such documentation has presumably increased, and future guides from Nick might well cover other genres. Let's keep our fingers crossed.



*The Mystery Science Theater 3000
Amazing Colossal Episode Guide*
by Trace Beaulieu, Paul Chaplin, Jim
Mallon, Kevin Murphy, Michael J.
Nelson, and Mary Jo Pehl
\$16.95, Bantam

It's certainly a year of transition for *MST3K*, as it's known to its many fans. On the eve of the first *MST3K* feature film, the show has been officially cancelled by Comedy Central after months of speculation. Whether it will rise anew on the Sci-Fi Channel is uncertain, but the fate of the theatrical feature may be more than a little responsible for any future developments. In the meantime, we have the *MST3K Amazing Colossal Episode Guide*.

The folks at Best Brains (the creative team that gave rise to the series) have long demonstrated their collective literary bent (now there's an apt description) in "Satellite News," the newsletter sent out to "Mysties" (as fans are called). The book is in many ways an expansion of the stream-of-semi-consciousness writing style present in the newsletter. In fact, documentarians be warned: the historical data on the evolution of the show contained in the book is interwoven with liberal doses of non sequitur and tangential discourse (did I really say that?). While this makes for an enjoyable read in much the same way that the show tickles the intellectual funnybone, it can prove frustrating if one is actually interested in plucking out the facts regarding the personnel and events surrounding the series, for it becomes difficult, if not impossible in some instances, to distinguish truth from poker-faced fantasy.

That caveat aside, the format of the *Guide* is unique and fun. With the creators, writers, and performers all pitching in with commentary, the result is a team effort of like-minded talents. With the exception of the season of shows produced at, and aired solely on, independent UHF station KTMA (which episodes are briefly listed with minimal annotation), the episode listings are broken down into sections. Any short subjects are noted (which sometimes have more amusing "sub-text" than the features), followed by a synopsis of the feature screened. This is followed by a play-by-play of the host segments featuring the human and robot inhabitants of the Satellite of Love, and personal comments from one of the creative team. In addition, there are sidebars such as "Monsters," offering pertinent stats on the beasties featured in each week's "experiment"; "TV Frank's Pix," in which bumbling sidekick actor Frank Conniff offers his personal memories; "Favorite Lines," such as "Time for go to bed!," delivered by Tor Johnson in *The Unearthly*; "The Most Disgusting Things We've Ever Seen," such as in "Any of the Gamera movies: Those little boys in their little pants. Don't the Japanese know how creepy that is?"; and "All About Beverly Garland," a bio-piece on the actress who, in addition to having more than her share of performances subjected to the *MST3K* treatment, is one of the most prominent fans of the show. The seventh and final season had not gotten underway when the book was prepared, but it is represented by a listing of the films intended for inclusion.



The volume winds to a close with sections and appendices detailing the preparation for the theatrical film, the first *MST3K* fan convention, frequently asked questions, and the 50 most obscure references contained in the jibes hurled at the screen during the bad movies. All in all, the book is a treasure trove of information on one of the most unlikely hits of recent years. One glaring omission, however: nowhere in the book do the lyrics to the theme song (of which there are two versions) appear. Obviously some sort of sabotage by the "Mads."

TV Treasures: A Companion Guide to Gilligan's Island
by Sylvia Stoddard
\$5.99, St. Martin's Paperbacks



What, another *Gilligan's Island* book? Well... yeah. Yet this "pocket-sized" guide to the series, while doubtless benefiting from the works that have gone before (including a book by Sherwood Schwartz and biographies by Bob Denver and Russell Johnson), nevertheless offers a unique format. In addition to the usual background information on the conception and execution of the seemingly immortal sitcom, the episode guide is laid out in two columns. The larger, inside column presents the standard

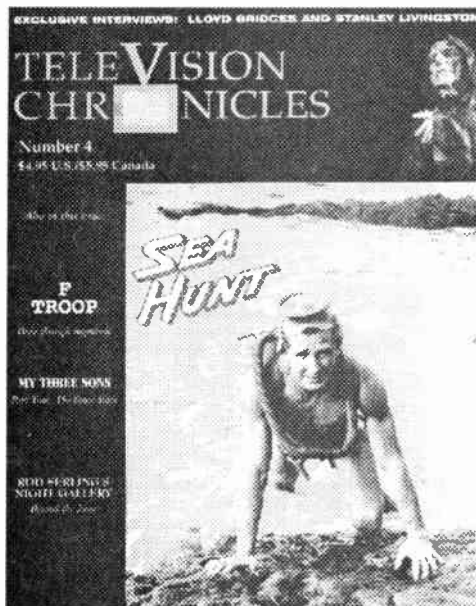
episode information, whereas the narrower outer column is used for annotation, background anecdotes on the episodes, trivia, and one welcome feature that we've considered adding to the *TC* episode guide format; where episode titles are variations of other, more famous works, Stoddard endeavors to provide the source. For instance, the reader is informed that the title of the episode ALL ABOUT EVA is a reference to *All About Eve*. There are a few omissions, however, such as *NEW NEIGHBOR SAM*, which the guide fails to attribute to the Jack Lemmon comedy of the previous year, *Good Neighbor Sam*. Still, Ms. Stoddard deserves much credit for the effort, as cultural evolution has already rendered many such references unrecognizable to the average viewer.

The *Gilligan Companion* also includes a photo section and discography of recordings encompassing covers of the show's theme song, parodies, and records cut by various cast members; a section discussing collectibles tied to the series; and a bibliography of works related to the sitcom. A concise record of one of the most popular comedy shows of all time, this latest volume should find a solid place alongside those that have gone before.

TELEVISION CHRONICLES

Back Issue & Subscription Information

BACK ISSUES



- #1 - *Elvis - The Series, The Green Hornet, I Spy (1966), Moonlighting, The Rifleman, T.H.E. Cat, Yancy Derringer*
Interview: Curtis Armstrong
- #2 - *Adventures of Brisco County Jr., Jonny Quest, The Monkees, New Monkees, Sable*
Interviews: Henry Diltz, Monkee photographer
Marty Ross, New Monkee
- #3 - *The Beatles cartoon series, Checkmate, My Three Sons - Part One, The Phil Silvers Show, Trackdown*
Interview: Robert Culp
- #4 - *F Troop, My Three Sons - Part Two, Rod Serling's Night Gallery, Sea Hunt*
Interviews: Lloyd Bridges, Stanley Livingston
- #5 - *Blue Light, The Magician, Petticoat Junction, The Roy Rogers Show*
Interview: Linda Kaye Henning

All back issues are just \$7.50 postpaid (\$9 Canada; \$13 International).
Subscriptions are still \$20 (\$35 Canada; \$42 International).

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TV On the Headphones:

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\$79.95, GNP/Crescendo
Records



Perhaps it's just my own nostalgia for the shows I grew up watching, but it seems to me that one of the things that separates the best shows of the 60s from those of more recent decades are (a) the imagination and style that went into the credits sequences and (b) the quality of the music, specifically the main themes. In fact, a number of composers who contributed memorable themes have since gone on to become award-winning composers for motion pictures. Two cases in point are John Williams and Jerry Goldsmith, both of whom are represented in GNP/Crescendo Records' ambitious 6-CD set *The Fantasy Worlds of Irwin Allen*, an offshoot of the documentary special of the same name that was produced for the Sci-Fi Channel. Although Allen's quartet of science-fiction shows (*Voyage to the Bottom of the Sea*, *Lost In Space*, *The Time Tunnel*, and *Land of the Giants*) are often recalled as examples of bad science and extreme silliness, they have remained very popular in syndication over the years because of their imaginative melodrama and colorful sense of style. Tied closely to that sense of style is the music.

Five CDs in the set are comprised of music from the series (two volumes are devoted to *Lost In Space*). These include the main themes and groups of selections composed for specific episodes, presented as "suites," such as "Suite from The Death Merchant," on the *Time Tunnel* disc.

Although the packaging suggests that the soundtrack albums will eventually be released individually, there is good incentive to purchase the set in its present form while it is available. The incentive is the sixth CD, a bonus disc that includes all of the main themes, as well as a couple of rare alternates. Also on the disc are interviews with various cast

members from the shows, a library of electronic and cosmic sound effects, and a collection of lines delivered by *Lost In Space's* robot (for those of you who have always wanted to hear him intone "It is *Dr. Smith* who is a bubble-headed booby" whenever the fancy strikes you). There are some odd musical tidbits, as well, such as "Space-A-Delic," from the hippie-themed episode of *Lost In Space*, *THE PROMISED PLANET*, a prime example of how established composers in the 60s, when called upon to compose something representing rock & roll in an episode, were incapable of creating anything resembling it; instead coming up with a kind of bubblegum jazz.

A couple of musical interludes from *Lost in Space* episodes feature awkward performances of "Greensleeves" (by Billy Mummy) and "Sloop John B," (Mummy with Angela Cartwright). These apparently remain embarrassing enough to the adult Bill Mummy that he was motivated to re-record the two selections for inclusion on the bonus disc. His instrumental rendering of "Greensleeves," on what sounds to be a twelve-string guitar, is enchanting. His performance of "Sloop John B" takes an amusing, and unexpected, turn when he tosses in a new verse paying tribute to the "Space Family Robinson."

Perhaps the most unusual cuts on the disc are a pair of radio spots, "Studs In Space," in which original *Lost in Space* cast members reprised their characters in promos for the Fox game show *Studs*.

The packaging of the set is very handsome, including a sleeve with an embossed metallic photo collage (reminiscent of classic lunchboxes), and liner notes featuring many color and black & white photos, as well as detailed commentary provided primarily by TV music scholar Jon Burlingame, but with contributions from other key participants as well.

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store on this planet! Servicing all corners of the Earth for over
75 years.

When Bill asked me if I wanted to write a regular column for *TC* devoted to TV-oriented web sites or online services that are new, exciting, outstanding (and/or that I just happened to like), I immediately said "Sure!" I thought it was a terrific idea, and I knew which site I'd want talk about in the first column — **The Rockford Files Home Page**, located at <http://falcon.cc.ukans.edu/~asumner/rockford/>. (Hey, why not go with what you know?)

All kidding aside, this is a fun way to access photos from the show, audio sound bytes (with a click of the mouse, you can hear Jimbo's classic telephone greeting), bulletin boards, and more. I picked up a few things even I hadn't learned by clicking the Information Kiosk, where fans from all sorts of places share information and trivia about Rockford, old and new (there's a gentleman in Edmonton, Alberta who is probably the foremost authority on the Pontiac Firebird). Or if you're so inclined, you could simply post a greeting to other fans of the show by "signing" the Guest Book. You might even find a few Rockfordesque messages along the way ("Hi, Jimmy. You know your favorite Vermont-brand cheese that you wanted me to ship to you? Well, I left it on the dashboard of my car. Can you recommend a good auto air freshener?").

There's also a great selection of stills you could download from both the original show and the first two CBS movies. And, since three more *Rockford* movies have aired since the photo gallery was last updated in January 1996, it wouldn't surprise me to see even more photos to choose from the months to come. However, I did notice one picture that, technically speaking, doesn't belong in the collection — the photo captioned "Beth goes for a swim," featuring a bikini-clad Gretchen Corbett, which was actually lifted from an episode of *Columbo*. (Not that it really matters, though. She still looks hot.)

You'll also find news on locating such collectibles as the Popular Library paperback adaptations from the '70s, the *Rockford* theme music (which you could download onto your system), and both of the reference books on the show — *The Rockford Phile* by David Martindale, and "*This is Jim Rockford...*" by yours truly.

I've complimented Aaron Sumner, who designed the page, many times for doing such a great service to the show, to Jim Garner, and to the millions of *Files* fans worldwide. *The Rockford Files* Home Page really is a kind of electronic fan club — which, to me, is what these kinds of web sites are supposed to be.

AS LONG AS WE'RE NOT ABOVE A LITTLE SELF-PROMOTION... If you're a fan of "Good TV" who also subscribes to America Online, check out **Nick at Nite** and **TV Land Online** (located at Keyword "Nick at Nite") for all sorts of neat info about most but, not all, of the

shows that currently air on either Nick at Nite or TV Land. TV Land, which just opened for business this past April, features several programs that have been previously chronicled in *TC*, such as *The Phil Silvers Show* (profiled in *TC* #4), *Petticoat Junction* (profiled in *TC* #5), and *St.Elsewhere* (profiled in this issue).

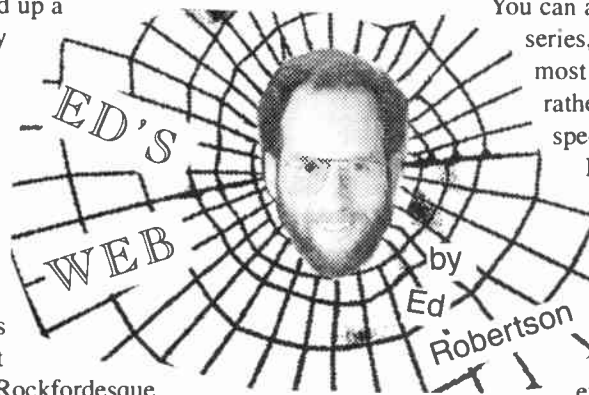
The Nick site includes 24 programs, each of which has a folder containing a thumbnail description of the show and its place in history, episode descriptions (season by season), character profiles, actor bios, and "TV Land musings."

You can also download photos from each series, as well as audio bytes. Although most of this information is presented rather straightforwardly, the offbeat perspective we've come to expect from Nick at Nite is never too far away ("In addition to bringing up troubling issues about the dominance of men over women in prefeminist American society, *I Dream of Jeannie* has a continual streak of sadomasochism, most explicitly expressed by the frequent howls of pain and humiliation shrieked by Major Nelson as a result of the mischievous magic perpetuated by Jeannie or her evil twin sister").

If you're not careful, you might even learn something, such as why Roger Healey was the only astronaut in Cocoa Beach who wore a green uniform (he was Army, not Air Force); or that Superman's credo of "fighting for truth, justice and the American way" did not originate from the comic books (written specifically for the TV show, it reflects the mood of McCarthyism that permeated the country when the series first aired). Or if you're into heavy thinking, there's a room called "The Journal of Televisionology," "where some of the greatest television philosophers of all time think, rethink, overthink, and eventually lose their marbles over an infinite number of television subjects."

You could also find out the complete program line-ups for both Nick at Nite and TV Land, as well as the schedule of episodes to be shown each week for each show. Interestingly enough, *The Ed Sullivan Show*, which airs weekdays on TV Land, is not included on Nick at Nite Online, although the show does have a web page of its own (located at www.edsullivan.com).

Now, I've found quite a few other sites that I like, but since many of them are still in the developmental stage, I thought it'd be premature to write about them now. They're bookmarked for future columns. In the meantime, if there's a particular web site that you think we ought to explore, feel free to drop me a line, either care of *Television Chronicles* or via e-mail (my address is McRoWr@aol.com).



Stranger in a TV Land

by Bill Groves

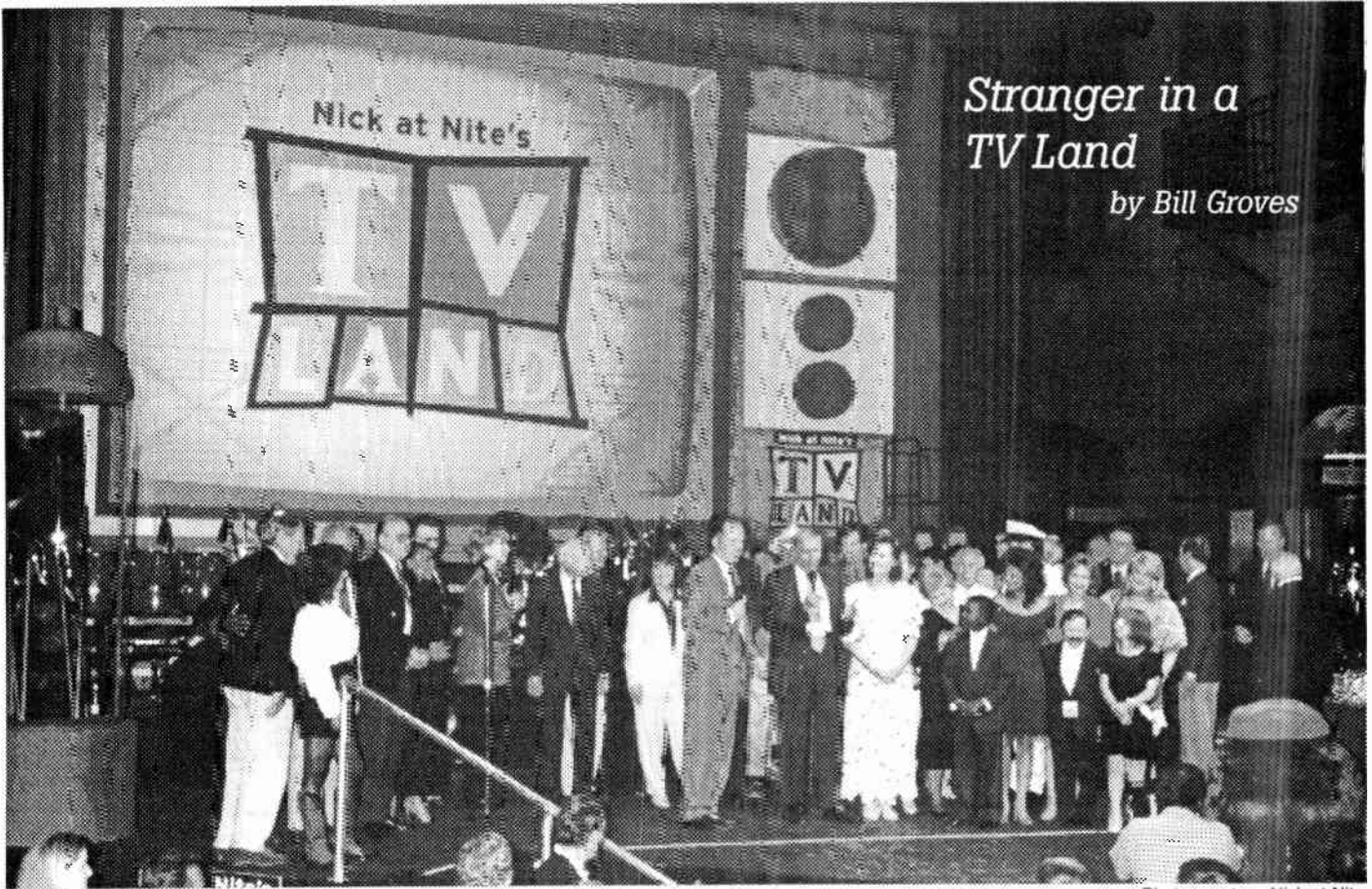


Photo courtesy Nick at Nite

It seems awfully presumptuous to me that a guy who has never been anywhere near a course in journalism, let alone obtained a degree in the field, would adopt the title of "journalist" for himself, as opposed to letting some institution bestow it. I mean, don't I have to take a test or get a certificate or something? Is it fair for me to call myself a journalist just because I've been doing this magazine thing? I assembled my new desk, but I'm hardly going to refer to myself as a builder or an engineer. Still, it seems as though I must assume the mantle for practicality's sake, if nothing else. The point has been driven home not so much by the process of researching, writing, and publishing the magazine, as by the sort of events that I am finding myself invited to. I am happy to take advantage of these opportunities, but they really cause me to wonder if I deserve to be there. At the risk of appearing self-indulgent, allow me to share my recent experiences with you:

On Sunday evening, March 17th, yours truly was among the assembled representatives of the press on hand to cover the **gala ribbon-cutting for the Los Angeles branch of the Museum of Television & Radio**. Upon arrival at the museum in Beverly Hills, I weaved through the spectators that were beginning to assemble, and was eventually steered toward the back of a group of what appeared to be primarily photographers who were waiting to be let into the designated press area. When the time came, the call went out first to those representing "electronic media," which I took to mean radio and television, so I stayed put. Then everyone else was escorted into the press area, which was a roped-off spot in the center of the street measuring roughly thirty feet by three feet.

As the others began to discuss how much chillier it was than what the afternoon temperatures had suggested, I began to doubt my usefulness in being there to cover the event. I now realized that this was not going to be like the soirees you frequently see on television, where the reporters are allowed to mingle with the party guests, get-

ting one-on-one interviews and so forth. The protocol was that, as the invited guests arrived for the cocktail reception preceding the \$1,000-a-plate benefit dinner, they would first be steered past the photographers, then over to the electronic media folks for interviews. As the guests began to arrive, I felt more and more out of place, being crowded away from the ropes by photographers. Of course, I realized that I was probably in the wrong area, but I didn't feel that I necessarily had a legitimate reason for defecting into the electronic area. I ended up moving down to the mid-point between the two groups, where my greatest contribution was assisting a TV crew (whose affiliation I never did figure out) by indentifying some of the personalities who were unfamiliar to them. Occasionally, I would aim my little microcassette recorder at someone they were interviewing and hope I'd pick up something interesting.

Oh, sure, I had a camera, but I knew from the beginning that I would probably leave it holstered, as I would look a bit silly snapping photos with my little under-\$100-autofocus job in the midst of professionals. I was more interested in getting some interviews, anyway, but even that prospect seemed to be fading. Finally, just before a hiatus in the admission of the guests for the actual ribbon-cutting, I had my moment.

In fact, I had not had any great interest in interviewing most of the guests, since many of them were either peripherally connected to the medium or were identified strongly with a single, usually current, show. There were few figures that really represented television in a big, overall, historical way. Truthfully, however, even though I'd loved to have had the opportunity to interview the big names such as Norman Lear, Grant Tinker, Garry Marshall, Sid Caesar, and Dick Van Dyke, etc., at that point in time there wasn't any single topic or question I felt compelled to throw at them. Then came Steve Allen. He was accompanied, of course, by his wife, Jayne Meadows. Having won a degree of good will from my neighbors, the camera

crew, by virtue of my star-spotting ("That's Michael Dorn, from *Star Trek*"), I mentioned that I wanted to speak to Mr. Allen, stepped forward, and called out, "Mr. Allen! Could I ask you a question?" Maybe it was the suit I was wearing, which made me by far the best-dressed of the press contingent (apparently they had no delusions about having an opportunity to mingle). Anyway, he nodded and stepped toward the rope:

Me: "How overdue would you say the west coast branch of the Museum is?"

SA: (looks at his watch) Ah... about twenty minutes. No, seriously -- and I haven't said anything seriously in several years, so stand by... They've had the equivalent in New York, as you know. I think we're about twenty years late with this, but I'm glad we have it.

Me: Have you had a chance to look at the facility yet?"

SA: No, but now watch this, I will. (leans back and stares at the building for a moment) There, I just did.

It was now time for the ribbon-cutting ceremony. There were two or three standing rows of invited guests, most of whom held their own pair of rather frightening-looking shears. Each row had its own ribbon, which was white with the museum's logo emblazoned in red at intervals. A quartet of brass instruments (two on each end of the massed celebrities) began to blow, announcing with a musical flourish that something nifty was about to take place. Given the outdoor temperature by this time, I immediately dubbed the composition "Fanfare for the Common Cold." Following a brief speech, the director of the museum gave a 1-2-3 count and everyone cut their section of the ribbon(s). After a few minutes of group photography, attention was once again turned to newly arriving guests.

I now have much greater sympathy for paparazzi-sensitive celebrities. Even in the short time I was exposed to the feeding frenzy, I marvelled at how much patience it must take for these people to stand in front of a mass of flashing light bulbs for five minutes at a time, smiling; the ladies, especially, since such events tend to demand fashions that expose a great deal of arm, leg, back, and/or cleavage, and the brisk wind present on this evening surely motivated them to get somewhere warm as soon as possible; yet the majority demonstrated great patience. The frenzy seemed especially ridiculous when Sid Caesar walked by and was hardly noticed, yet the photographers were practically climbing on top of one another to get as many quality shots as possible of Tori Spelling. And these were the well-behaved photographers (though one guy was pretty obnoxious), as opposed to the stalking variety.

Although I was glad to have attended the museum ribbon-cutting, I was disappointed that it wasn't a more fruitful outing. My next



Photo courtesy The Museum of Television & Radio

opportunity was far more satisfying.

It seems that during a trip to Los Angeles, Gennifer Bimbach, publicist for Nick at Nite, picked up a copy of our third issue and took it back to the Nick offices in New York, where it made quite a splash (in fact, we've been told that at the time, Nick was debating whether or not to include *The Phil Silvers Show* in the lineup of its new spinoff channel, TV Land; I like to think that *TC* helped them make their decision). Gennifer subsequently ordered a subscription, but it wasn't until around early April that we actually spoke. Gennifer invited me and *TC* publisher Donovan Brandt to attend the April 22 **kickoff party for TV Land** at Paramount Studios. And attend we did.

The ambience of the party was wonderful. Held on the Paramount backlot, the brownstone facades that lined the streets were adorned with television sets in their windows, each playing a show from the TV Land inaugural lineup. The TV Land logo and other video images were projected onto the walls of the facades, as well. The street was lined with tables serving drinks and all manner of foods served on aluminum TV-dinner trays, though the quality of the fare was vastly superior to what would normally be found on such implements. There were booths serving hot pretzels, popcorn, cappuccino, and even cigars (with couches situated nearby providing a comfortable setting in which aficionados could enjoy their smokes). A Good Humor truck proved to be more than mere set dressing when the uniformed attendant opened up the back and began handing out ice cream treats.

At the end of the main street was a large stage, upon which appeared "pre-show" acts, including the balancing pie plates routine so strongly identified with *The Ed Sullivan Show*, followed by disco favorite K.C. and the Sunshine Band. It was this stage which was used for the gathering of the various stars just prior to the actual kickoff of the new channel.

As invited guests to the party, we were able to mingle with the stars. Although I didn't attempt any interviews as such, I was able to meet a number of stars, such as Mike Connors (*Mannix*), William Windom (*The Farmer's Daughter*), Anne Francis (*Honey West*), Gary Owens (*Laugh-In*), Christina Pickles (*St. Elsewhere*), and Meredith MacRae, who was interviewed for last issue's *Petticoat Junction* feature, but whom I hadn't had the opportunity to personally speak with. I was also able to introduce myself to Jeff Conaway, of *Taxi* and this issue's *Wizards and Warriors*. I was pleased to discover that he knew of *TC* already, due to his just having tentatively set up an interview with writer Mary Jo Hanold for the *Wizards* feature.

Also on hand were a number of stars I'd already become acquainted with by virtue of previous *TC* features, such as *My Three Sons'* Barry & Stan Livingston and Beverly Garland, as well as Linda Henning and Lori Saunders of *Petticoat Junction*. There were many other stars there that I didn't have the opportunity to speak to, such as Barbara Eden, Donna Douglas, Morey Amsterdam, Dick Van Dyke, Rose Marie, Eddie Albert, Gary Coleman, Kent McCord, Werner Klemperer, Dick Wilson (Mr. Whipple in the classic Charmin commercials, as well as a multitude of supporting character roles), and others. The party was even attended by "Arnold, Jr.," a piglet purported to be descended from the *Green Acres* star. It was in a group of people surrounding Arnold, Jr. that the stupid question of the evening was heard: "Is that the real Arnold?" (Yeah, lady. They live that long and shrink as they get older.)

In addition to the stars, the crowd was peppered with corporate mascots, such as the Kool-Aid pitcher, the Pillsbury Doughboy, Punchy (Hawaiian Punch), and the aforementioned Mr. Whipple, to name a few. Mr. Whipple, in fact, was available for photos with guests. Other photo sites included a mockup of the *Petticoat Junction* water tower, with life-size images of the girls popping up from "behind" it, and detective *Cannon's* car.

We also encountered colleagues at the gathering. Stephen Cox,

Television Chronicles #6

author or co-author of books on *The Addams Family*, *Beverly Hillbillies*, *Green Acres*, and *Gilligan's Island*, was on hand, as was television music scholar Jon Burlingame, author of the just-published book, *TV's Biggest Hits* (watch for a review next issue).

A memorable evening was topped by the "parting gift" given to each of the guests: a metal lunchbox sporting TV Land artwork (sorry, I'm not selling mine), which contained a T-shirt and a set of postcards promoting various TV Land programming blocks. TV Land is a class act, as is Nick at Nite. I only hope that more cable companies pick it up soon. Otherwise, they may find more and more of their subscribers abandoning them in favor of satellite dishes.

It was only a matter of time, I suppose, but in May I was actually invited to a black tie affair, the **BMI Film & TV Awards** dinner, held at the prestigious Regent Beverly Wilshire Hotel in (where else?) Beverly Hills. It was the evening of Wednesday, May 22. The awards are presented to composers whose work is licensed by BMI and whose compositions have appeared in highly-rated television programs or award-winning motion pictures.

We arrived during cocktail time and were treated to a fancy assortment of hors d'oeuvres (you know, I don't think I've ever been called upon to actually spell that before). There were some familiar faces among the crowd, such as Jamie Walters (*Beverly Hills 90210*), Eric Idle (*Monty Python*), Greg Evigan (*TekWar*), and singer Stephen Bishop. Some of the more renowned composers/musicians in evidence included Jerry Goldsmith (composer of such classic TV themes as those for *Voyage to the Bottom of the Sea* and *The Man From U.N.C.L.E.*), who received an award for his *Star Trek: Voyager* theme; Alan Menken, honored for the song "Colors of the Wind" from Disney's *Pocahontas*; Tom Scott, former bandleader on the short-lived *Chevy Chase Show*; Lalo Schifrin, whose TV resumé includes *Blue Light*, *T.H.E. Cat*, and the unforgettable *Mission: Impossible*; and Jeff Baxter of the Doobie Brothers. It was quite a mix. We were seated at the table of my friend, Marty Ross (you remember him), where we were treated to a visit from Caryn Richman, whose friendship with ex-New Monkee Marty goes back to her days as *The New Gidget*, when they were comrades-in-syndication.

The food was exquisite. The main course was filet mignon (or, as Marty referred to it, a "big ol' hunk of cow"), accompanied by salmon brioche. For dessert there was chocolate ice cream enclosed in a hard chocolate shell, with a tasty sauce and fresh raspberries.

I must say, BMI really knows how to put on a first-rate bash. In spite of the elegant atmosphere, there was definitely a spirit of fun in the room, as opposed to the stuffiness one is used to seeing when similar events are televised. It might be more appropriate to call the event the **BMI Film & TV Rewards**, since there really wasn't any competition in the usual sense. Which also means that there were no nominations to wade through; no moments of nail-biting suspense. The stage was flanked by a pair of video screens on which appeared clips scored with the music of whomever was receiving an award at the moment. The recipients and their works were introduced by BMI President and CEO Frances W. Preston, with Film/TV Relations Assistant Vice President Doreen Ringer Ross, who coordinated the overall proceedings, presenting the composers with their awards. Though no less elegant, the proceedings stood in sharp contrast to the marathon spectacles TV viewers are accustomed to seeing when awards are given. There were no speeches, merely gracious acceptance, grateful smiles, and nods of appreciation to the assemblage. The one exception to this fast-moving process was in the presentation of the prestigious Richard Kirk Award, whose annual winner is noted as "one whose credits encompass the most successful and well known works of the industry." Past recipients include such Oscar-winners as Richard and Robert Sherman, John Barry, and Jerry Goldsmith; as well as Earle Hagen, whose theme for *I Spy* remains a classic.

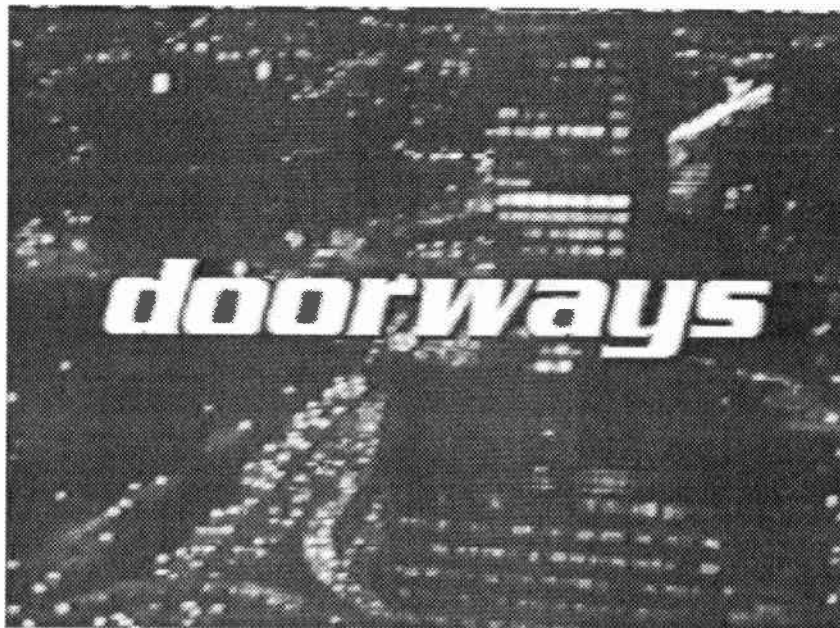
The 1996 winner of the Richard Kirk Award is Hans Zimmer, Television Chronicles #6



Photo courtesy Nick at Nite

Lori Saunders, Linda Kaye Henning, and Meredith MacRae of *Petticoat Junction* together again in TV Land.

whose efforts have graced such films as *The Lion King*, *Crimson Tide*, *Rain Man*, *The Last Emperor*, *Driving Miss Daisy*, *A League of Their Own*, and *The Lightship*, to name but a few. An affectionate introduction by mogul Jeffrey Katzenberg was followed by a video montage consisting of Zimmer's compositions and good wishes from such notables as movie producer Jerry Bruckheimer, director Tony Scott, and record producer George Martin. Zimmer gave an amusing and apparently off-the-cuff acceptance speech to cap the festivities, which concluded at a reasonable hour, and after which the guests were invited to partake of various liqueurs and sweets. Regretfully, my wife and I had to depart at this point, as it was a "school night." Perhaps next year...



Doorways- 1993 unaired/unsold pilot

Credits:

Created and written by George R. R. Martin

Directed by Peter Werner

Music by Philip Marshall

Starring George Newbern (Dr. Tom Mason), Anne Le Guernec (Cat), Robert Knepper (Thane); Guest Starring Kurtwood Smith (Trager), Carrie-Anne Moss (Laura), Signy Coleman (Diana), Tisha Putman (Cissy Mitchell) and Hoyt Axton (Jake)

With Jennifer Rhodes (Mother), Jonathan Ward (Mike), Max Grodenchik (Roth), Rick Dean (Sam), Ron Howard George (Orion), Patricia Belcher (Madge), Wally Crowder (Chambers), Rudy Prieto (Sanchez), Robert Kim (Paramedic), Minnie Summers Lindsey (Old Woman), Joseph V. Perry (Trucker), Jack Lucarelli (Cameron), Clint Lilley (Mondragon), David Wells (Mailman), Michael Yama (Surgeon), Marty Zagon (Man-In-A-Hurry), R. C. Bates (Pedicabbie), Willie Leong (Biker #1), Joey Box (Biker #2), Jonathan Chillingworth (Biker #3), Gary Epper (Griggs)

"We think of history as a straight line-- past leads to present. But what if we're more like a tree? Each branch is another world, another Earth. But each branch is different. Say, your branch gets the bug and on mine it never happens. But there are other branches, other worlds. Say, a world where you marry your high school sweetheart and I pitch for the Twins... a world where we're never even born! A world where Hitler was assassinated and JFK wasn't; where dinosaurs exist; where life never evolved at all. You see... as many worlds as there are stars in the sky."

- Dr. Tom Mason in *Doorways*.

Two years before *Sliders* exploded into prime time, ABC-TV commissioned *Doorways*, a 90 minute science fiction pilot for the 1993-94 season that

explored the concept of parallel worlds. Despite an intriguing premise, engaging characters and top-notch production values, the network passed on *Doorways*. Nevertheless, ABC scheduled the pilot to air on Saturday, July 10, 1993 following the *Young Indiana Jones Chronicles* episode PARIS: OCTOBER 1916. Due to a scheduling snafu *Doorways* was scheduled to air in a one hour time period--an impossibility due to its 90 minute length. Realizing its mistake, ABC pulled *Doorways* from the schedule at the last minute and instead aired *Country Estates*, a one hour unsold pilot. The network didn't reschedule *Doorways* and to date it remains unaired.

"They (the networks) rarely give you a reason why a pilot doesn't become a series," recalls creator/co-executive

producer George R.R. Martin, "However, I heard through the grapevine that ABC only wanted one genre series that season, and the one they chose was *Lois & Clark: The New Adventures of Superman*. The network still has the option for two airings of *Doorways*, though. Incidentally, a two-hour version of the pilot has been released on video in a number of foreign countries."

Doorways literally begins with a bang. Cat, an exotic, dark-haired young woman dressed in black leather materializes on a Los Angeles freeway during rush hour. Afraid for her life, she pulls out an otherworldly weapon and blows up a gas truck, causing a multi-car pile up. She is knocked out by flying debris and rushed to the nearest hospital under police guard. She regains consciousness, goes berserk and bites off the tip of

a policeman's nose. Tom Mason, a young doctor, calms her down and treats her wounds. Soon, Cat is placed in a private room under police guard. Her weapon and peculiar snake-shaped bracelet are confiscated.

Not far away, three cyborg Manhounds, Thane, Diana and Orion, materialize on a rooftop, followed by the Darklord, a shadowy alien female atop a floating throne. They are intent on finding Cat and bringing her home to their world, a parallel Earth which has been conquered by aliens.

Later, Tom arrives at the hospital and learns that Cat has been taken into government custody. Special Agent Trager arrives and takes Tom to see her at a hidden government laboratory. Tom is pressured into questioning Cat in her holding cell while Trager watches and listens. Tom returns Cat's snake bracelet and it molds itself to her wrist. In pidgin English, Cat explains that she is from a parallel Earth and is being chased by Thane, who wants to enslave her. A doorway to another parallel Earth will appear soon and she must reach it or be trapped forever on our Earth and fair game for Thane. She was a slave on her Earth and the Darklord gave her to Thane as his plaything. She escaped through a doorway and is trying to find a peaceful world where she can be safe and happy. She explains that the lights on her bracelet have different functions. When they turn blue, they point to the direction of a doorway to another Earth. When they turn yellow it means that Thane is nearby. Cat becomes alarmed when Tom tells her that the lights flashed yellow hours earlier. She grabs a chair and smashes through the holding cell's supposedly unbreakable observation window, then retrieves her gun, and she and Tom escape the complex and head out of town in a stolen car.

Cat materializes a holographic globe from the bracelet which shows that the doorway will appear in Truth or Consequences, New Mexico. Their car breaks down in the desert and they hitch a ride and then walk to the town. They soon reach the spot where the dimensional doorway will appear--in the doorway to the men's room of an abandoned gas station. They doze the afternoon away and wait for the doorway to

appear. Suddenly, both Trager and Thane arrive simultaneously. Thane rapidly kills Trager and his agents as Tom and Cat dive through the doorway. Thane attempts to follow but the doorway closes before he can enter.

Tom and Cat materialize on another Earth and fall into a stream. They get to their feet and begin walking to Denver, Colorado which is 25 miles away. Cat's bracelet indicates that the doorway to the next Earth will appear in Denver the next afternoon. Tom is horrified when Cat reveals that the doorways don't work in reverse -- he might never be able to return home!

Soon, the duo are picked up by a middle-aged man named Jake and his granddaughter, who are driving to Denver in a horse-drawn motorhome. Jake explains that fifteen years earlier all of the oil and petroleum-based products on Earth were eaten by an artificial microbe gene that got out of control. As a result, the world is totally devoid of electricity. The group arrives at a truck stop and come upon the Trager of this Earth, who is a bartender. Suddenly, the lights on Cat's bracelet turn yellow -- Thane is coming! Cat panics and tries to steal some horses. Trager stops her and reveals that he is really an undercover officer for the Colorado Highway Patrol. He arrests Tom and Cat and takes them to Denver to stand trial.

Meanwhile, Jake picks up a mother and her son, Mike and suggests that they form a caravan for mutual protection. While on the road they are attacked by a gang of bikers (hoods on bicycles--what else?). Mother- really the leader of the gang--shoots Jake and the bikers attempt to rape Cissy, Jake's granddaughter. Trager, Tom and Cat hear the gunshots and go to help. They chase the gang away and get the wounded Jake to Denver via hot air balloon. Later, the Manhounds arrive in Denver. Tom, Cat and Trager head to the doorway which will appear in a subway. Both groups arrive at the doorway simultaneously and the battle is joined. Diana and Orion are killed in the melee. Trager purposefully blows up a stockpile of explosives that engulfs himself as well as Thane and the Darklord. Tom and Cat dive through the doorway to the next Earth bare instants before the flames can

reach them.

Tom and Cat materialize atop a mountain in the dead of night. Cat nearly falls to her death, but Tom pulls her to safety. They get to their feet and survey the area. "Here we go again," Tom exclaims as he realizes that they are atop the Mount Rushmore of yet another parallel Earth--a monument to Presidents Benjamin Franklin, Davy Crockett, Benedict Arnold and Geronimo!

Although far from perfect, *Doorways* is a beautifully produced movie. The literal cliffhanger ending (an homage to Hitchcock's *North by Northwest*) must surely rank as one of the most staggering finales in sci-fi history. Special mention must be made of Philip Marshall's eerily haunting music which evokes feelings of displacement, isolation and exile.

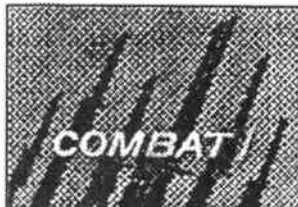
The talented cast of *Doorways* is comprised of veteran actors and up-and-coming newcomers. George Newbern (Tom) has played various "nice guy" roles in the *Working Girl* TV series, as the son of Kelly Robinson (Robert Culp) in *I Spy Returns*, and in such comedy films as *Adventures in Babysitting*, *Father of the Bride*, and *Father of the Bride, Part II*. He also starred in the underrated horror film *Doppelganger*.

Prior to *Doorways*, Anne Le Guerne (Cat) appeared mainly in the theater as well as several French TV movies. Genre bad guy Kurtwood Smith (Trager) has appeared in such films as *RoboCop*, *Star Trek VI: The Undiscovered Country* and the exceptional Showtime short film *12:01 P.M.*

Hoyt Axton (Jake) is a talented actor/singer/songwriter. He was a regular on *The Roustlers* and *Domestic Life* and is seen frequently in guest roles.

One crucial question is not explored--where do the doorways come from? Cat's bracelet is only capable of locating the doorways, not creating them. They open and close of their own volition and no explanation is given to their origin.

One major drawback is Cat's speech pattern. Initially, her pidgin English is somewhat endearing but doubtlessly would have been a detriment had the series been made. A team that can't effectively communicate will not survive on hostile worlds for very long.



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So which is better -- *Doorways* or *Sliders*? It's a tough call. *Sliders* is the Fox Network action/fantasy series which chronicles the cosmic roller coaster ride taken by four unlikely friends as they careen haphazardly between dimensions thanks to "The Timer," a device that opens portals to parallel Earths. The series has its grim moments, but for the most part it's all tongue-in-cheek. For instance, in the course of the series the group has visited alternate Earths where nudity is the norm; cannibalism is widespread; Elvis Presley is still alive; the old west never died; and so forth.

Unlike the black comedy of *Sliders*, *Doorways* is very dark and gritty with very little humor. There are a number of violent scenes that border on the extreme, including a near gang-rape. Thane's brutal murder of the government agents via hand claws (a la The X-Men's Wolverine) is ghastly. The special effects are nicely executed, but are not spectacular. The doorways themselves are not terribly exciting, consisting only of large blue rectangles that glow. *Sliders'* sliding fx sequences are vastly superior.

What with the success of *Sliders*, hopefully *Doorways* will finally air on ABC or perhaps the Sci-Fi Channel. Such an imaginative film deserves better than to languish in a film vault somewhere, unwatched and unappreciated.

- Jon Strauss

**AN OPEN LETTER TO THE PUBLISHERS OF
THE TV COLLECTOR MAGAZINE...**

"I wish you the merriest Christmas you've ever had. Your publication has fueled my interest in collecting and introduced me to some wonderful, generous people.

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.

What a difference a year makes!

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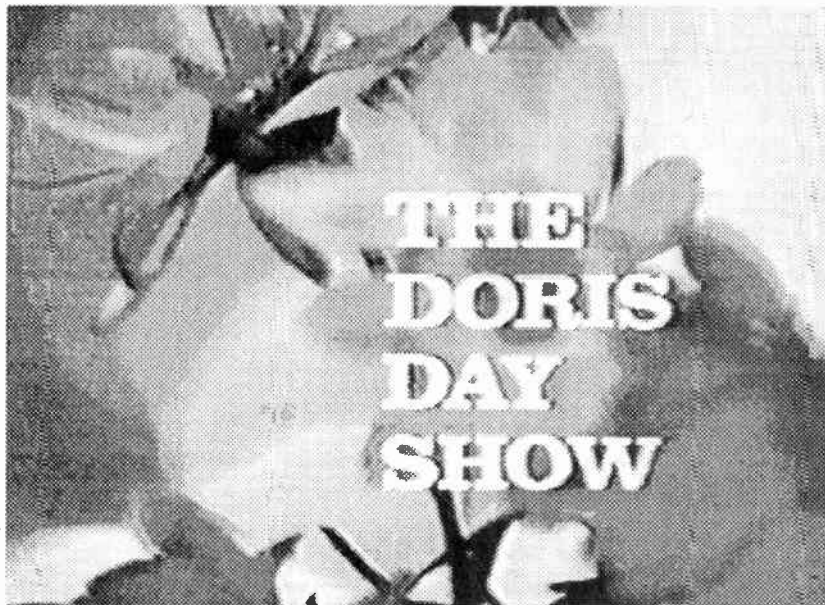
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The Doris Day Show - 128 episodes, CBS

Credits:

Created by James Fritzell

Executive Producers - Martin Melcher, Jerry Melcher, Don Genson, Doris Day

Theme song: "Que Sera Sera" by Jay Livingston and Ray Evans

Regular Cast:

Doris Martin - Doris Day

Buck Webb - Denver Pyle (Seasons 1 & 2)

Billy Martin - Philip Brown (Seasons 1-3)

Toby Martin - Tod Starke (Seasons 1-3)

Aggie Thompson - Fran Ryan (Season 1)

Leroy B. Simpson - James Hampton (Season 1)

Juanita - Naomi Stevens (Season 1)

Nelson (dog) - Lord Nelson (Seasons 1-3)

Louie Pallucci - Bernie Kopell (Seasons 3-5)

Angie Pallucci - Kaye Ballard (Seasons 3-5)

Michael Nicholson - McLean Stevenson (Seasons 2 & 3)

Myrna Gibbons - Rose Marie (Seasons 2 & 3)

Ron Harvey - Paul Smith (Seasons 2 & 3)

Cy Bennett - John Dehner (Seasons 4 & 5)

Jackie Parker - Jackie Joseph (Seasons 4 & 5)

Semi-regular:

Mr. Jarvis - Billy DeWolfe (Seasons 2-4)

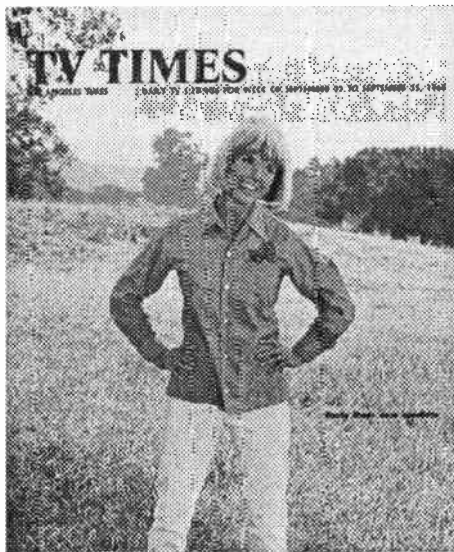
The Doris Day Show (known as *Que Sera Sera* in French) is probably the only show in the history of television to have been brought on the air without the star's knowledge or approval!

CBS signed Doris Day exclusively in

the spring of 1967, without her knowledge, through her husband and manager, Martin Melcher. *Variety* called it "One of the industry's all time plush talent deals." The Melchers would own the negatives of the show, plus all re-run rights, and the

rights to produce movies for CBS (the movies were later switched for two extraordinary music specials featuring the vocal talents of Miss Day). CBS was ecstatic.

For years, CBS had had to deal with



the unshakable Lucille Ball, now on her third series. She was the network's biggest superstar, and was making more incredible demands every year. Doris Day, being a major movie star and recording artist, would create a certain balance within the CBS empire, giving the network some negotiating power. The feeling was that Doris Day would be an unbeatable value for the network. The only problem was that Miss Day wanted nothing from television. Her only previous television appearance had been on the game show *I've Got a Secret* in the mid-50s. She had made major efforts to stay away from the medium, yet had no idea that within a year's time she would be working very hard in it.

Came 1968, and Doris' husband-manager of 17 years suddenly died, having somehow forgotten to mention this major television deal he had signed her onto.

Miss Day, still suffering from her loss, found by accident a few complete scripts for a *Doris Day Show*. She was shocked, surprised, and baffled! Barely recovered, she discovered from her son (who became executive producer of the show) that she was locked into TV for five years. Far worse was that her husband had invested all her money from 30 years of hard work with a crooked attorney, who took it all after her husband's death. Doris needed to work and needed to fight back. And, yes, she was successful at both. Throughout her life she has been able to turn tragedy into gold. She did that with her series, fought her attorney, and won.

Doris Day succeeded in television

where virtually no other movie star ever had (Fred MacMurray being the other notable exception). Lana Turner, Debbie Reynolds, Bing Crosby, James Stewart, and Henry Fonda all failed to create hit series, but Doris was magic, and people welcomed her into their homes.

The Doris Day Show had a predecessor with the same name from 1952-1953 on CBS Radio. Every Sunday night Miss Day would promote her new records and films, with a special guest every week.

Television's *Doris Day Show* was an innovative, fast moving, and creative series. It is sometimes noted for having the most changes in the history of television, which is not true at all. Doris Day played Doris Martin as a character who evolved through the years and became, according to *Vanity Fair* (Dec. 95), "...one of the best working women on television."

Without input from the star, it was decided by the creator of the show, James Fritzell, that Doris Martin would be a recent widow with two children, having left the city to return to her father's ranch (CBS knew how to make those small farm community shows, so why not put Doris Day in one?!).

Doris made the show very real and very human, as opposed to the other farm shows, which were a little off the wall. Miss Day was not thrilled with the format, but dealing with the loss of her hus-

band, she let it go... at least for a while.

CBS was sure that Doris Day would be an instant hit, so scheduling would be important for the show which would follow Miss Day's. As it happened, *The Doris Day Show* was to serve as lead-in to another new series, a serious one with journalists doing major investigation. The show was called *60 Minutes*. *The Doris Day Show* was scheduled for 9:30 on Tuesday, and *60 Minutes* followed, hoping to keep a large portion of her audience. The rest is history.

September 24, 1968 was the day we all met Doris Martin, beautiful widow, talented journalist, fashion trendsetter, wonderful singer, animal lover, and a determined, caring person. It is no coincidence that those are also some of Doris Day's best qualities. As stated in the 1996 *Encyclopedia of Fictional People* "Doris Martin is perfect. Blonde hair, blue eyes. She favors coat dresses and color coordinated ensembles. She always smiles through her problems and always looks nice."

The Doris Day Show was very much a reflection of Doris Day's career. People who worked on the show in front of and behind the camera had been with Doris for years. The songs on the show were from Doris Day's albums or movie soundtracks. References were made to her movies, and Doris Martin even met Doris Day (DORIS GOES TO HOLLYWOOD).



Doris at home with Buck (Denver Pyle) and Toby (Tod Starke).

The Doris Day Show was filmed, and never in front of a live audience. Doris wanted a situation comedy that was not based on jokes. A lot of time was spent on selecting locations, sets and back-grounds. The look of each show was like a mini-movie in a period when TV was turning to videotape. A show like this today would easily cost \$2 million to produce.

The first season opening credits show Doris and the entire cast walking on a vast beautiful field with the sun shining brightly behind them, as Doris sings "Que Sera Sera" on the soundtrack with a choir of children. Though different arrangements would follow, this would remain the theme song throughout the run of the show. Doris Day had been and remains strongly identified with the song, having sung it in, among other films, Alfred Hitchcock's 1956 remake of his own *The Man Who Knew Too Much*.

In the first year of *The Doris Day Show*, shot at Golden West Studios in Hollywood, we discover Doris Martin recovering at her father's ranch with her two young sons, Billy and Toby, all feeling the loss of the husband-father "Steve," and living far from their city home. A new loving environment on the ranch would be provided by Buck Webb, grandfather extraordinaire; farm help Leroy B. Simpson; plus two housekeepers, Aggie and Juanita, who never worked on the same day.

The ranch was located at 32 Mill Valley road in the community of Cotina in Mill Valley, a suburb of San Francisco. The house was huge. It had four bedrooms, two stairways (one from the kitchen and one from the living room). Traditional American furniture garnished the house, along with a beautiful fireplace complete with a "Home, Sweet Home" sign right above it, and with ducks, pigs, horses, and cows all around.

Our main character was definitely a hard working, loving wife and, although a city person, she adapted well to the farm. Doris was where she needed to be, at least for a while. She was involved with the community. She directed a school musical. She even went back to work for a short time for "Women's World Magazine" in New York. Doris worked on the farm, brought some important values to the kids, and even



Donald Chang Collection

A second season Christmas celebration. Left to right: Rose Marie, Paul Smith, Denver Pyle, Philip Brown, Doris Day, Tod Starke, McLean Stevenson.

dated a little.

The cast for the series was top-notch. Veteran actor Denver Pyle played Buck Webb, Doris' father, who had been operating the ranch for three generations. Buck was a good man with old fashioned common sense and a good heart.

Doris' older son, Billy, was played with conviction and determination by Philip Brown, who recently worked on ABC's *The City*.

Todd Starke played the youngest son "Toby", a very sensitive young man who looked up to his older brother and loved his mother very much.

Jim Hampton, remembered by many for his role as Dobbs in *F Troop*, played

farmhand Leroy B. Simpson. He was very clumsy, causing more problems on the ranch than poor Buck could ever imagine. He was a nincompoop.

Two maids were added to the cast; opinionated and stubborn Aggie, played by Fran Ryan, and warm and loving Juanita, played by Naomi Stevens.

And, last-but-not-least, Lord Nelson as Nelson the family's big, shaggy dog, and the first cast member to follow Miss Day from film to television. Lord Nelson had "co-starred" with her in *Please Don't Eat the Daisies* and *With Six You Get Egg Roll*. He was the most natural dog on television, and his relationship with Doris and the kids gave the show a real family

DORIS DAY



This album, recorded and released during the run of The Doris Day Show, was produced by one of the TV show's producers, Don Genson.

home atmosphere.

After her first year of television, Miss Day took her show in hand and made some changes. Doris Martin got herself a job with the San Francisco magazine "Today's World" where she would remain until the end of the series.

For the second season, a new opening was created where Doris Martin says "Goodbye" to her family and drives in her new red convertible to her new job in San Francisco; which to some extent mirrored the move made by the production company to the CBS Studio City facility, where Doris Day was very happy to be working. "Que Sera Sera" was sung solo this time by Doris Day.

Doris' first job at the magazine was as executive secretary to managing editor Michael Nicholson, played by McLean Stevenson in his first regular series. Mr. Nicholson was a cautious and patient boss who cared about Doris very much. Although no romantic relationship ever developed, it was hinted at now and again.

A special addition to the cast this season was Rose Marie:

"My understanding was that Doris asked if I was available to do her show. I went to meet her, and we clicked immediately and I did the show for three years."

Rose played the perpetually single Myrna Gibbons, always funny and always right beside Doris.

Veteran character actor Paul Smith was also added, as Ron Harvey, Assistant Editor. Ron was not terribly smart, and always had a bad joke. It is a wonder he got the job. As Miss Day says, "There's one in every office!"

Doris still lived on the ranch and had the hard life of a commuter. The episodes were split between the magazine offices and the

farm.

The changes Doris Day created helped the series tremendously. CBS moved the show to Monday nights at 9:30, where it jumped to the top ten.

Suffice it to say that CBS was thrilled with their new acquisition.

Among the highlights of the second season was DORIS HIRES A MILLIONAIRE, a special two-part episode with one of Doris' favorite actors, Lew Ayres, as William Tyler, an eccentric billionaire who needs to keep his identity a secret. Tyler would come back again in the next season in two episodes where Doris would work for him. Doris said of Lew Ayres that he was a beautiful person who shared her passion for peanut butter. Other notable second season episodes include DORIS, THE MODEL, the first of four annual episodes featuring Doris as a model; TODAY'S WORLD CATCHES THE MEASLES, which brought the entire cast to the ranch under quarantine; and COL. FAIRBURN TAKES OVER, the season finale that introduced Col. Fairburn, the magazine publisher who would remain until the end of the series, brilliantly played by Edward Andrews (who had made three movies with Miss Day).

Rose Marie reveals a droll anecdote from DORIS, THE MODEL:

"We did the scene and nobody said cut. And I looked at her and I said, 'Do you want a baloney sandwich?' She said, 'Baloney gives me gas.' I said, 'Ah,



THE GAS STATION

everything gives you gas!' She said, 'Is anyone gonna yell "Cut?"'"

Those fashion show episodes were out of this world. Doris wore trendy, outrageous, crazy clothes. Doris Day may have been over 40, but she was the most beautiful woman on television. These episodes were favorites with viewers and with Doris Day herself. Miss Day can in all likelihood be credited with starting "Fashion Television."

Another episode that needs to be mentioned is *THE GAS STATION*, which was Rose Marie's favorite. Working in a gas station had never been so difficult.

The third season found Doris Martin secure in her job and ready to stop commuting. A move to San Francisco was needed. CBS, in expanding its budget on this filmed series, decided to give Doris a beautiful apartment in the city of San Francisco, built by creative Art Director, Perry Ferguson II.

The apartment was distinctive because of its spiral staircase which centered the room, a beautiful terrace, a red kitchen, an alcove with a piano and two bedrooms. Her flat was decorated lavishly with plants, flowers, candles, and antiques. Although the decor would vary from season to season, Doris stayed in this great location.

965 North Parkway, Apartment 207 where rent would be \$140 a month, was conveniently located atop Pallucci's Italian Restaurant (the best kept secret in San Francisco). The owners of the building were Angie and Louie Pallucci, played by veteran actors Kay Ballard and Bernie Kopell, respectively. Angie was always eating, always on a diet! Her husband, Louie, did not like children until he met Doris' and found out that they loved his pizza.

Again a new opening was created, with Doris Martin greeting her audience by coming down the now-famous spiral staircase, sequenced with the cast and shots from the fashion shows.

Another new and important cast member would be Doris' old friend from her Warner Bros. days, Billy DeWolfe. He played Doris Martin's nemesis and next door neighbor, Mr. Jarvis. His most famous quote was when Doris would point her finger at him: "Never touch, *Ne-ver* touch!" The three new cast members would remain till the end of the

series.

Highlights of the season include *TONY BENNETT IS EATING HERE*, guest-starring guess who; *DORIS GOES TO HOLLYWOOD*, in which Doris Martin meets Doris Day; and Doris traveling all over the world in *DORIS LEAVES TODAY'S WORLD*. Season three also saw a departure for Miss Day when she interrupted the Doris Martin saga with her first musical special in *DORIS MARY ANNE KAPPELHOFF*, with guests Perry Como and Rock Hudson. Doris sang some of her greatest songs: "It's Magic", "Sentimental Journey", and "Everybody Loves a Lover." The show was a huge hit.

Season four brought some exciting new changes and yet another opening, showing the new cast, some new Doris modeling shots, and greeting her guests at the door.

With the fourth season, Doris Martin became a "Today's World" reporter. She no longer worked for the managing editor, Mr. Nicholson, but for Cyril "Cy" Benett, City Editor, played by John Dehner. Cy was a driven, ego-tripping, pompous, cheap, overbearing, hypochondriac. "Get the story done at any cost" was his motto, but our heroine was determined not to let him walk all over her. She argued, fought and defended her point of view on any story. Doris and Cy would go head-to-head on many issues.

Another addition to the cast was Jackie Joseph, who played Jackie Parker, Cy's secretary. She was single, confused, and had big, tall hairdos.

For this season, Doris was finally given an office, but it was the smallest office in the history of television where Doris could reach everything from the chair behind her desk.

Leaving the show was Rose Marie, who recalls her time working with Doris fondly:

"I loved her. First of all, she's the most underrated talent in the business today. She's so wonderful and so brilliantly talented... everybody takes her for granted... It was wonderful to work with her. She was such a professional. So great to work with. We still write to one another, we call one another. Christmas cards, birthdays, everything. We were a nice big family, I know that's a cliché that everybody uses, but it was true,



Donald Chang Collection

Doris poses with her new fourth season cast members, John Dehner and Jackie Joseph.

because Doris was a very easygoing kind of person. There were no tantrums. And if the kids had any problems, they'd go to Doris or come to me."

As for her role being eliminated, she is philosophical:

"Well, they figured they wanted to change the whole concept of everything. It's just like anything else. You're not on and you're on, or you're on and you're not on."

Changes were important to Doris Day -- give the audience something new every year; keep the show fresh and entertaining. Doris, who was used to making two or three movies a year, where everything would change, was always looking to find new horizons.

Season four brought the most sweeping changes in personnel yet, as also departing the show were Denver Pyle, Philip Brown and Tod Starke; as well as Mclean Stephenson, who joined the cast of *M*A*S*H*.

No real explanation was given for the departure of Doris' family, but it could be well assumed that the kids went back to help their grandfather on his ranch, and Doris, being the kind of daughter and mother that she was, would certainly accept such a move and would certainly visit all the time (off camera) so she would be free to travel and pursue her career. She dated some more adventurous men. A major new love interest was brought into Doris' life, Dr. Peter Lawrence (beginning with *DORIS AND*



Donald Chang Collection

A close examination of this shot offers a rare glimpse of "Today's World," Doris Martin's magazine.

THE DOCTOR). Peter Lawford played Doris' new beau, and the chemistry between the two was extraordinary. They achieved a perfect balance of humor, love and entanglement.

Highlights from season four were more exciting trips around the world, meeting a sheik (THE SHEIK OF ARABY), and some thrilling undercover adventures and international intrigue featuring our feisty reporter (A WEIGHTY PROBLEM, THE ALBATROSS, THE SORROW OF SANGAPUR).

The major change of the fifth and final season was that Doris Day became executive producer of her show. Despite Miss Day having wanted little to do with television four years earlier, now she was ready to do it all. She took over the budget, the music, the casting, the set design, etc... and loved it all.

Mr. Jarvis became Doris Martin's hard-to-deal-with landlord, while the Palluccis just took care of their restaurant.

The only regular cast member added to the last season was Patrick O'Neal, (Doris Day's leading man in *Where Were You When the Lights Went Out?*) who played foreign correspondent Jonathan Rusk, another love interest for Doris. During the last year, Doris dated both Peter Lawrence and Jonathan and America was on the edge of its collective seat waiting to find out who she would pick.

Highlights of the last season include THE MUSIC MAN, in which a young musician falls in love with Doris; ANNIVERSARY GIFT, wherein Peter Lawrence buys her a classic car; and MEANT FOR EACH OTHER, in which she accepts a marriage proposal from Jonathan.

And so the series ended with a possible marriage in the future for Doris Martin. Had the series continued, Jonathan would have probably made a run for the White House, and Doris Martin would have been the best First Lady ever!

After this fifth year, CBS wanted desperately to keep Doris Day on the air, as the show was doing extremely well. Doris kindly said, "I have done everything I can with the series. My contract is up. Thank you very much," and made a graceful exit from prime time.

Doris Day would come back to CBS one more time; in February of 1975, with a musical special, *Doris Day Today!*, featuring guest stars John Denver, Rich Little, and Tim Conway. In 1977, Doris did a talk show tour promoting her book, *Doris Day; Her Own Story*. In 1985, she hosted an informal talk show with music called *Doris Day's Best Friends*, which featured Denver Pyle, Kaye Ballard, and costumer Connie Edney from *The Doris Day Show* among the guests. In 1991, a video portrait of Doris Day was "painted" by PBS under the title *A Sentimental*

Journey with Doris Day. In 1993, a "Doris Day Best Friend" event was staged in Carmel, with media coverage presented on a Vicki Lawrence special.

The other on-camera veterans of The Doris Day Show continued working steadily long after the end of the sitcom. In addition to the aforementioned McLean Stevenson's stint on *M*A*S*H*, Denver Pyle enjoyed a successful run on *The Adventures of Grizzly Adams*; Bernie Kopell signed up for a hitch with *The Love Boat*; John Dehner continued to grace both the small and big screens with his presence, often in far more sinister roles than Cy Bennett, until his death a few years ago; and both Rose Marie and Kaye Ballard have continued to be in demand as popular comedic actresses. Ms. Marie recently completed her autobiography, *Hold the Roses, I Can't Take My Bow*, which is due to be published soon.

As for the star herself, Miss Day continues to look to the future, now working hard with her Doris Day Pet Foundation, an organization that saves the lives of many unfortunate creatures.

I DEDICATE THIS STORY TO MY NEW LOVE, BREEZY!

- Pierre Patrick



INTERVIEW: DORIS DAY

Interview by Pierre Patrick

- TVC:** *Happy Mothers Day.*
- Doris:** Thank you very much.
- TVC:** *It's great that I get to talk to you on Mothers Day. When I started to watch the show, I was just a little kid. And you were the perfect mother on television. And later on, I fell in love with you*
- Doris:** That's sweet. Well as you know, when my series was on, I had two sons. Philip Brown -- I love Philip so much -- and Tod Starke, who played Toby. Tod was killed in a motorcycle accident at the age of 21. I was horrified when I heard that. I'm in touch with Philip, and he called me to wish me a happy Mothers Day. He said "For three years you were my mother, and you were the best." That was so sweet.
- TVC:** *Now, originally you did not want to do the series, but you made it work and made it great! How did you do that?*
- Doris:** I was a wreck the first year. I was in bad shape, but I didn't take that on the set. I believe in giving 100%. And if you don't, get out of it and don't do it. You have to give your all and do it whole heartedly, really with your heart.
- TVC:** *Connie Edney was very much responsible for the Doris Martin look. How did she make it all work, especially with all those fashion shows?*
- Doris:** They were wonderful. I love our fashion shows. The bicycles, the dogs, the clothes... Connie did such a great job. She really has class. This lady has such taste and she knows me so well now. This is how we worked: Thursday would be the last day of filming an episode. On Friday morning, we would get a new script, read it, and rehearse. And on Friday afternoon, my favorite, trying on all the new clothes. Connie would go shopping Friday morning and put all the outfits together all around my dressing room. And Joy Turney would do all the alterations. Joy was great and she took care of all the other women on the show, like Rose Marie and Jackie Joseph. Joy was an angel. She would do the stitching and mending, and fast during all the fashion shows. She would whip those beautiful capes together in nothing flat. And Connie took such good care of me. We had the greatest crew. My make-up man, Harry Marit, who was with me for years was just wonderful. He passed away just a few years ago, and it broke my heart. His daughter is a makeup artist now. And my hairdresser, Barbara Lampson, who's been with me for years and years, she is just wonderful.
- TVC:** *Now how about those incredible sets?*
- Doris:** Weren't they fabulous?! Perry Ferguson II designed those. He even remodeled the kitchen in my house. I wonder what he is doing now? He loved horses. Maybe he's raising horses. But he did a great job designing my apartment. I just loved him. He did everything right. We would talk about how things



were going to be done, and he did it perfectly. And he also designed the farmhouse.

- TVC:** *Let's talk about the cast.*
- Doris:** Well you know every time I think of him, I could cry, is Peter Lawford. I just loved working with him as doctor Lawrence. I thought we were really good together. We really bounced off each other. He never sounded like he was reading a script, and he told me the same thing. We always did our scenes like they were improv from the top of our heads. I thought we were really right together. It is really sad that he passed away. Also, Patrick O'Neal was just wonderful. I really liked him.
- TVC:** *Your thoughts on McLean Stevenson.*
- Doris:** Oh God! I just read something he wrote about me before he passed away. I couldn't believe it. I didn't know he felt that way about me. He was very good and very funny. I don't know why they didn't keep him. I think the word around was that he was too goofy. And he couldn't run a big magazine like "Today's World" and be like he was, I guess in *M*A*S*H*, with his style of comedy. He wasn't legit enough to do that. And John Dehner could be very much in charge and yet so funny and the same time. We had arguments. I would jump on his desk, I would put my feet on his desk, plus he gave me the tiniest little office to work in. Oh, John Dehner was my love. When he passed away, it broke my heart. We were good together. We used to crack up so much..
- TVC:** *You and Rose Marie made a very good team.*
- Doris:** Rose Marie was very funny. She used to crack me up

all the time. It was really fun working with her. She now has a lot of dogs because of me. I used to bring two or three dogs with me every day on the set.

TVC: I know you used to pester her about wearing all those fur coats.

Doris: Oh! Oh! Oh! She would tell me, "Well *you* used to wear them!" And I used to tell her that was a long time ago. And no one was talking about it then. Nobody knew the abuse these animals were enduring. I used to tell her, "Get out of those skins!" She used to tell me, "You keep caring about them and I'll keep wearing them!" She was bad. Oh! She called me Do and I called her Ro.

TVC: Jackie Joseph.

Doris: I used to call her Little Jackie Joseph. She was a very funny person. She had special values to bring to the show. I came up with this idea. I told her, "You should wear an outrageous hairdo. And when Cy would walk by, he would just go bonkers looking at your hairdo. And of course the hair was just normal for you." And there are a lot of people like that. She loved it. She got the biggest kick out of it. She was in *With Six You Get Eggroll*.

TVC: Paul Smith as Ron Harvey, who also played Jodi Foster's father in the first season.

Doris: Wasn't that something? Wasn't he good? There's one in every office. He was marvelous. Do you remember the show with the dancing school, with Larry Storch? He was having a problem because somebody else had a dancing school. Rose Marie and I took dancing classes and I think Ron Harvey was in there too.

TVC: Bernie Kopell and Kaye Ballard.



With costumer Connie Edney

Donald Chang Collection

Doris: He's a genius. He was in *The Thrill of it All*. Bernie is an absolute genius with dialects. He just transforms himself. He and Kaye were brilliant together. And Kaye and I were really good together. "Wooooo! Have I got a fellow for you!" Always trying to fix me up with somebody. I'd say "Leave me alone, I've had enough!" Oh! I loved Pallucci's Restaurant. We had such fun with those shows. It was so convenient that the apartment was located upstairs. With the terrace and the spiral staircase I have right here in my house now. As a matter of fact, most of the furniture in the farm house and apartment I paid for all myself. We bought good things, antique things, and I ended up with everything. It was really my own. That apartment had to be kept just so. I was always going around "Ay! Finger marks on the doorway here!"

TVC: Billy De Wolfe.

Doris: He was one of my best friends. Oh! He was so, so good. He loved all my doggies. And Kaye Ballard just adored him too. Now Kaye Ballard loved to have get-togethers. She would have so many people at her house, and the spaghetti would be flying! And Billy would be there and he'd say to me "Clara," which was my funny name, "I'll pick you up at 6:30 prompt." He'd say it like that so I'd be ready. We'd go out and have such fun. We had a great time. I fell in love with him in *Tea for Two* and *Lullaby of Broadway*, two great movies we made together.

TVC: Denver Pyle, who directed some of the episodes, too.

Doris: Oh! Buck, my love! I love him so. He was so good as my father. We had such lovely, tender moments, and also in the first season Jim Hampton, who played Leroy B Simpson, was just the cutest.

TVC: Van Johnson

Doris: Oh! God! He's another one that calls me Clara. So, so funny.

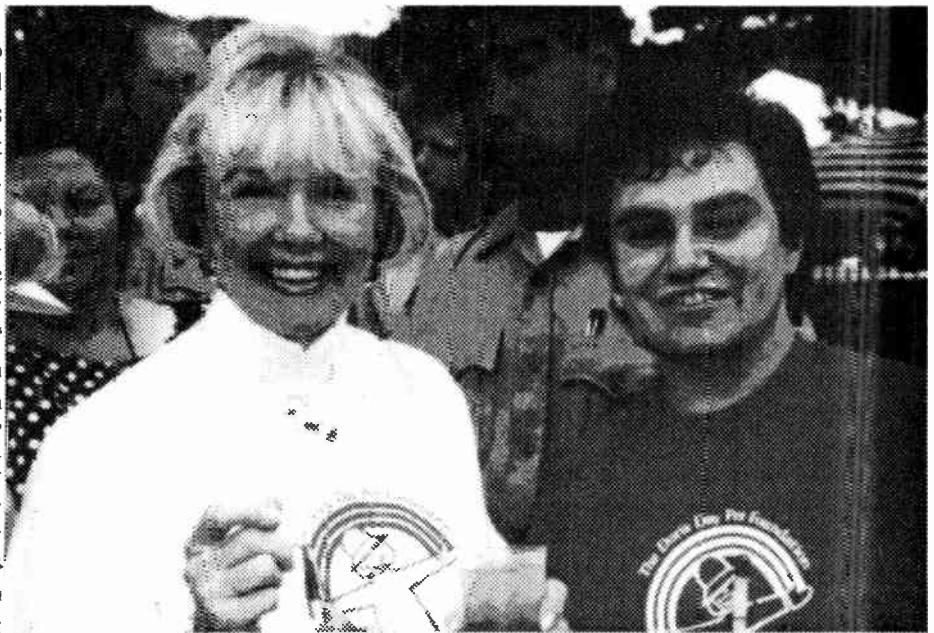
TVC: Edward Andrews.

Doris: Edward was in so many of my films, we were like related. He was just like part of my family. I adored this man. When I worked with him, he convulsed me, also John Dehner. Very difficult to work with him. We had to stop and the director would say, "Doris pull yourself together, we've got to get this show on the road." But I couldn't help it. They were just incredible to work with. All the people around me in my series and in my films were incredible. I adored Eddie. There will never be another Edward Andrews or John Dehner, never. The guest stars on the show were great. Lee Meriwether, who played Peter Lawford's nurse, Henry Fonda, Tony Bennett, Bob Crane, and Jodi Foster. Remember that? That cute little kid.? Plus, we even had James L. Brooks as one of our writers, who ended up doing *The Mary Tyler Moore Show*, *The Simpsons*, and was nominated for an Oscar for *Broadcast News*. He wrote our guide episode, which is listed as our first where I work for a women's magazine in New York. I think it would be nice to get the series back on the air.

TVC: Any favorite episodes?

Doris: One that I loved was a man who came in to the office and invited me to a premiere (DORIS STRIKES OUT). He was very handsome, but I had a baseball game to umpire. And I wanted to do both. I had to rush home and get dressed. And I was calling everybody out to make the game go faster! And they were really safe. Billy would say "MOM! He was safe! How can you do that!" "I said out! I'm in a hurry! Lets get this thing going." Oh god! I really enjoyed that. I had such a ball doing that one. Another one I like that I was winging it all the way through was where I had a date with a man who hated women, who was writing articles for the magazine (THE WOMAN HATER). And meeting me

changes his entire view of women. So I had to change his mind again so he would still write for the magazine. Well there was a restaurant scene in the episode where the whole thing was ad-lib. "I have a corn on my toe." I mean is there anything worse than that? For someone to say that? And I chewed gum and combed my hair at the table. I fixed my teeth. I asked him to hold my mirror so I could do that. I changed tables about four times. Then I hollered to the waiter "Don't forget the ketchup!" and this was a fine French restaurant. And then ordering dessert. Vanilla ice cream with chocolate on top and the chocolate ice cream with caramel on top. And the strawberry ice cream with strawberry on top. Peanuts all over, "don't forget the cherry!" none of that was written. They said "Come in and do what you want." And I thought about the most obnoxious things. First of all, I was late and I came in and I went "Yoo-hoo!" Then I said "Are there any stars here? Cause I want to get some autographs." All these things came to me. It



At the Doris Day Best Friends event with writer Pierre Patrick

was so much fun.

TVC: Any special favorite characters!

Doris: Well it would definitely have to be Nelson. A dog among dogs, played by Lord Nelson. I loved him very much and I miss him terribly. One thing I must say, before we go, it was a really wonderful show to do.

TVC: And a wonderful one to watch.



Editor's note: Normally, we don't print detailed technical credits. We, of course, recognize the importance of each aspect of a show's production, and in no way mean to belittle the contributions of such individuals. We simply feel that such credits are generally of less interest to most readers. Nevertheless, in gratitude to Miss Day for granting us a rare interview, and in respect for her strong feelings regarding various technical personnel, we are happy to recognize the following:

Producers: Jack Elinson, Norman Paul, Edward H. Feldman, George Turpin, Bob Sweeney, Richard Dorso

Associate Producers: Jerry London, George Turpin

Music: Jimmie Haskell, William Loose

Theme scoring: Bob Mersey

Art Director: Perry Ferguson II

Set Decorator: James Hassinger

Director of Photography: Richard L. Rawlings

Makeup: Harry Marit

Hair Stylist: Barbara Lampson

Miss Day's Costumer: Connie Edney

Women's Costumer: Joy Turney

Men's Costumer: Leonard F. Mann

Season 1, 1968-69:

THE JOB (pilot; air date unavailable)

Doris agrees to go back to New York for a week to help out her former employer, who returns with Doris determined to convince the family that Doris should come back to the big city for good

Linda Watkins, Jo Miya

Written by James L. Brooks; Directed by Bob Sweeney

DINNER FOR MOM (9/24/68)

Toby and Billy take Doris out to dinner for her birthday with money they've earned, but aren't prepared for the size of the check

Norm Alden, Leonard Stone

Written by Dick Bensfield, Perry Grant; Directed by Bob Sweeney

THE UNIFORM (10/1/68)

Envious of Billy's Little League uniform, Toby announces that he has a uniform as well, referring to a choir robe, despite the fact that try-outs for the choir haven't yet taken place

Woodrow Parfrey, Scott Crawford

Written by Sid Morse; Directed by Bruce Bilson

THE MATCHMAKERS (10/22/68)

The boys try to play cupid for Doris, setting their sights on the local Deputy Sheriff, who also happens to be the town wolf and local sports hero

Frank Maxwell, Carl Byrd, Noam Pitlik

Written by Richard Baer; Directed by Bruce Bilson

THE SONGWRITER (10/29/68)

Doris saves Leroy from losing his money by exposing a phony song publishing racket

Jerry Hausner

Written by Joseph Bonaduce; Directed by Gary Nelson

THE ANTIQUE (11/12/68)

When two old ladies con the kids out of a valuable antique which is Buck's pride and joy, Doris has to plot a way to get it back

Estelle Winwood, Maudie Prickett

Written by Dorothy Cooper Foote; Directed by Bob Sweeney

LEROY B. SIMPSON (11/19/68)

In the story that introduces Leroy to the cast, he is found hiding in the pumphouse and being fed by the boys, though Buck is sure that he's just a chicken-stealing tramp

Written by Sid Morse; Directed by Bob Sweeney

THE BLACK EYE (11/26/68)

When Billy comes home from school with two black eyes and admits that he didn't fight back, Buck is convinced that the boy is a coward

Lisa Gerritsen, Woodrow Parfrey

Written by Ray Singer; Directed by Bob Sweeney

THE LIBRARIAN (12/3/68)

Leroy poses as an expert on poetry to impress the local librarian, whom he's fallen for, but is in a bind when she asks him to recite a poem in front of her poetry group

Ryan MacDonald, Keith Taylor, Kelly Jean Peters

Written by Harry Winkler; Directed by Bruce Bilson

THE FRIEND (12/10/68)

Doris agrees to pose in a "family" photo for a milk promotion with her kids and two temporary "sisters," then has a potential problem when the girl Toby recruits is black

Woodrow Parfrey, Peggy Rea, George Morgan, Lisa Gerritsen, Raymond Mark, Cheri Grace

Written by E. Duke Vincent, Bruce Johnson; Directed by Bob Sweeney



On good terms with the military. With Frank Aletter in *THE FLYBOY*.

BUCK'S GIRL (12/24/68)

Buck and the local veterinarian both fall for the new manicurist downtown

Walter Sande, Kay Stewart, Paul Barselow

Written by Carl Kelinschmitt; Directed by Gary Nelson

THE MUSICAL (12/31/68)

Buck volunteers Doris to direct the grammar school musical, but he and his old buddy, the school principal, are appalled at the modern way the kids are dancing

Ray Teal, Gary Dubin, Michele Tobin

Written by Sid Morse; Directed by Bruce Bilson

LOVE A DUCK (1/7/69)

A local rascal is suspected of poaching ducks on the Martin ranch, so Doris sets out to catch him

Strother Martin

Written by Jerry Devine; Directed by Gary Nelson

LET THEM OUT OF THE NEST (1/14/69)

The boys get a job delivering eggs, but Doris gives them too much assistance and soon finds herself carrying the entire load

Hal Smith, Raymond Mark, Barbara Pepper, Robert Graham, Keith Huntley

Written by Peggy Elliott, Ed Scharlach; Directed by Bruce Bilson

THE CAMPING TRIP (1/21/69)

Buck takes the boys on a camping trip with an old Indian friend, then becomes jealous when the boys become enthralled with the Indian's tales of prowess

Henry Corden

Written by Jerry DeVine; Directed by Bruce Bilson

THE CLOCK (1/28/69)

Leroy is conned into purchasing an antique clock as a gift for Doris, which backfires when the clock bongs so loudly that she can't make up the sleep she's been losing while helping with the delivery of a new calf

Strother Martin, Peggy Rea

Written by Joe Bonaduce; Directed by Bruce Bilson

THE BUDDY (2/4/69)

An old marine "buddy," a female major, comes to visit while Doris is out of town, and puts the household on a military regimen

Mary Wickes, Willis Bouchey

Written by Harry Winkler; Directed by Gary Nelson

THE FLYBOY (2/11/69)

Doris is wooed by an Air Force colonel who has been sent to the farm to pay for damages caused by the sonic booms produced by the jets at the base nearby

Frank Aletter, Tom Curry, Al Travis, James Truesdell, Tom Falk

Written by Howard Leeds; Directed by Gary Nelson

THE TOURNAMENT (2/18/69)

Leroy is recruited to replace Buck's injured partner in the annual horseshoe tournament

Walter Sande

Written by Perry Grant, Dick Bensfield; Directed by Bruce Bilson

LOVE THY NEIGHBOR (3/4/69)

A local deadbeat plots for his son to marry Doris in order to avoid paying an old debt

J. Pat O'Malley, Read Morgan

Written by Sid Morse; Directed by Harry Falk

THE CON MAN (3/11/69)

While fundraising for a new convention center, Doris falls for an architect who turns out to be a con man

Joseph Campanella, Madge Blake, James Millhollin, Peter Brocco, Bard Stevens, Kay Stewart, Evelyn King, Dodie Warren

Written by Si Rose; Directed by Bruce Bilson

THE BABY SITTER (3/25/69)

Doris spends the night sitting for some unruly children while their parents are at the hospital for the arrival of another sibling

Paul Smith, Peggy Rea, Jodie Foster, Julie Reese, Ted Foulkes, Lynnel Atkins

Written by Bruce Howard; Directed by Harry Falk

THE STILL (4/1/69)

Doris confiscates the goods of some mischievous old ladies who have been producing moonshine in an effort to keep them out of jail, then suffers a flat on her way to dispose of the evidence

Barney Phillips, Jesslyn Fax, Florence Lake, Jeff DeBenning, Tom Falk

Written by Lloyd Turner, Whitey Mitchell; Directed by Gary Nelson

THE GIFT (4/8/69)

The family plans to send Leroy on a trip to see his grandmother as a present, with everyone pitching in to handle his chores while he's away, but Leroy misreads the preparations and thinks he is going to be fired

Written by Arthur Alsberg, Don Nelson; Directed by Harry Falk

THE TIGER (4/15/69)

A friendly tiger escaped from a circus van stows away in Doris' truck

Barney Phillips, Bard Stevens

Written by Norman Katkov; Directed by Gary Nelson

THE DATE (4/22/69)

Doris arranges a date between Juanita and the owner of the local sporting goods store, but Buck scares off the man with marriage talk

Joe DeSantis

Written by E. Duke Vincent, Bruce Johnson; Directed by Bruce Bilson

THE FIVE DOLLAR BILL (4/29/69)

Billy returns a lost wallet, but is accused of theft when the money in it is \$5 short

Shirley Mitchell, Stuart Lee, Jerry Hausner

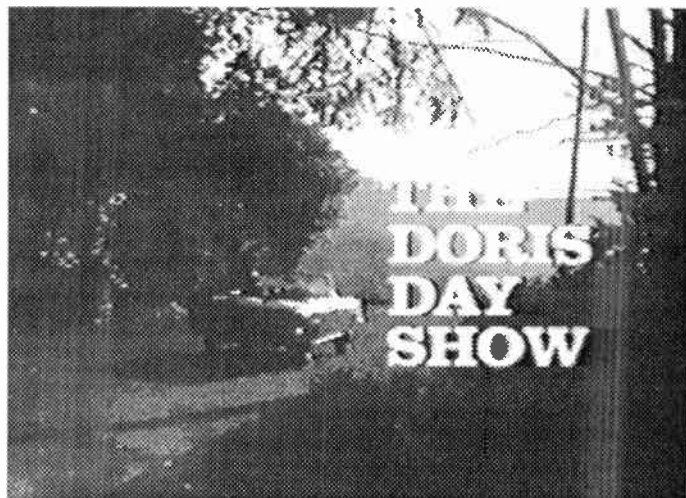
Written by John McGreevney; Directed by Gary Nelson

THE RELATIVES (5/6/69)

Doris sets out to teach Buck a thing about "man's work" by painting and wallpapering part of the house while he is away with Leroy and the boys for the weekend, but she and Juanita are foiled when three of Leroy's cousins show up and try to help

Alan Sues, Dennis Fimple, Robert Easton

Written by Bruce Howard; Directed by Harry Falk



Season 2, 1969-70:

DORIS GETS A JOB (9/22/69)

Doris is advised to hide the fact that she has children at home as she vies for the job of secretary to a San Francisco magazine's managing editor

Carol Worthington, Eldon Quick, Joel Mell, Larry Gelman

Written by Jack Elinson, Norman Paul; Directed by Coby Ruskin

A FROG CALLED HAROLD (10/6/69)

The loss of Toby's frog causes the magazine to lose a needed bank loan when the amphibian's escape disrupts a tour by bank officials

David Manzy, Parley Baer, Jack Garner, Issa Arnal, Ralph Neff

Written by Budd Grossman; Directed by Coby Ruskin

THE WOMAN HATER (10/13/69)

Doris works to change a writer's negative opinion of women, then finds that she has succeeded too well

Anthony Eisley, Johnnie Collins III, Pete Kellett, Judy March, Julius Johnsen, Luis de Cordova, Mike Sterling

Written by Budd Grossman; Directed by Coby Ruskin

- THE CHOCOLATE BAR WAR (10/20/69)**
Doris helps Billy combat the aggressiveness of a competitor's mother in a candy-selling contest
Max Showalter, Amzie Strickland, Jan Arvan, Marshall Kent, Walter Mathews, Tim Weldon, Lynn Wood, Brad Trumbull, Mary Foran, Howard Culver, Don G. Ross
Written by Jack Elinson, Norman Paul; Directed by Harry Falk
- MARRIED FOR A DAY (10/27/69)**
Doris poses as the wife of her boss in a desperate scheme to convince a husband-hunting female that he's out of circulation
Julie Adams
Written by Norman Paul, Jack Elinson
- BUCK'S PORTRAIT (11/3/69)**
Buck is initially reluctant about posing for an artist who is doing a cover for the magazine Doris works for, but he soon warms up to the idea of fame
Mabel Albertson, Hal Smith, Charles Wagenheim, Bob Jellison, Issa Arnal, Riza Royce, J.B. Cranshaw, Woodrow Parfrey
Written by Doug Tibbles; Directed by Earl Bellamy
- THE HEALTH KING (11/10/69)**
Doris finds herself dodging punching bags and eating kelp salad when she's given the assignment of getting the publishing rights to a health addict's book
Michael Forest, Ernest Harada, Lavina Dawson, Joan Lemmo, Bunny Summers
Written by Budd Grossman; Directed by Coby Ruskin
- DORIS, THE MODEL (11/17/69)**
Doris and Myrna are assigned to ride herd on a group of French models prior to the debut of a noted Paris designer's new collection in a fashion show
Johnny Haymer, Bobbi Jordan, Gail Stevens, Arlyn Genson, Paul Marin, Larry Gelman, Sam Javis, Jerry Fitzpatrick
Written by Norman Paul, Jack Elinson; Directed by Hal Cooper
- DORIS STRIKES OUT (11/24/69)**
Doris is in a momentary state of shock when a handsome, debonair French movie star invites her to the premier of his new motion picture
Jacques-Bergerac, James Chandler, Gordon Jump, Darrell Rice, Alan DeWitt
Written by Norman Paul, Jack Elinson; Directed by Coby Ruskin
- SINGLES ONLY (12/8/69)**
Myrna rents an apartment in a "swinging singles" building, but is disappointed with the apartment as well as the building's male tenants
Sid Melton, Ed Fury, Michael Lerner, Joseph Perry, Joe Ross, Alice Backes, Carol Worthington
Written by William Raynor, Myles Wilder; Directed by William Wiard
- TOGETHERNESS (12/15/70)**
After having to work overtime several nights, Doris plans a full weekend of "family fun," not realizing that it will cause the boys to have to cancel plans they'd already made
Karen Arthur
Written by William Raynor, Myles Wilder; Directed by Alan Rafkin
- A TWO FAMILY CHRISTMAS (12/22/69)**
Doris invites Myrna and Ron to have a family Christmas on the ranch, but they all have more glamorous plans and decline
David Manzy, Carleen Frans, James B. Douglas
Written by Jack Elinson, Norman Paul; Directed by Larry Dobkin
- YOU'RE AS OLD AS YOU FEEL (12/29/69)**
Buck decides he's falling apart when a toothache calls for an extraction
Totty Ames, Herb Vigran, George Ives, Hal Smith
Written by Norman Paul, Jack Elinson; Directed by Larry Dobkin
- THE PRIZEFIGHTER AND THE LADY (1/5/70)**
A boxer who'd rather dance than fight develops a crush on Doris while she's trying to interview him
Larry Storch, Buddy Lester, Sidney Clute, Jim Cross, Gerald York, Chick Casey, Lauro Salas, Frankie Van
Written by Budd Grossman; Directed by Denver Pyle
- DORIS VS. THE COMPUTER (1/12/70)**
Doris wages war against the electric company when its computer indicates that she hasn't paid her bill
Frank Corsentino, Christina Dean, Gregg Jakobson, Jerry Jones
Written by Arthur Alsberg, Don Nelson; Directed by Denver Pyle
- HOT DOGS (1/19/70)**
Doris doesn't worry about the consequences when she takes six poodles from a private, locked automobile and ultimately finds herself in court on a robbery charge
James Millhollin, Jerome Cowan, Charles Lane, Issa Arnal, Owen Bush
Written by Jack Elinson, Norman Paul, Don Genson; Directed by Coby Ruskin
- TODAY'S WORLD CATCHES MEASLES (1/26/70)**
Doris invites Mr. Nicholson and Ron for a relaxing weekend on the farm, but instead they are exposed to the measles and all quarantined together
Edward Andrews, Walter Sande, Joe Hoover, Breland Rice, Issa Arnal, Geri Ewing
Written by Jack Elinson, Norman Paul; Directed by Fred de Cordova
- THE GAS STATION (2/2/70)**
Doris volunteers herself and Myrna to run Leroy's gas station so he can visit his wife who's in the hospital having a baby
Bob Jellison, Herman Griffith, Charles Dugdale, Herb Weil, Virgil Frye, John Carter, Martin Ashe, Jon Kowal, Eric Scott, Eddie Quillan, Kristina Holland
Written by Jack Elinson, Norman Paul, Don Genson; Directed by Hal Cooper
- KIDNAPPED (2/9/70)**
Doris goes to pick up an article exposing a gangster, but finds herself kidnapped along with a very nervous writer
Kaye Ballard, Bruce Gordon, Avery Schreiber, Hagen Smith, Gene Dynarski, Rico Cattani, Scott Perry
Written by Doug Tibbles; Directed by Coby Ruskin
- DORIS HIRES A MILLIONAIRE (2 parts; 2/23/70, 3/2/70)**
Doris mistakes a publicity-shy billionaire for a bum and gives him a job on the farm
Lew Ayres, Ross Elliott, John Stuart, John Lawrence, Issa Arnal
Written by Budd Grossman/Jack Elinson, Norman Paul; Directed by Fred de Cordova
- A WOMAN'S INTUITION (3/9/70)**
Doris's intuition seems to be uncannily accurate until she convinces her boss to take a plane that ends up being hijacked to Cuba
Bernie Kopell, Sandy Kenyon, Carol Worthington, Rico Cattani, Perla Walter, Gordon Jump
Written by Rick Mittleman; Directed by Denver Pyle

DORIS MEETS A PRINCE (3/16/70)

A visiting prince asks Doris to marry him and become his princess

Cesare Danova, Roy Roberts, Eric Mason, Luis de Cordova
Written by Budd Grossman; Directed by Fred de Cordova

THE DUKE RETURNS (3/23/70)

Duke Farentino has retired from the ring to become a dance instructor, and turns to Doris for help with his labor problems
Larry Storch, Michael Lerner, George Dunn, George Mann, Margaret Wheeler

Written by Norman Paul, Jack Elinson; Directed by Denver Pyle

THE OFFICE TROUBLESHOOTER (3/30/70)

Mr. Jarvis returns to Doris' life as the magazine's newly-hired efficiency expert, and he predictably makes everyone's life miserable

Edward Andrews, De De Young, Geraldine Ewing
Written by Budd Grossman; Directed by Coby Ruskin

COL. FAIRBURN TAKES OVER (4/6/70)

The publisher of "Today's World" arrives unexpectedly and assumes control of the office staff, taking a very personal interest in Doris

Edward Andrews, Scott Perry, Issa Arnal, Titus Moody, Fredericka Myers

Written by Rick Mittleman; Directed by Coby Ruskin

Season 3, 1970-71:

DORIS FINDS AN APARTMENT (9/14/70)

Doris moves to an apartment in San Francisco over an Italian restaurant, but her lease is cancelled the first day
Gene Dynarski, Jon Kowal, Alfred Daniels, Carol Worthington, Gordon Jump, Doe Hoover

Written by Jack Elinson, Norman Paul; Directed by Denver Pyle

THE FEMINIST (9/21/70)

Doris is given the assignment to get the magazine rights to a militant feminist's book when the author refuses to deal with the men in the office

Jason Evers, Elvia Allman, Robert Shayne, Lavina Dawson, Ralph Montgomery

Written by Norman Paul, Jack Elinson; Directed by Denver Pyle

HOW CAN I IGNORE THE MAN NEXT DOOR (9/28/70)

Mr. Jarvis moves into the apartment next to Doris, and conflict is immediately generated

Morris Erby

Written by Budd Grossman; Directed by Denver Pyle

DINNER FOR ONE (10/5/70)

Doris tries to help publicize Angie's and Louie's restaurant in order to get some much needed customers, but her efforts almost close the place down

Stubby Kaye

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

DORIS LEAVES TODAY'S WORLD (2 parts; 10/12/70, 10/19/70)

Billionaire William Tyler returns and hires Doris away from Today's World magazine with a large salary and her own secretary

Lew Ayres

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

THE FASHION SHOW (10/26/70)

As Doris models the new line of fashions in a show, Myrna becomes an unwitting accomplice in a plot to sabotage the designer's bid for fashion supremacy

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi



Donald Chang Collection

Doris Martin meets the Paluccis (Kaye Ballard and Bernie Kopell), who are always cooking up something.

LOST AND FOUND (11/2/70)

Doris and Myrna begin searching for the lost manuscript of an article written by Ron, and wind up auditioning for go-go dancing jobs at a seedy night club

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

DUKE THE PERFORMER (11/9/70)

Duke Farentino proves to be so rotten as a nightclub entertainer that his opening night becomes his closing night, so Doris vows to get him in shape for another round at it

Larry Storch

Written by Fred S. Fox, Seaman Jacobs; Directed by Reza Badiyi

DORIS THE SPY (11/16/70)

Doris is taken into custody by federal agents who believe her to be a foreign spy

John McGiver, James B. Sikking, Estelle Winwood

Written by Budd Grossman; Directed by Reza Badiyi

TONY BENNETT IS EATING HERE (11/23/70)

Thrilled but jittery, Doris gets a chance to interview singer Tony Bennett and unintentionally winds up getting him hopelessly cornered by a mob of adoring fans

Tony Bennett

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

COUSIN CHARLIE (11/30/70)

Doris's innocently transforms her cousin, a happy-go-lucky, globe-trotting vagabond, into a nervous wreck of a businessman

Van Johnson

Written by Budd Grossman; Directed by Reza Badiyi

LOVE MAKES THE PIZZA GO 'ROUND (12/7/70)

Doris' efforts to help inject some romance into the marriage of Angie and Louie produce a startling and unforeseen result

Charles Circillo, Paula Victor

Written by Budd Grossman; Directed by Reza Badiyi

BUCK VISITS THE BIG CITY (12/14/70)

Doris persuades Buck to visit her and the boys in San Francisco for a week, then she has to figure out some way to keep him from being bored to death

John Gallaudet, Iris Adrian

Written by Budd Grossman; Directed by Reza Badiyi

IT'S CHRISTMAS TIME IN THE CITY (12/21/70)

Mr. Jarvis drops a wet blanket over Doris' Christmas party when he begins to carry out an earlier threat to "take appropriate steps" if the party becomes too loud

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

DORIS VS. POLLUTION (12/28/70)

Doris puts Colonel Fairburn on the hot seat when she launches her own personal campaign against air pollution

Edward Andrews
Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

THE FORWARD PASS (1/11/71)

Ron uses Doris for bait in an attempt to hook a swinging quarterback for an interview

Dick Gautier, Tony Giorgio
Written by Budd Grossman; Directed by Reza Badiyi



The only thing Cousin Charlie (Van Johnson) could be counted on for was to bring mischief with him during any visit.

DUKE'S GIRL FRIEND (1/18/71)

Doris sets out to rescue love-smitten Duke from the clutches of a blonde socialite whom Doris suspects is really a gold-digging phony

Larry Storch

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

JARVIS' UNCLE (1/25/71)

Jarvis gets a visit from his uncle who, to Doris' delight, proves to be not in the slightest like his nephew

Written by Budd Grossman; Directed by Reza Badiyi

LASSOIN' LEROY (2/1/71)

Doris tries to save Leroy from frittering away the small fortune he has won as a rodeo prize

Tex Scott

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

COLONEL FAIRBURN, JR. (2/8/71)

Doris is caught in the middle when the straight-laced Colonel's son turns out to be secretly a hippie

Edward Andrews, Terry Madden

Written by Budd Grossman, Don Genson; Directed by Reza Badiyi

BILLY'S FIRST DATE (2/15/71)

Billy announces that the prettiest girl in his class has agreed to be his date for a school dance, but Doris gets into a tiff by telephone with the girl's widower father about which of them will act as chaperone

Ricardo Montalban, Alene Towne

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

DORIS GOES TO HOLLYWOOD (2/22/71)

Although she's amazed when she learns that she's won the Doris Day Look-Alike Contest, which the boys entered her in without her knowledge, Doris is uninterested in visiting Hollywood to collect her prize: a lunch with Miss Day

Henry Fonda, Oscar Beregi, Joey Forman, William Tregoe, Bill Martel, Ralph Montgomery, Eddie Baker

Written by Jack Elinson, Norman Paul, Don Genson; Directed by Reza Badiyi

In addition to her regular role, Doris Day makes an appearance as herself in this episode

SKIING ANYONE? (3/1/71)

A charming physician takes a powerful fancy to Doris after they meet at a swank ski resort

John Gavin

Written by Jack Elinson, Norman Paul; Directed by Reza Badiyi

THE FATHER-SON WEEKEND (3/8/71)

Doris refuses to let her gender discourage her from escorting Toby on a YMCA father-son weekend campout

John Astin, John Lupton, Richard Steele, Ted Foulkes, H.M. Wynant

Written by Budd Grossman; Directed by Reza Badiyi

YOUNG LOVE (3/15/71)

Doris' young niece pays a middle-of-the-night visit to seek her advice on how to patch up her marriage, which is crumbling because her college-student husband can't stand the thought of becoming a father

Meredith Baxter, Michael Burns, Brenda Sykes, Bobby Griffin, Abbi Henderson

Written by Bob Sand, Bruce (last name unavailable); Directed by Reza Badiyi

Unsold pilot for spinoff series starring Meredith Baxter

Season 4, 1971-72:

AND HERE'S... DORIS (9/13/71)

Doris' editor pressures her to wangle him an appearance on TV's most popular late-night show when she interviews the show's host

Bob Crane, Jack Wells, Joseph Mell, Alan DeWitt

Written by Laurence Marks; Directed by Norman Tokar

MR. AND MRS. RAFFLES (9/20/71)

A jewelry store with its door ajar turns a late-night stroll to the post office into a trip to jail for Doris and Mr. Jarvis

Ken Lynch, H.M. Wynant

Written by Arthur Julian; Directed by Norman Tokar

WHEN IN ROME, DON'T (9/27/71)

While in Rome on a short vacation, Doris falls in love with an Italian, then is mystified and heartbroken when her adverse opinion of some paintings destroys her romance

Cesare Danova, Dick Patterson, Lew Palter, Ryan MacDonald
Written by Richard M. Powell; Directed by Jerry London

Television Chronicles #6

CHARITY BEGINS AT THE OFFICE (10/4/71)

Doris exposes a charity racketeer after Mrs. Fairburn recruits her to help supervise the staging of a benefit ball
Joey Forman, Elvia Allman, Estelle Winwood, Winifred Coffin, Will B. Abel

Written by Phil Sharp; Directed by William Wiard

A WEIGHTY PROBLEM (10/11/71)

Angie accompanies Doris on an undercover assignment to a swank spa to maintain surveillance on the wife of a soon-to-be-released convict

Iris Adrian, Rob Hathaway

Written by Arthur Julian; Directed by William Wiard

THE PEOPLE'S CHOICE (10/18/71)

Doris persuades Jarvis to run for a seat on the City Council after she uncovers the corrupt activities of the incumbent Harold Peary, June Wilkinson

Written by Arthur Julian; Directed by William Wiard

A FINE ROMANCE (10/25/71)

The man whom a dating service computer selects as the perfect match for Doris turns out to be something considerably more than just a lonely bachelor

Robert Lansing, John Fiedler, Bunny Summers, Michael Fox,

Gordon Jump, Harvey Krantz

Written by Lauren G. Marks; Directed by Norman Tokar

THE ALBATROSS (11/1/71)

Cousin Charlie involves Doris in a perilous adventure in espionage when he visits following a voyage to the Far East
Van Johnson, Paul Sorensen, Felice Orlandi, Rico Cattani, Sabrina Scharf

Written by Arthur Julian; Director unavailable

HAVE I GOT A FELLOW FOR YOU (11/8/71)

Angie plays matchmaker with Doris, fixing her up with a handsome airline pilot

Barbara Nichols, Alan Hale Jr., Nico Minardos, John

Stephenson, Tony Cristino

Written by Arthur Julian; Directed by William Wiard

TO ENGLAND WITH DORIS (11/15/71)

Doris goes to England to try to persuade an author to sell the serialization rights to his book, but she winds up jeopardizing her assignment and her job

Jon Cypher, Diana Chesney, Laurie Main, Dick Wilson

Written by Laurence Marks; Directed by William Wiard

THE SHEIK OF ARABY (11/22/71)

Doris becomes a key figure in an international incident when she is taken hostage in a middle east monarchy by rebels who threaten to kill their lovely captive unless their oppressive king abdicates

Dick Gautier, Richard Angarola, Henry Corden, Vanda Barra

Written by Arthur Julian; Directed by William Wiard

DORIS AND THE DOCTOR (11/29/71)

Cy Bennett orders Doris to investigate a physician for the purposes of writing an article on the exorbitant cost of medical treatment

Peter Lawford, De De Young, Paula Victor, Sylvia Hayes, Lew Palter

Written by Laurence Marks; Directed by William Wiard

HAPPINESS IS NOT BEING FIRED (12/6/71)

Angie gains access for Doris to the preview of an exhibit of world-famous objects d'art, and the two of them wind up as witnesses and potential casualties in an attempt by thieves to steal the valuable collection

Bruce Kirby, Lou Krugman, Joseph Ruskin

Written by Arthur Julian; Directed by Irving Moore

WHODUNNIT, DORIS (12/13/71)

Someone disguised as Santa Claus has committed a pre-Yuletide murder in San Francisco, and Doris is about to become his next victim

Charles Nelson Reilly, Cliff Norton, Ken Lynch, Walter Sande, Kenneth W. Gordy

Written by Gary Belkin; Directed by Marc Daniels

THE WINGS OF AN ANGEL (12/27/71)

While Cy frets and fumes over the possibility of security leaks, Doris goes to the state penitentiary to get the deathbed confession of a notorious mobster

Marc Lawrence, David Doyle, Dick Patterson, Jack Griffin

Written by Richard Powell; Directed by Richard Kinon

DORIS AT SEA (1/3/72)

Dr. Peter Lawrence returns, and presses Doris into service as his surgical nurse when he is required to perform an emergency operation on a world-famous Greek billionaire

Peter Lawford, Anthony Caruso, Karl Bruck, Gavin James

Written by Laurence Marks; Directed by Marc Daniels

THE SORROW OF SANGAPUR (1/10/72)

Doris becomes an unwitting accomplice in the theft of one of the world's most famous diamonds

Lloyd Bochner, Henry Corden, Larry Hovis, Arlene Martel, Ben Wright

Written by Richard Powell; Directed by William Wiard

THE BLESSED EVENT (1/17/72)

Doris excitedly organizes a surprise baby shower for Angie, not realizing that Angie is expecting a litter of pups from her pet dog Sophie

Henry Hunter, Joan Lemmo, Paula Victor

Written by Arthur Julian; Directed by Bruce Bilson

WHO'S GOT THE TRENCHCOAT (1/24/72)

A skid row bum winds up with Cy's precious old trenchcoat after Jackie donates it to a thrift shop

Regis Toomey, Paula Victor, Charles Wagenheim

Written by Don Genson; Directed by Bill Wiard

DORIS' HOUSE GUEST (1/31/72)

Doris attempts some double-edged matchmaking, hoping to break up one romance in order to make possible another

Barbara Hale, Jack Dodson

Written by Arthur Julian; Directed by Bruce Bilson

THE CRAPSHOOTER WHO WOULD BE KING (2/7/72)

A pretentious butler dupes Doris by masquerading as the ruler of a Mediterranean principality

John Banner, Lee Bergere, Henry Corden, Richard Angarola,

Lou Massad, Sid Conrad

Written by Richard M. Powell; Directed by Edward H. Feldman

COVER GIRL (2/21/72)

Doris persuades Carlo Benedetti to paint a cover illustration for the magazine, then writhes with chagrin when he fails to deliver
Cesare Danova, Rory Calhoun, Norman Stuart, Larry McCormick

Written by Laurence Marks; Directed by Bill Wiard

GOWNS BY LOUIE (2/28/72)

Doris persuades a chauvinistic Frenchman, director of a forthcoming and eminent international fashion show, to allow into the show the fashions created by her own couturier, who is in reality a dry cleaner

Werner Klemperer, Joe Mell

Written by Arthur Julian; Directed by Bill Wiard

THERE'S A HORSE THIEF IN EVERY FAMILY TREE (3/6/72)

An article by Doris in which she writes about a colorful horsethief who was an ancestor of a now-prominent San Francisco family threatens to wipe out Doris' job with the magazine

Harriet E. MacGibbon, Robert Emhardt, Sandy Kenyon

Written by Phil Sharp; Directed by Norman Tokar

Season 5, 1972-73:

NO MORE ADVICE... PLEASE (9/11/72)

Peter Lawrence sees the seemingly solid romance between him and Doris shattered by an anthropology professor who has written a best-selling novel

Peter Lawford, Don Chastain, Louis de Cordova, Melissa Whittaker

Written by Laurence Marks; Directed by Marc Daniels

THE GREAT TALENT RAID (9/18/72)

After allowing the editor of NOW magazine to lure her to his staff, Doris yearns for her old pals at Today's World and tries to think of some way to return

Ralph Story, Billy de Wolfe (as himself), Glynn Turman, Louis de Cordova, De De Young, John Kroger

Written by William Raynor, Myles Wilder; Directed by William Wiard

JUST A MISS UNDERSTANDING (9/25/72)

Peter is mystified by Doris' constant fatigue after she secretly resorts to moonlighting to solve an economic problem

Peter Lawford, Jack De Mave, Joe Hoover

Written by Charlotte Brown; Directed by Lee Phillips

THE PRESS SECRETARY (10/2/72)

Doris takes a leave of absence from the magazine to serve as press secretary to a handsome Congressional candidate, then finds herself simultaneously fending off the amorous advances of her new boss and the unethical demands of her old one

Patrick O'Neal, Julie Adams, Robert Shayne

Written by Laurence Marks; Directed by Richard Kinon

PEEPING TOM (10/9/72)

Cy's chance at winning the annual Man of the Year Award as San Francisco's most outstanding citizen is in peril when, during an attempt to aid Doris, he is arrested by the police as a peeping tom

Larry Hovis, Joseph Perry, John Stephenson

Written by Arthur Julian; Directed by Marc Daniels

FORGIVE AND FORGET (10/16/72)

Peter infuriates Doris into ignoring what she has preached in a widely-discussed magazine article

Peter Lawford, Ginny Golden, Noah Keen, Jo De Winter, Murray Pollack

Written by Laurence Marks; Directed by Bill Wiard

DEBT OF HONOR (10/23/72)

Doris tries to collect an old debt in order to save her worldly goods and her business

Richard Schaal, Ed Begley Jr., Sid Melton

Written by Phil Sharp; Directed by Peter Lawford

JIMMY THE GENT (11/6/72)

Doris masquerades as an accident victim and then as a nurse in an attempt to get herself into a hospital long enough to interview a notorious safecracker

Peter Lawford, Elvia Allman, Walter Burke

Written by Laurie Samara, Courtney Andrews; Directed by Marc Daniels

THE MUSIC MAN (11/13/72)

Doris spends so much time interviewing a rock star that word spreads through the San Francisco celebrity world that the young singer and blonde journalist are romantically involved

Eldon Quick, Melissa Whittaker, Paul Hampton, Anne Randall, Ed Garner

Written by Laurence Marks; Directed by William Wiard

DETECTIVE STORY (11/20/72)

Doris becomes the prey of an eastern European wolf when she tries to investigate the truth of a report that he secretly plans to defect to the West

Roger C. Carmel, Alan Oppenheimer

Written by Charlotte Brown; Directed by Richard Kinon

THE CO-OP (11/27/72)

Doris and the other tenants in the building are horrified when Jarvis suddenly becomes their new landlord

Alan De Witt, Lester Fletcher

Written by Arthur Julian; Directed by Roger Duchowny

ANNIVERSARY GIFT (12/11/72)

Doris is given an antique car from Peter to mark their "anniversary"

Peter Lawford, Kay Stewart, Richard Hurst, Dick Van Patten

Written by Arthur Julian; Directed by Roger Duchowny

THE NEW BOSS (12/18/72)

Doris replaces Cy as Editor-in-Chief when Colonel Fairburn decrees a shakeup in an attempt to upgrade staff efficiency and give the magazine a fresh new tone

Edward Andrews, Jack Wells, Joe Hoover, Walter Brooke, John Myhers

Written by Laurence Marks; Directed by Marc Daniels



It's A DOG'S LIFE, which ain't too bad if you can call Doris Day your pal. Guest-starring with her here is one of her own furry family members, Biggest.

FOLLOW THAT DOG (1/1/73)

Doris is caught between racketeers and a pair of police detectives after a stranger offers her \$10,000 to babysit his small terrier for two weeks while he is out of town
Bruce Gordon, Paul Stewart, James B. Sikking, Joe Ruskin, Jack Griffin, Dave Morick, John Stephenson
Written by William Raynor, Myles Wilder; Directed by William Wiard

THE HOAX (1/8/73)

Doris sets out to expose a phony talent agency, and joins their ranks to do so
Andy Griffith, David Frank, Ryan MacDonald, Ceil Cabot, Alan DeWitt, Read Morgan
Written by Laurence Marks; Directed by Lee Phillips

THE LAST HUZZAH (1/15/73)

Doris decides to save a feisty retirement-age employee of Today's World from retirement
Henry Jones
Written by Arthur Julian; Directed by Richard Kinon

HOSPITAL BENEFIT (1/22/73)

When Doris offers to help Peter out of an embarrassing jam by producing and appearing in a fashion show fundraiser, the result appears likely to destroy their romance
Peter Lawford, Lee Meriwether, Noah Keen, Peggy Rea, Betty McGuire
Written by Laurence Marks; Directed by Roger Duchowny

IT'S A DOG'S LIFE (1/29/73)

A couple of stray dogs bring all sorts of trouble for Doris after she adopts them
Henry Corden, Ford Lile, Cliff Norton
Written by Arthur Julian; Directed by Roger Duchowny
Two of Doris Day's real-life pets, Big Tiger and Muffy, are featured in the episode

FAMILY MAGAZINE (2/5/73)

Cy schemes to try to rekindle a romance between Doris and her old friend Sir Robert Kinglsey in the hopes that Sir Robert will sell him the magazine rights to his newest book
Jon Cypher, Martin Ashe, Dick Wilson, John Kroger
Written by Don Genson, Laurence Marks; Directed by Lee Phillips

A SMALL CURE FOR BIG ALIMONY (2/12/73)

Cy's hopes to no longer have to pay alimony are dimmed when his ex-wife's boyfriend is tempted by Doris
Norma Crane, Lee Bergere, Marcel Hillaire
Written by Arthur Julian; Directed by Lee Phillips

THE MAGNIFICENT FRAUD (2/19/73)

Doris risks arrest for grand larceny in order to save her cousin, a lovable art forger, from taking the rap
Bernie Kopell, Dan Tobin, Kay E. Kuter, Betty McGuire
Written by William Raynor, Myles Wilder; Directed by Marc Daniels

MEANT FOR EACH OTHER (2/26/73)

Wedding plans are made after Doris accepts Jonathan's proposal
Patrick O'Neal, Sharon Winters, Wanda Barra
Written by Courtney Andrews, Laurie Samara; Directed by Roger Duchowny

WELCOME TO BIG SUR, SIR (3/5/73)

Jackie and her boyfriend turn Doris' romantic weekend with Jonathan into an unwelcome double date
Patrick O'Neal, Sid Melton, Paul Vaughn
Written by William Raynor, Myles Wilder; Directed by William Wiard

BYLINE... ALIAS DORIS (3/12/73)

A reporter takes credit for the writing Doris has been doing to help him out
Joey Forman, Paul Fix, Louise Fitch, Ceil Cabot
Written by Laurence Marks; Directed by William Wiard



Fashion shows became an annual feature in the storylines of *The Doris Day Show*.



Life Goes On -

Credits:

Created by Michael Braverman

Opening Theme: "Ob-La-Di, Ob-La-Da" by John Lennon & Paul McCartney

Closing Theme: "Life Goes On" by Craig Safan

Regular cast:

Drew Thacher - Bill Smitrovich

Libby Thacher - Patti LuPone

Charles "Corky" Thacher - Chris Burke

Rebecca "Becca" Thacher - Kellie Martin, Pamela Bellwood
(BEC TO THE FUTURE)

Paige Thacher - Monique Lanier (Seasons 1 & 2, through BANQUET ROOM RENOVATION), Tracey Needham (Season 2 on, beginning with CHICKEN POX)

Arnold, the Semi-Wonder Dog - Bullet

Jess McKenna - Chad Lowe (Season 3 on)

Amanda Swanson - Andrea Friedman (Season 3 on)

Semi-regular:

Hans - David Byrd

Mrs. Kneffer - Gloria Gifford

Sal Giordano - Al Ruscio

Teresa Giordano - Penny Santon

Tyler Benchfield - Tommy Puett (Seasons 1-3)

Jerry Berkson - Ray Buktenica (Seasons 1-3)

Mrs. Schiller - Lisa Zebro (Seasons 1-3)

Paintz Kutner - Peter Van Norden (Seasons 1-3)

Lisa Gallaway - Karen Rauch (Seasons 1-3)

Maxie - Tanya Fenmore (Seasons 1 & 2 and HELLO, GOODBYE)

Cousin Angela - Gina Hecht (Seasons 1 & 2 and TOAST)



Rona Lieberman - Michele Matheson (Seasons 1 & 2)

Brian Russo - Eric Welch (Seasons 1 & 2)

Brent - Mike Marikian (Season 1)

Kent - Craig Hurley (Seasons 1 & 2)

Doreen - Elyssa Davalos (Season 2)

Zoe - Leigh Ann Orsi (Season 2)

Gina - Mary Page Keller (Season 2)

Mary McKenna - Dorothy Lyman (Season 3 on)

Michael Romanov - Lance Guest (Season 3 on)

Mr. Mott - Robert David Hall (Season 3 on)

Artie McDonald - Troy Evans (Season 3 on)

Stan Baker - Barney Martin (Season 3 and P.M.S.)

Midge - Mitzi McCall (Season 3)

Kenny Stollmark Jr. - Steven Eckholdt (Season 3)

Ray Nelson - Michael Goorjian (SWEET 16 and Season 4)

Harris Cassidy - Martin Milner (Season 4)

Goodman - Kiersten Warren (Season 4)

Nick Thacher (Baby) - Kevin and Christopher Graves (Season 4)



Chris Burke (kneeling with Bullet) and the rest of the first-season Thacher clan: (left to right) Monique Lanier, Kellie Martin, Bill Smitrovich, Patti Lupone.

In the fall of 1989, a remarkable new show debuted on ABC which had a profound impact on a lot of viewers. It came along at a time when many parents and critics were bemoaning the scarcity of quality family programming. *Little House on the Prairie*, *Family* and *The Waltons* were distant TV memories. For four years, this groundbreaking series made us laugh and cry and think. It challenged our values and reaffirmed our faith in humanity. It was the first television show ever to star an actor with Down Syndrome, and later, the first show to feature a regular character with AIDS. It was *Life Goes On*.

When Chris Burke was growing up in New York City, he dreamed of becoming an actor. He spoke about this ambition endlessly, but most of his friends and relatives thought he was setting himself up for failure. Chris has Down Syndrome, and when he was born, his parents were told their son would probably never walk or talk. Despite this grim prognosis, he graduated from school, got a job as an elevator operator, and achieved a number of other goals which could be considered miraculous for someone with Down

Syndrome.

Stardom seemed an impossible dream, but no one could dissuade Chris from his goal. In 1985, he saw a young boy with Down Syndrome, Jason Kingsley, in an episode of *The Fall Guy*, and his hopes were buoyed. If Jason could do it, Chris reasoned, so could he. He wrote a letter to Jason's mother Emily, a television writer, and the two became pen pals. Their friendship is what ultimately led to Chris' discovery.

In 1987, television writer/producer Michael Braverman was developing a pilot for ABC called *Desperate*, which featured a teenaged boy with Down Syndrome. Jason Kingsley auditioned, but was too young for the part. Emily Kingsley suggested Chris for the role. The moment Braverman saw Chris's audition tape, he knew he had found his actor.

"Chris stood out right away," Braverman says, "He was very high-functioning and very articulate. He has a perfect look, which was a nice bonus. And he sounded very natural."

The plot of *Desperate* revolved around a sea captain (played by John Savage) who befriends a young man with Down Syndrome. The pilot film aired in September 1987 to lackluster reviews (*Variety* called it "undistinguished"). It was not picked up as a series. Chris says he felt "desperate" when he heard the news, but he resolved to work even harder to get another acting job.

Though they had nixed *Desperate* as a series idea, executives at ABC were so impressed with Chris' performance that they decided to create another project for him. Chad Hoffman, who was then the network's V.P. of dramatic series development, says, "He really lit up the screen. There's something very welcoming and heartwarming about him, that made you both enjoy watching him and feel really good about being with him. He had a magical quality; that's what made us realize that even though *Desperate* didn't work, we should try something else with him."

The network approached Michael Braverman and asked him to develop a series specifically for Chris. Though Braverman wanted to work with Chris again, he had some misgivings about

Chris carrying a show. "I didn't think it was possible for him to be the lead character in a show. So we were trying to find some way to insulate him with an ensemble of some kind."

Braverman came up with several different concepts for shows revolving around Chris. One was an off-shoot of *Desperate*, in which John Savage's character moved to San Francisco and was working as an investigator, and brought Chris with him. The strongest idea, and the one which ultimately made it to their air, centered on the struggles of a working class family in Glen Brook, Illinois, who happened to have a handicapped son. Braverman says, "No family shows had ever really dealt with having a special child. I could couch it in a lot of humor, balance Chris against that humor, and keep it buoyed up. I wanted it to be honest and emotional, without being saccharine or maudlin."

Though *Life Goes On* had been developed with Chris in mind, he still had to audition for the role. Not surprisingly, he won everyone over with his audition scene, and was signed for the role of Charles 'Corky' Thacher. Braverman and casting director DeeDee Bradley then set out to fill the rest of the cast.

The only "name" in the cast was Patti LuPone, a renowned Broadway star and Tony Award winner for *Evita*, also known for her roles in *Les Miserables* and *Anything Goes*. She was cast in the role of the mother, Libby. Despite her musical theatre background, she had no regrets about taking a non-singing role. She says, "I left *Anything Goes* to do *Life Goes On* —my agent sent me the pilot script and I was moved and educated by it. The thing that I have always loved about my career has been the surprise in it. I sort of let it unfold. I never thought about television until it presented itself to me."

Another surprise was in store for Patti — the producers decided that since they had a powerhouse singer in their midst, they may as well take advantage of her talents. So, in the fourth episode (*BREAK A LEG MOM*), it was revealed that Libby gave up a promising singing career to raise her family. "When the producers asked me to sing, I just laughed my head off," she says. In the

episode, she tries out for a local talent show and sings four numbers, including "Wind Beneath My Wings." Several other episodes were scripted over the course of the series which allowed Patti to show off her extraordinary vocal talents.

The Thacher family patriarch, Drew, was played by Bill Smitrovich. Prior to being cast in *Life Goes On*, he had built up a long resume of theatre, film and television credits, and was most recognized from his role as Detective Dan Krychek in *Crime Story*. He was well-suited to the role of Drew, a hard-working, devoted family man who just can't seem to get any breaks in life. While some of the cast and crew were apprehensive about working with someone with Down Syndrome, the camaraderie between Smitrovich and his new on-screen son was immediate, perhaps due to his background: Smitrovich has an education degree, with a minor in special education.

Kellie Martin, the youngest member of the cast, was already an acting veteran at age thirteen. She made her television debut at the tender age of seven, in *Father Murphy*, and worked steadily thereafter, in films, television and commercials. She guest-starred in scores of television shows, including *Baywatch*, *The Hogan Family*, *Charles in Charge*, *My Two Dads*, and *Mr. Belvedere*.

Early on, it became obvious that Kellie would be the series' breakout star. A *Variety* review of the series pilot said of Martin, "Her acerbic outbursts give the show its only bite," and John Leonard of *New York* magazine called her "a wonderful, bespectacled bundle of internal contradictions, of pubescent seething." Kellie literally grew up on the set, blossoming from a sassy, sarcastic kid into a self-assured young woman over the course of four years. In the first season, Becca was a gangly 13-year-old who wore red glasses (Kellie still has her red glasses, in a chest of keepsakes from the series), was often embarrassed by Corky, tossed sarcastic quips, and was impatiently waiting for her body to develop (in the opening credits each week, she looked down at her chest and sighed, "Come on, where are you guys already?")!

Kellie admits to a little trepidation

at first in working with Chris. "I just had never met anyone with Down Syndrome before, so I didn't know... I wondered who would want to watch a show about this week after week, but after we did the pilot... he's so warm and so compassionate, that it became just a family show, it wasn't a show about Chris who has Down Syndrome, it became secondary, and you forget that he has Down Syndrome. He's just Corky. He's just a guy, and he's warm and he's caring and he's loving, he can't do everything, but he's a really neat person."

In the role of Paige, Drew's daughter from a prior marriage, the producers hired a novice actress, Monique Lanier. She had performed in regional theatre in her home state of Utah, but had no television experience.

Rounding out the cast was Bullet, who played Arnold, the "semi-wonder dog." Bullet was a talented performer, with an aloof manner and a "secret," according to Michael Braverman, who says, "I don't think we publicized the fact that he was a half-pit bull. Pit bulls had such a bad rep! But he was an incredibly wonderful animal."

In addition to the leads, the producers assembled a richly talented company of actors to round out the Glen Brook populace. Tanya Fenmore (remember her as Skippy's whiny little sister on *Family Ties*?) played Becca's best friend, Maxie. Tommy Puett played football hero Tyler Benchfield, the object of Becca's affections. Within a short time of the series' debut, he was gracing the cover of teen magazines. Due to his popularity with fans, he was elevated from recurring character to full-fledged cast member by the second season.

One of the most impressive aspects of *Life Goes On* was its consistency in casting its supporting roles. From the pilot to the final episode, the school principal was played by the same actress, Gloria Gifford. The priest who baptized baby Nick returned for Paige's near-wedding and performed Becca and Jesse's ceremony in the finale. Marshall High had a regular roster of teachers who returned over and over again. A visit to Libby's office wouldn't be the same without seeing Miller hunched over a sketch pad at his work-station.

This consistency in casting made

the Thachers seem more like a real family, and Glen Brook a real town. Michael Braverman says, "I have always been and still am a great believer in casting even the smallest role with the most appropriate and best actor you can get for the role. We don't throw anything away."

A number of actors stopped by Glen Brook on their road to fame. Dean Cain played a surfer in *CORKY AND THE DOLPHINS* a few years prior to landing his role as Superman on *Lois & Clark*. Before she was on *Friends* (and before she was blonde), Lisa Kudrow played Stella, a ditsy secretary in *BECCA AND THE BAND*. Greg Kinnear played Paige's obnoxious date in *BREAK A LEG MOM*, and Shannon Doherty toyed with Corky's affections in *CORKY'S CRUSH*. Other notable guest stars include Quincy Jones, Leon Redbone, and Elizabeth Berkley (*Showgirls*).

Life Goes On premiered on September 12, 1989 and garnered immediate critical acclaim. *People* magazine called it "a warm, delightful, touching family show, the kind guaranteed to make you feel good to be drawing breath." The *New York Times* hailed it as "sensitively written, wonderfully cast and beautifully executed."

In order to introduce the series to as wide an audience as possible, ABC aired the pilot on a Tuesday night, then rebroadcast the same episode on Friday. The Tuesday night premiere won its time slot with a 29 share (29 percent of all homes with TV sets on during that time were watching *Life Goes On*), and ranked in that week's top ten in the Nielsen ratings. The Friday night repeat garnered a 24 share and also won its time slot. But the ratings slipped considerably when the series settled into its regular time slot, Sundays at 7:00, opposite the CBS ratings powerhouse, *60 Minutes* (The cast called the CBS news show "the Terminator" because it was unbeatable in that time slot.) The time slot was deemed the "suicide slot" by *New York* magazine.

With the exception of the pilot episode, *Life Goes On* was never highly placed in the ratings. Not only was it competing against *60 Minutes*, but it aired an hour before most people settle down for "prime time" viewing. At the

end of its first season, the series was ranked 98th out of 124 regular series. Despite the low numbers, the series was renewed for a full second season order, when many higher ranked series were canceled. Ironically, the series outperformed the network's expectations. It was typically drawing a 15 or 16 share — better numbers than the network had seen in that time slot in years. It consistently came in a strong second to *60 Minutes* and regularly beat out the competition on NBC and FOX.

Michael Braverman says, "I always felt that the show would have been better at 8:00 during the week. But the irony is we stayed on for four years in that slot, and we brought in the highest numbers ABC had had in that time slot in years and years. So to fight, to move to a different time to increase our audience may have been counter-productive."

Ratings were not the only struggle *Life Goes On* faced. The cast and crew put in longer hours than most one-hour TV shows. Much of the extra time was devoted to fine-tuning the scenes in which Chris had a lot of dialogue. Like most people with Down Syndrome, Chris has a speech impediment that causes him to have difficulty pronouncing certain words. Many of his scenes called for several re-takes. When interviewed at the time, Patti LuPone said that working with Chris was tougher than working with most other actors.



Tracey Needham took over the role of Paige in the second season.

"It's difficult to play a scene because Chris has a hard time remembering his lines."

Kellie Martin said that she spent more time preparing for her scenes with Chris, because "when he does get it right, I have to get mine right. They can't spend a lot of time with me forgetting a line because they need time with Chris." She was quick to add, "but it's not a big difference at all. I love having scenes with Chris. He shows a different side to my character."

Though many people perceived *Life Goes On* as a "Down Syndrome show" (a factor which probably contributed to the low ratings), the focus in the first season was distributed evenly among the Thatcher clan. Equal weight was given to stories involving Corky and the difficulties he faces mainstreaming at a regular high school; Drew's dream of quitting his construction job and opening his own restaurant (he achieved this goal in *PIG O' MY HEART*); Becca's unrequited love for Tyler Benchfield; Paige's inability to hold a job or a boyfriend; and Libby's constant struggle to balance motherhood and a career.

Since the series often tugged at the heartstrings, and tackled heavy issues (disabilities, homelessness, and later, drunk driving and AIDS), Michael Braverman and his writers tried to balance the drama with humor. One of the ways they injected humor into the show was through Corky's dreams.

Braverman says, "Well, we started in the pilot with dreams. Part of the function I thought of the show would be to see it through his eyes. That was always one of my goals. To try to see the world through the eyes of someone with Down Syndrome. And consequently even in the pilot, I thought the idea of doing dream sequences, to get inside his head, would be a way of doing that. And we decided to do those in a funny way because we were on at 7:00 and it was basically a kid's show."

One of the most memorable first season episodes was *SAVE THE LAST DANCE FOR ME*, in which Becca's elderly ballet teacher is forced to move into a retirement home when she can no longer care for herself at home. Viveca Lindfors, who played the teacher, Mrs. Doubcha, won an Emmy Award for her

performance in this episode. The episode holds a special place in Kellie Martin's heart as well, who named it as her favorite episode in a 1995 interview. "Most people don't remember it, but that was my favorite," she says.

Another first season episode elicits less pleasant memories from Kellie. In *BECCA'S FIRST LOVE*, the actress and her character were kissed for the first time. She says, "My first screen kiss was actually my first kiss and it was in front of an entire crew and my mother. That was embarrassing."

For executive producer Michael Braverman, another episode stands out. "It's very hard to pick favorites. There are certain episodes I liked more than others. But there was one that I'm so fond of, that I directed, that I loved, which was the pig episode. I picked a couple of hard ones for myself to direct. It was more fun. It was called *PIG O' MY HEART*."

PIG O' MY HEART provided Braverman and his crew with an unusual challenge: how to get a 750 pound pig to come down a flight of stairs. In the episode, Corky finds a pig and sneaks it into his bedroom. In one scene, the pig follows Corky up a flight of stairs.

Braverman explains, "what I didn't know when the script was written was that pigs don't come down stairs. So we had this crane that had to take this pig down every time it went up stairs. It was fun. That was a fun episode."

At the start of the second season, Libby discovers she is pregnant, a plot development necessitated by Patti LuPone's real-life pregnancy. New characters— Libby's sister Gina and her daughter Zoe (played by Mary Page Keller and Leigh Ann Orsi) — were introduced to help care for the family during Libby's difficult pregnancy. By confining her character to bed for part of her pregnancy, the show allowed LuPone to take some time off after the birth of her son, Joshua.

Season Two also brought another casting change. Monique Lanier left the show to have a baby, and Tracey Needham assumed the role of Paige. The second season saw more stories set around the family restaurant, where Drew toiled to turn a profit, and Corky and Paige held part-time jobs. Becca

finally snares Tyler's interest, but their date to the prom is interrupted by Libby's labor pains in the season finale, PROMS AND PRAMS.

The third season brought many changes to the Thacher family. The restaurant burns down when Corky accidentally leaves a burner on. In order to rebuild the restaurant, Drew has to take on Libby's boss Jerry as a silent partner. Both Corky and Paige find new jobs, Paige at a pipe factory, and Corky at a movie theatre.

Season Three also brought a new development into Corky's life — a girlfriend. Andrea Friedman took part in a focus group of people with Down Syndrome recruited by the show's staff to comment on the series. Andrea told the producers that Corky should have a girlfriend. Soon thereafter the character of Amanda Swanson was created and Andrea was cast in the role.

The Thacher daughters were both involved in love triangles in Season Three. Paige was courted by her boss's rich son and by a bohemian artist, whom she eventually married. After years of wanting Tyler, Becca suddenly finds herself interested in the new kid in school, Jesse McKenna, played by Chad Lowe. When she kisses him, he immediately rejects her— and she wants to know why. The reason is devastating— he is HIV-positive.

The decision to introduce an HIV-positive character was prompted by Michael Braverman's concern that many teens lacked the facts about AIDS. In focus groups conducted by the show, Braverman discovered that many teens have misconceptions about how AIDS could and could not be transmitted. He felt that due to the series' popularity with children and teens, the show had a forum to transmit an important message.

"I think part of our function was to educate," says Braverman. "Obviously the first concern is entertainment. The second one is certainly to educate."

The AIDS storyline was conceived as an eight episode story arc, but ended up dominating the remainder of the series.

Co-executive producer Michael Nankin told a *Los Angeles Times* interviewer, "Part of what made us develop Jesse more fully was Chad, because he



FIG O' MY HEART

realized the character in a way that was really delightful. But part of it was that we found a really compelling romance, in which two people were passionately in love with each other, but couldn't have sex. And so as writers we had to focus on other aspects of a relationship, like responsibility and loyalty."

Chad Lowe says, "The character of Jesse really evolved for everyone—the writers, the directors and the creators of the program—as we began to explore the life of a young man living with HIV. No one really knew the power or the impact that this character would have on the show itself and each individual and all of us as human beings."

The depth and sensitivity which Chad Lowe brought to the role is not surprising. His manager Tim Wood had died of AIDS several months before he landed the role.

"I had a real sense of loss and the courage that one must have to live with HIV and AIDS."

Chad also spent considerable time with Rod Garcia, who was the inspiration for the character of Jesse. By sharing the ups and downs of his nine-year battle with HIV and AIDS with the show's writers, Garcia helped to ensure that the AIDS storylines were realistic. Sometimes it worked too well. Garcia told *Entertainment Weekly*, "Sometimes it's too much. I'll look at Chad and I'll be crying, then he starts crying. I leave the studios a mess."

The AIDS scenes were also grueling for Kellie Martin, who called them "the

hardest I've ever been in." After a tough day of shooting, she found the emotions hard to shake off and says she often left the studio with a heavy heart.

All involved agreed that no matter how gut-wrenching and draining the scenes were, they were telling a story that was important. When she heard that producers were thinking of writing her out of a few episodes so that she could catch up with her school work and college applications, Kellie quickly vetoed the idea.

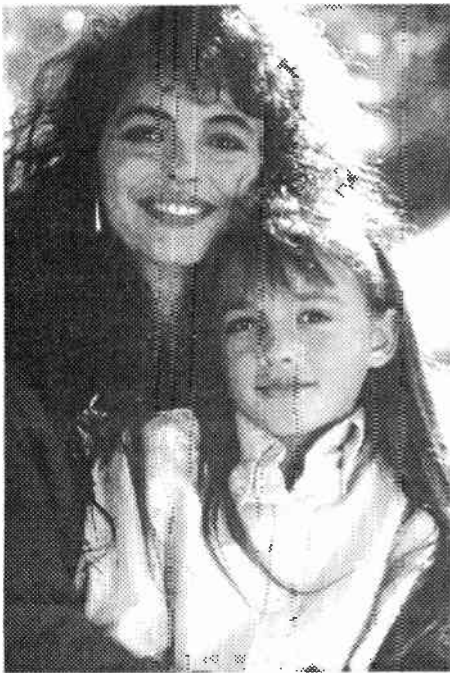
"I told one of the producers, 'Don't you dare!' Not now. Every scene matters. Every line matters."

Chad Lowe said, "What's special about this storyline is that it hasn't been handled as 'The AIDS Episode,' where the character dies. This is the ongoing story of someone *living* with HIV."

Kellie adds, "I am very proud of what *Life Goes On* said about AIDS. It showed the effects of the illness on the patient as well as on family and friends, yet the character did not die at the end of the hour. Because of the time slot that *Life Goes On* was in, I think it reached a lot of young people and said a lot of important things."

The time slot also caused countless headaches for the producers. The 7:00 hour is traditionally composed of news and children's programming, and *Life Goes On* was dealing with AIDS, sexuality, and other adult issues in a realistic manner. In order to tell the story in the way they envisioned, the producers had to constantly butt heads with the net-

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Mary Page Keller and Leigh Ann Orsi

work censors. At the time, Michael Braverman said, "We fight with the network constantly. They want us to do 'Becca Gets a Zit' every week."

Looking back on his work today, Braverman says, "We kept pushing the envelope. We took it as far as we could. And everything I did was based on did I think what I was presenting was appropriate for my own children. And to skirt issues as if they didn't exist is a disservice to children. But if it's presented in a way that's understandable and palatable to children then it educates."

The love story between Becca and Jesse eclipsed the formerly "hot" pairing of Becca and Tyler. Jesse was in, and Tyler was out, along with the actor who played him. With the series in imminent danger of cancellation, Michael Braverman decided to use one of the series' presumed last episodes to send a message about teen alcohol abuse, by killing off the character of Tyler in a drunk driving accident. He told *TV Guide*, "It's a way of doing what we can while we can."

Tommy Puett broke the news to a studio audience during a talk show appearance and said, "they didn't know where else to go with Tyler on the show... and they don't think *Life Goes On* is going to be back next year."

But *Life* went on, without Tyler. Viewer support and letter writing cam-
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paings helped the series stay afloat for another season. *Hollywood Reporter* reviewer Miles Beller expressed the feelings shared by most fans:

"Those who were surprised when this very marginally rated family drama was picked up for yet another season obviously don't watch the show. (It) was, and remains, one of the finest and definitely the most sensitive family dramas on the air today."

The fourth season focus drifted even further away from the core family unit, and dealt more with the Thatcher children. Paige returned from her European honeymoon without her husband. After wallowing in despair for a few weeks, she decided to return to work, only to find the pipe factory had closed down. She then teamed with an unlikely partner, her former supervisor Artie McDonald, to open a business—Darlin' Construction (after Artie's nickname for Paige). Paige's husband resurfaced and they were reunited briefly, until she became pregnant and he suggested she terminate the pregnancy. Artie comforted Paige when she lost the baby and ended her marriage.

Fed up with their parents interference, Corky and Amanda eloped. Her parents tried to have the marriage annulled, but the couple fought to stay together.

The relationship between Becca and Jesse was taken to new levels in the fourth season. Jesse developed full-blown AIDS and Becca helped to nurse him through bouts with pneumonia and other AIDS related complications. As Jesse's illness drew them closer together, Becca and Jesse fought to suppress their desire for a physical relationship.

In *BEDFELLOWS*, one of the series' most remarkable episodes, a fellow AIDS patient named Chester gives Jesse the courage to fight the disease. Richard Frank, who played Chester, died of AIDS in 1995.

Another episode featured several actors with AIDS playing patients at an AIDS hospice. Michael Braverman says, "We did a wonderful, wonderful episode with a bunch of actors who in fact had AIDS, and I get the reports now that the show is off, who has died from the episode. So it was very real, it was extremely real."

USA Today applauded the show's handling of the AIDS storyline: "This is risky material, frank and fearless storytelling that looks into bleak places largely ignored by family-hour TV. Yet it earnestly insists on hope. Love and support sustain the characters even in the darkest moments."

Their work in the fourth season of *Life Goes On* earned Emmy nominations for both Kellie Martin and Chad Lowe. Kellie did not win in her category (Best Supporting Actress), but Chad was named the Best Supporting Actor in a Drama Series. Chad was overseas filming a television movie, and was not able to attend the Emmy ceremony. He took out a full page ad in *Variety* to express his thanks to the people including the show's producers "for creating and maintaining groundbreaking, courageous, informative, entertaining television," and to Kellie Martin, "for her incredible, inspiring, honest work. This won't be your last nomination."

As the fourth season drew to a close, everyone felt the series was ending as well. ABC president Ted Harbert was quoted as saying, "I love the show, but I'm not sure there's a place for it." This time, most of the cast also felt it was time to move on. Kellie Martin had graduated from her on-set high school and was applying to colleges.

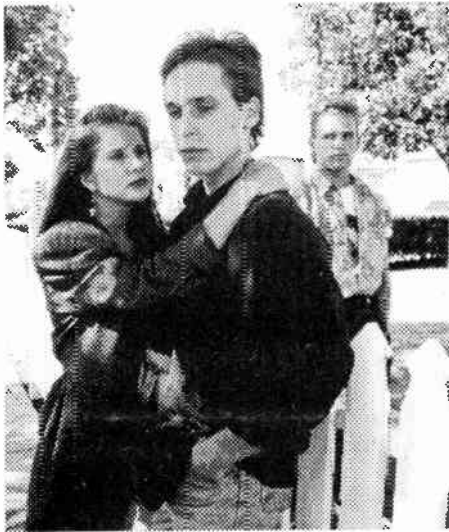
Chad Lowe told a reporter, "I'd like to go out with a message of hope, instead of going on another season and having to scrounge for ideas."

Patti LuPone had been offered the lead role in the musical version of *Sunset Boulevard* and had asked to be let out of her contract. In the words of one observer, her role had been reduced to "flipping flapjacks."

She told the *Los Angeles Times* (1/9/93), "My character is just filled with lethargy and so subservient... I don't even know how I played it for so long."

When she was offered the role of Nora Desmond in *Sunset Boulevard*, she jumped at the chance, because "There's just so much more going on in the woman. Compared to Libby Thatcher, she's an ax murderer."

The series' finale was a typically heart-wrenching episode. Several years in the future, Becca tells her young son,



Tyler (Tommy Puett) is less than thrilled when Jesse (Chad Lowe) enters Becca's life

Jesse, about her high school graduation and break-up with Jesse, their reunion after she graduated from college, and their marriage. The episode also detailed Corky's frustration at not being able to graduate with Becca's class, and Paige's purchase of a home she remodeled.

The season finale was also a momentous one for another Thacher family member. Arnold the dog, who mournfully clutched his food bowl in his mouth week after week in the opening sequence, finally got fed in the last episode. At the end of the opening credits, when Arnold resignedly lays down with his empty bowl, a cupboard falls open and a large bag of dog food spills out on the floor.

"We thought we'd pay off Arnold," laughs Michael Braverman.

What would a fifth season have held for the Thachers? The producers explored ways of writing Libby out of the show, and probably would have sent Libby to New York to pursue her singing career.

Michael Braverman says, "It would have been too cliché to have her hit by a bus or killed in a car accident."

By that time the focus of the show had shifted to the Thacher children, and Braverman says it is possible that the fifth season would have been parentless.

"Although to be honest," he says, "Bill Smitrovich is such a wonderful actor, I certainly would have liked to have kept him. So who knows. We'll never know."

Since the series' demise, life has gone on for the talented cast. Kellie Martin followed *Life Goes On* with another critically acclaimed but low-rated series, *Christy*, about a young woman who leaves her pampered home to teach school in a poor Tennessee community. Kellie currently balances a college education (she is an Art History major at Yale) with a busy acting career. She is highly sought after for movie-of-the-week roles. Among her recent telefilms: *A Friend to Die For*, *Her Last Chance*, *Hidden in Silence*, *The Face on the Milk Carton* and *If Someone Had Known*. She also does voice-over work (*The Goofy Movie*, *A Pup Called Scooby Doo* and others), and has a pilot in development for NBC for the 1996 fall season, which she says will be set in a crisis center.

Chad Lowe has appeared in the television movies, including *Candles in the Dark* with Alyssa Milano, and *Fighting for My Daughter* opposite Lindsay Wagner. He does volunteer work for The Los Angeles Youth Network (a homeless shelter) and AIDS Project Los Angeles when his schedule permits.

Tracey Needham currently stars in the television series, *JAG*, which was canceled by NBC but was picked up by CBS.

Patti LuPone's run in *Sunset Boulevard* ended amid reports that producers were dissatisfied with her interpretation of the role. She stepped down from the role (and reportedly received a hefty pay-off) and was replaced by Glenn Close. In April, Patti and Kellie Martin re-teamed as mother and daughter in the NBC television movie *Her Last Chance*. Patti also guest-starred in a recent episode of *Law and Order*.

Bill Smitrovich has kept busy on stage and in television movies (*Labor of Love: The Arlette Schweitzer Story* and *Texas Justice*). He will be featured in the new Chris Carter series, *Millennium*, and he appears in the upcoming feature films, *The Phantom*, *Trigger Effect* and *The Ghost of Mississippi*. Working with Chris Burke spurred Bill to work with the developmentally disabled. He has worked with the Adult Skills Center, the Special Olympics, and the Down Syndrome Association of Los Angeles.

Chris Burke has appeared in an

episode of *The Commish* and in the miniseries, *Heaven and Hell*. He has an album, *Singer with the Band*, on which he performs with his friends Joe and John DeMasi. With writer Jo Beth McDaniel, he wrote a book, *A Special Kind of Hero*, during the run of *Life Goes On*. His accomplishments have made Chris an inspiration to millions of people, and helped transform America's image of people with disabilities. He is the spokesperson for the National Down Syndrome Society, and he works with other groups, including the McDonald's McJobs program.

Can viewers hope for a reunion movie somewhere down the line? Braverman says, "We have no plans, nor does ABC have any plans to my knowledge. But the possibility always looms." Kellie Martin still counts *Life Goes On* as her favorite acting experience and says she would love to do a reunion. Chris Burke isn't just hoping, he's working on a story idea.

In the last episode of *Life Goes On*, Libby tells her son, "The world is a better place because of you, Corky." For the legion of fans inspired, educated and uplifted by its storylines, the world is a better place because of *Life Goes On*.

- Brenda Scott Royce

Brenda Scott Royce is the author of *Hogan's Heroes: A Complete Reference*, *Donna Reed: A Biobibliography*, and numerous articles about film and television.



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INTERVIEW: CHRIS BURKE

Interview by Brenda Scott Royce

TVC: *How would you describe your experience on **Life Goes On**?*

CB: Actually, working on the show was really great, really seriously. But it's kind of hard for me to say because... a lot of the episodes that are dealing with family values, which are very important, you know, but when they got involved with the AIDS situation... I know it's really important, but I was kind of, like, put off, sometimes. But, you know, that's the way it is in show business.

TVC: *So you preferred the episodes that dealt with your character more?*

CB: Exactly. Exactly. But what happens, you know, I don't like to turn down all those episodes... I can do really great, you know. But they were rushing through the marriage situation, which I didn't like, because marriage is a big step in life. And to me... when they tried to marry my character off the show... It came across, a message that a lot of people with Down Syndrome -- they do get married in real life, but... you just can't rush in marriage, because it's true, marriage is a big step in life. But to me, the way I see it, in those situations, you just can't rush into it. Really. And that's the way they got my character to be married when he isn't mainstreamed into regular high school (laughs). That's what I'm saying.

TVC: *So you think they should have waited.*

CB: Yes, they should have waited, and to have Corky and Amanda be boyfriend and girlfriend and build a marriage, you know, toward the end. But they didn't. So, you know, in real life you can't rush a marriage.

TVC: *Did the cast all get along like a real family?*

CB: Yes, actually they did. Definitely.

TVC: *Do you keep in touch with everyone, or some people in the cast?*

CB: Actually I do. But it's very hard to say... Actually I was out in California last January, and I saw all my friends who were involved in *Life Goes On*. But Kellie Martin is now going to Yale University now, which is in Connecticut.

TVC: *So it's hard to see her?*

CB: Yes, it's very hard to see her. But I do see her on TV a lot. I'm jealous of her. She's on TV a lot, and I'm not (big laugh).

TVC: *Do you have a favorite episode or episodes of **Life Goes On**?*

CB: My favorite one is the *INVASION OF THE THACHER SNATCHERS*, where Corky loves movies, and one of the movies is called *Invaders from Mars*, and so Corky goes into *Invaders from Mars*, and he sees his family become invaders, aliens who are trying to invade... in his fantasy world.

TVC: *I remember that one. And Corky even thought that the dog was becoming an alien, right?*



CB: Exactly. I also like the one where I rode on the back of the dolphin, *CORKY AND THE DOLPHINS*. And I really liked the one where Corky ran for class president. I gave this speech that went, "I'd like to win. But if I don't win, I still have some wishes. I wish the kids who tease handicapped people could stand in our shoes... then they would know that we have a life, we have dreams. just like you. All we want is a chance to be your friend."

TVC: *It must have been sad when you knew the show was going to end.*

CB: Actually, I wasn't sad. Really. I was glad.

TVC: *Really? Is that because it was hard work?*

CB: Well, I don't consider it hard work. I actually consider it easy work. But to me, see, it happens to all the shows. Really, seriously. I find the good, but I don't feel sadness in myself. I have to think happiness but not sadness. But I do feel in these situations, it happens to all the shows. You know, like all my favorite super hero shows that I do like, and the question is, why do they cancel them? Like *Lois & Clark*, as a good example. They thought it was going to end, but they did get picked up for next season you know.

TVC: *What if they wanted to do a reunion movie of **Life Goes On** and get everyone together again?*

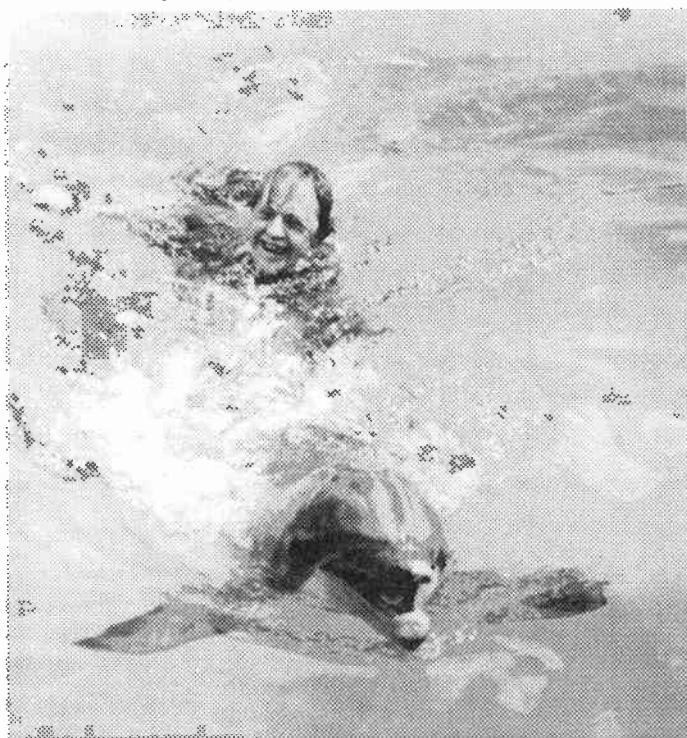
CB: Actually, I'm working on that. Really seriously. Since *Life Goes On* has been everybody's favorite TV show... you know really, seriously, I do have an idea, and I'm writing a story for *Life Goes On-- The Movie*. But it's in the works right now, but it's in my own hands.

TVC: *I hope it makes it to the air.*

CB: Well we'll see what happens. (laugh).
 TVC: *I saw you on The Commish --*
 CB: Thank you.
 TVC: *And what else have you been doing since Life Goes On?*
 CB: Actually, I am now working for the National Down Syndrome Society. Where I am their top advocate and motivational speaker. And I'm also their editor-in-chief for their magazine which is for people with Down Syndrome and their siblings. And it comes out about four times a year now, and it's doing really well.
 TVC: *I understand you travel a lot?*
 CB: Yes, I'm touring right now. I'm pursuing a career in music right now.
 TVC: *You have a band?*
 CB: Yes I do. It's called Chris Burke with Joe and John DeMasi. Yes, and the name of my album is *Singer with the Band*. It was produced by Fred Miller, who is a children's entertainer. And the company who produced that was Zoom Express, and BMG Kidz. And I'm happy that I'm doing that.
 TVC: *So you travel around performing?*
 CB: Yes, that's right, with my two friends Joe and John DeMasi, who were my music counsellors at a local day camp called the Anchor Program. I knew Joe and John since I was a young camper at that time. Day camp is for all the children and adults with special needs. It's like going to school, as a good example. Different kinds of things during the day, like arts and crafts, music, phys ed, et cetera.
 TVC: *It sounds like you're real busy. What do you like to do in your spare time?*

CB: I do watch movies and television.
 TVC: *What are your favorite shows?*
 CB: My favorite show is *Lois & Clark: The New Adventures of Superman*. And I had the opportunity to work with Dean Cain, because Dean Cain played a character named Kimo in the episode called CORKY AND THE DOLPHINS. And now I'm proud of him right now because his show was picked up for the next full season. And I'm happy for him. And he said to me, he put his hand on my shoulder and said, "You know Chris, if it wasn't for you... You really made this possible for me."
 TVC: *That's nice!*
 CB: Yeah, isn't that nice? And I also, to me, I have lots of dreams. Really seriously. And my biggest endeavor that I want to do is I want to get involved in filmmaking. And also consulting. You know, writers and producers, they need to get other consultants to get ideas for their motion pictures, TV movies and TV shows. That I'd really love to do.
 TVC: *You want to be a consultant and give them ideas?*
 CB: Yes.
 TVC: *Well I hope you get into that.*
 CB: Well I'm dying to! (laugh) Yes. And I have a girlfriend. She is from New Hampshire, and her name is Ann. And she wants to be an actress. And now I am very determined to help her get into acting.
 TVC: *Do you still get a lot of fan mail?*
 CB: Yes, I do. It's very hard when I'm trying to answer them, but I guess I have no excuse. (laugh) The problem is -- I really have to do them, but it's just that, I just need to find the time, if you know what I mean.

TVC: *Do people recognize you wherever you go?*
 CB: Yes, definitely, definitely.
 TVC: *Do you enjoy that?*
 CB: Yes I do enjoy it. It doesn't bother me at all, really seriously. It's like being part of the country music field. When they are entertainers, in that type of field, they always want to be entertainers, and they like to entertain for their fans, and they also like to do charity work and things like that. To me, you just can't let down your fans, which are very important to you, because it is. See like all these artists and entertainers what they do, you go out there just to support themselves and their fans. Who you really love. And you always have to be there to sign autographs and they don't mind. And so when I think of them, I just do it.
 TVC: *Do you feel like you're a role model for other people with disabilities?*
 CB: I want to say... Actually... I'd like to rephrase that... really seriously...
 TVC: *Really, you're a role model for anyone who has ever wanted to get into show business.*
 CB: Exactly, exactly! Exactly. But to me, I don't actually consider myself as a TV star or a movie star or anything like that. I'm just only a "forever friend." That



CORKY AND THE DOLPHINS

means, maybe I have Down Syndrome. Maybe I have disabilities. But I have the ability to be your friend. That means, I'd like to be known as a friend to everybody. Not just as a celebrity or things like that. Because I don't think about my superstar status. Actually, I don't feel that way.

TVC: *That's a really great philosophy to have.*

CB: Yes, I have a message too. Which is: Believe in yourself, work hard, and never give up. Obstacles are what you see when you take your eyes off the goal. Don't believe in your obstacles, just think that you're very determined.. to meet your goals... to make your dreams come true.

TVC: *That's wonderful.*

CB: Thank you.

TVC: *I hope that all your other goals come true.*

CB: Well, they will. I know they will.


Chris Burke's album, *...Singer With the Band*, is available on CD and cassette, and can be ordered by calling 1-800-541-9904. A portion of the proceeds go to Very Special Arts, the world's largest arts & education organization dedicated to providing opportunities for people with disabilities.

chris burke

with joe & john demasi

Stars as CORKY on TV's LIFE DUES ON
most loved the series

"...singer with the band"



Chris Burke, best known as "Corky" on the hit ABC series *Life Dues On*, helped transform America's image of people with disabilities in the 1980s as a "normal" American teenage boy who happened to be born with Down Syndrome. His accomplishments and upbeat outlook have made Chris an inspiration for millions of people.

Chris is both Honorary Chairman for "First Down: For Down Syndrome" and spokesman for the National Down Syndrome Society. And the accolades continue. Chris was nominated for a Golden Globe and is a recent recipient of the Youth in Film award. Furthermore, local teens at his alma mater school named an art exhibit in his honor and the cover of *Life* magazine as Chris has.

From actor to author, his autobiography "A Social Story of Me" was published last year by Doubleday. Now Chris, with his long-time musical collaborators Joe and John DeMasi, creates magic on the album, "...Singer With the Band."


Produced by Jeffrey Aronoff, veteran entertainer Fred Sedar, the album is a compilation of fun and uplifting music for the entire family. "All Walk Together," with a choir of family and friends is in the tradition of "We Are The World." Also included is a cover of the 1967 hit classic "Mojito Joe" and "Oh-La-Di, Oh-La-Di," a rendition of the famous Beatles song which Chris and the boys will remember as the show's theme song.

Besides *Life Dues On* show airing on the Family Channel, Chris' recent network appearances include a guest spot on ABC's *The Commish* and a featured role on the star's series *Howie and the Major* profile just ran in *Entertainment*. 1993 *Times* and *Chris* was the TV talk show host to support "...Singer With the Band."

The DeMasis have performed throughout the world from New York's Bottom Line to the Sydney Opera House - venues they feel the highlight of their career has been working at a center for the handicapped where their met Chris and were taken by his infectious personality and love of music. For the millions of people who have been touched by Chris Burke, "...Singer With the Band" offers the opportunity to be moved by the spirit of his music too.

Featuring special guest artist Cissy Houston (Whitney's mother) performing the hit song "I'll Be Your Boy" - a dedication of love to a special person

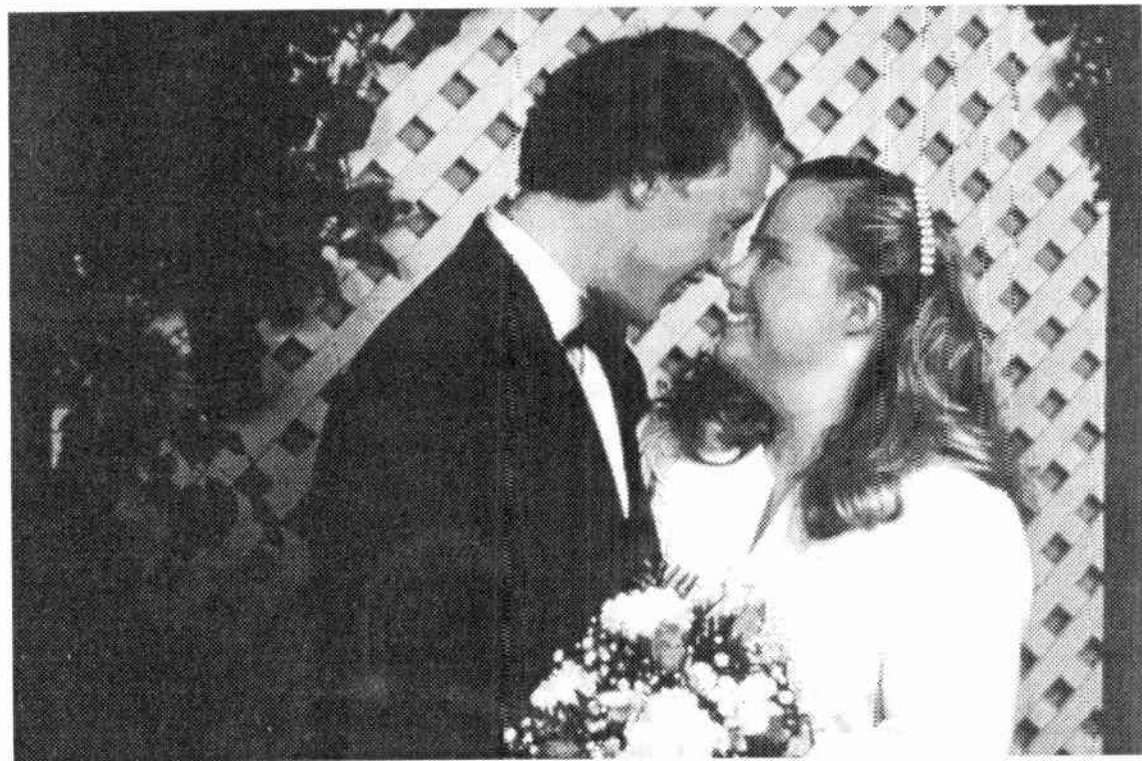
Available in stores May 24, 1994



A portion of the proceeds from the sales of this recording benefit Very Special Arts, the world's largest arts & education organization dedicated to providing opportunities for people with disabilities.

To order "...Singer With The Band" on CD and Cassette call 1-800-541-9904

Promotional flyer for the album *...Singer With the Band*, featuring Chris Burke.



Corky takes a bride: Chris Burke and Andrea Friedman.

Season 1, 1989-90:

PILOT (9/12/89)

Corky enrolls in Becca's high school; Drew and Libby consider taking out a big loan so that Drew can start his own construction firm; and Paige moves back home
Eugene Clark, Steven Keats, Art La Fleur, Steve Eastin, David Allyn, Danna Hansen, Kristin Pearcey, Brian Beery, Ryan Davis, Carla Dorren
Written by Michael Braverman; Directed by Rick Rosenthal

CORKY FOR PRESIDENT (9/24/89)

With the backing of Lester, a bright but cynical loner, Corky makes a bid for the presidency of the freshman class on a platform that represents "the little guy"
Oliver Clark, Ryan Bollman, Scott Weinger, G. Adam Gifford, Kristin Pearcey, Kevin Sifuentes, Billy Joe Wright
Written by Paul Wolff; Directed by Kim Friedman

THE BABYSITTER (10/1/89)

After taking Becca's place as a babysitter for a rambunctious 6-year-old, Corky has to call upon his mettle and resourcefulness when an emergency situation forces him and the boy out of the house
Paul Gleason, Parley Baer, Rebecca Stanley, Jacob Gelman, Kevin Telles, J. Jay Saunders, William Barker, Jodi Peterson, Jason Hilhouse, R. Leo Schreiber, Don Maxwell, Kristin Pearcey
Written by Jule Selbo; Directed by Rick Rosenthal

BREAK A LEG, MOM (10/8/89)

Convinced that Libby gave up a promising singing career because of him, Corky tries to get her back into show business while he deals with high school algebra
Dena Dietrich, Jim Holmes, Greg Kinnear, John Wheeler, Phil Reeves, Mark Travis Fuller, Mary Anne Schaefer, Cynthia Mann, Brad Miller, Julie Redford, The Del Rubio Triplets
Written by Michael Braverman; Directed by Rick Rosenthal

BECCA'S FIRST LOVE (10/15/89)

Enraptured by a handsome yet egotistical 15-year-old rock singer, the normally sensible Becca is transformed into a bundle of nerves, and the situation threatens to come between father and daughter
Andrew, Peter Neptune, Robert Dubac
Written by Jule Selbo; Directed by Rick Rosenthal

PAIGE'S DATE (10/22/89)

Much to her astonishment, Paige falls in love with a personable, straight-arrow guy who is even liked by Drew, until his immaturity and behavior start to raise disturbing doubts
Johnny Haymer, Steve Eastin, Kenneth Danziger, Ken Force, Geoffrey Blake, Faye DeWitt, Kirk Scott
Written by Joe Shulkin; Directed by Jerry Jameson

PAIGE'S MOM (11/5/89)

Paige's birth mother, a famous actress, arrives in town, rekindling memories of how and why she left Paige with her father and Libby
Lisa Banes, Christopher Neame, Wayne Quimby, Jenna Pangburn
Written by Ronald Rubin; Directed by Gene Reynolds

CALL OF THE WILD (11/12/89)

Corky gets caught up in an Indian legend concerning a wolf who protects a plot of land destined to become a new housing project
Nicolas Coster, Mickey Jones, Ned Romero, Banscombe Richmond, Amy Lemon, Biff Wiff, Michelle Davison
Written by Linda Cowgill; Directed by Georg Fenady

CORKY WITNESSES A CRIME (11/26/89)

Corky must decide whether to testify against the school's beloved football coach, who's been accused of hitting a student
Denis Arndt, Alan Oppenheimer, Michael Bays, Kevin Telles, Dan Dierdorf, Frank Gifford, Al Michaels, Mel Johnson Jr., Lance Reed, Matthew Ross, Deonca Brown
Written by Tom O'Brien; Directed by Kim Friedman

ORDINARY HEROES (12/3/89)

Drew decides to quit his job and get into the restaurant business; and friends of the Thachers look for advice after the birth of their own Down Syndrome baby
Louis Giambalvo, Jennifer Savidge, Mario Rocuzzo, Earl Boen, Steve Eastin, Apollo Dukakis, James McIntire
Written by Paul Wolff; Directed by Gene Reynolds

PETS, GUYS AND VIDEOTAPES (12/10/89)

The Thacher daughters learn a valuable lesson about women in the working world, as one works on a school project and the other tries to deal with a boss she both loves and hates
Whip Hubley, Marianne Muellerleile, Mary Pat Gleason, Mary Betten, Vivian Bonnell, Lana Schwab, Jean Speegle Howard, Irene Forrest, Reuben Grundy
Written by Star Frohman; Directed by Mel Damski

CORKY'S CRUSH (1/14/90)

Love isn't all it's cracked up to be when Corky develops a crush on a new girl in his health class, and Libby's mother decides to leave her husband of 45 years
Shannen Doherty, Cristine Rose, Ryan Bollman, Scott Weinger
Written by Jule Selbo; Directed by Gene Reynolds

THACHER AND HENDERSON (1/21/90)

At a football game reunion of high school buddies, Drew tries to reconcile with his former best friend, whom he hasn't spoken to in nine years
James Cromwell, Sherry Rooney, Alan Blumenfeld, Jordan Lund, David Crowley, David Selburg, John Di Santi, Nick Angotti, Whip Hubley, Parley Baer, Udana Power, Anne Wyndham, Steven Hutchins, Leigh Taylor Walker, Marsha Kramer, Bryan Schwarz, Brendan Schwarz
Written by Michael Nankin; Directed by Rick Rosenthal

THE RETURN OF UNCLE RICHARD (2/4/90)

A family funeral causes Corky to start worrying about death, and a surprise visit from Uncle Richard livens things up for the Thachers
Rick Rosenthal, Monique Salcido, Tom Maier, Claire Berger, Dominic Oliver
Written by Michael Braverman; Directed by Kim Friedman

BROTHERS (2/11/90)

The Special Olympics teaches a father to accept his handicapped son, and brings Corky a new girlfriend
Charles Frank, Fern Fitzgerald, Alfred Dennis, Michael Griswold, Nancy Stephens, Michael Rankin, Karen Rauch, Brad Silverman, Ellerrine Harding, Lisa Fusco, Tara Hutchins, David Bursin
Written by Ronald Rubin; Directed by Jerry Jameson

CORKY REBELS (2/18/90)

Corky turns rebellious when he thinks his parents are treating him like a baby, and Drew has trouble hiding his feelings of jealousy when Libby teams up with an old boyfriend in a local talent show
Rod McCary, Tony Mangano, John Wheeler, Andy Hirsch, Gina Marie Vinaccia, Beverly Piper, Ruben Santiago Hudson, Nicole Gruber, Howie Lotker
Written by Paul Wolff; Directed by Gene Reynolds

IT AIN'T ALL IT'S CRACKED UP TO BE (3/4/90)

Becca enters a beauty pageant trying to shed her ugly duckling image, and in the process eases the tension between Drew and his boisterous new neighbors
Reni Santoni, William Gallo, Dick Patterson, Jennifer Warren, Ami Foster, Ann Walker, Edmund Shaff, James Nixon, Ginger Alden, Dinah Lacey, Loyda Ramos
Written by Star Frohman; Directed by Kim Friedman

PIG O' MY HEART (3/25/90)

When Corky finds a runaway pig and hides it in his room, it becomes a blessing in disguise for Drew, who is trying to buy a restaurant
Paul Koslo, Mario Rocuzzo
Written by Michael Nankin; Directed by Michael Braverman

BECCA AND THE UNDERGROUND NEWSPAPER (4/1/90)

Becca has misgivings about an article she writes for the school's alternative newspaper, while Drew worries about attracting new customers to the restaurant
Georgann Johnson, Brandon Douglas, William Gallo, Jan Rubes, Helen Page Camp, Susan Merson, Danielle Koenig, John Welsh, Steve Jerro, Matthew Ross, Brenda Kay Pope
Written by Jule Selbo; Directed by Rick Rosenthal

SAVE THE LAST DANCE FOR ME (4/15/90)

When Becca's ballet teacher is forced to move into a retirement home, it is Corky who figures out a way to make her days there more meaningful
Viveca Lindfors, Steven Keats, Mark Hutter, Ryan Bollman, Susan Merson, Don Maxwell, Gregory Daniel, Deborah Strang, Joe Stark, Laura Mooney, Steve Jerro
Written by Judith Fein; Directed by Larry Shaw

WITH A MIGHTY HEART (4/29/90)

When Drew's wandering father arrives for a visit, both father and son are forced to confront issues between them that they have never faced
Pat Hingle, F. William Parker, Andy Craig, Heather Lind, Peter Stracke
Written and directed by Paul Wolff

SPRING FLING (5/13/90)

Libby is forced to realize that the children are growing up when both Corky and Becca attend their first high school dance
Adam Carl, Tony Mockus, Archie Lang, Jeff Imada, Karen Rauch, Jodi Peterson, Nina Werman, Seth Green
Written by Ronald Rubin; Directed by Larry Shaw

Season 2, 1990-91:

HONEYMOON FROM HELL (9/16/90)

A streak of bad luck threatens to turn the Thachers' dream vacation in Hawaii into a living nightmare
Denis Arndt, Oliver Clark, Don Ho, Lisa Zebro, Patrick Thomas O'Brian, Ray Bumatai
Written by Michael Braverman; Directed by Rick Rosenthal

CORKY AND THE DOLPHINS (9/23/90)

The Thacher Hawaiian vacation continues with Corky getting a volunteer job helping a dolphin trainer and Becca becoming friends with a local surfer
Denis Arndt, Dean Cain, Janet Carroll, Elizabeth Lindsey, Robert Pine, Evan Murakami, Moku Young Jr.
Written by Jule Selbo, John Morgan (s); Directed by Rick Rosenthal

THE VISITOR (9/30/90)

A disturbing dream of a little boy leads Libby to believe she's pregnant
Adam Carl, Oliver Clark, Stephanie Dicker, Seth Green, Lela Ivey, Lynn Milgrim, Bradley Michael Pierce, J.G. Buzanowski, Gregory White, Kara Dennis, Nasslyne Mama-o, Kevin Mockrin, Jake Price
Written and directed by Michael Nankin

BECCA AND THE BAND (10/7/90)

Becca becomes manager of a rock band in an effort to be near Tyler, a boy she likes
Stephanie Dicker, Jeff Silverman, Mark Adair, Susan Angelo, G. Adam Gifford, Matthew Ross, Margaret Howell, Lisa Kudrow, Sarajane Robinson, Joey Sciacca, Steve Jerro, Susan Varon
Written by Susan Wald; Directed by Kim Friedman

THE BANQUET ROOM RENOVATION (10/14/90)

Drew renovates the restaurant basement into a banquet room with the help of Farmer Jack's estranged son, causing Corky to be jealous
George Furth, Paul Koslo, Donovan Leitch, Susan Merson, Paddi Edwards, Charles Champion, Gary Grossman, Gary McGurk, Andi Matheny, Tiny Ron
Written by Wesley Bishop; Directed by E.W. Swackhamer

HALLOWEEN (10/28/90)

A masked Corky meets a pretty girl at the Halloween dance; Becca spends the night alone at the house; and Drew and Libby find themselves dressed for the wrong party
Lisa Lawrence, Danny Goldman, Jon Melichar, Aaron Seville, Bonnie Morgan, Dennis Nishi, Ben Pfeiffer, Adam Wylie, Stephanie Block
Written by Liz Coe; Directed by Kim Friedman

CHICKEN POX (11/4/90)

Becca, Corky, and Drew come down with the chicken pox, leaving Libby to cope with her job, the restaurant and Paige's problems with her boyfriend
Christopher Crabb, Bennet Guillory, Robert Arthur, Steve Jerro, Melora Marshall, Howard Mungo, Debra Sullivan
Written by David M. Wolf; Directed by Chuck Braverman

LA DOLCE BECCA (11/11/90)

Becca's new "cool" friends lead her and her friend Maxie into trouble; and Drew becomes a local hero when he saves a woman from choking
Anna Berger, Elizabeth Berkley, Julie Cobb, Terri Ivens, Joshua Lucas, Eric Welch, Nick De Maura, Steve Jerro, Freeman King, Barry Lee, Jordan Liggett, Susan Varon, Claudia Bloom
Written by Star Frohman; Directed by Miles Watkins



Quincy Jones guest stars in LAST STAND IN GLEN BROOK.

A THACHER THANKSGIVING (11/18/90)

As Corky dreams about Pilgrim times, Drew learns the meaning of Thanksgiving when he tries to help an old high school buddy who's now homeless
Diana Bellamy, John Calvin, Robert Costanzo, Sam Vlahos, Susan Merson, John Welsh, Dan Desmond, Tony Salome, Joe Stark, Parker Whitman
Written by Michael Nankin, Michael Braverman; Directed by Charles Braverman

LIBBY'S SISTER (11/25/90)

Becca is embarrassed about attending the father-daughter dance; and Libby's sister Gina arrives in town just in time to help the family
Lynn Milgrim, Mary Page Keller, Lynn Milgrim, Drew Pillsbury, Alan Haufrect, Heather Lind
Written by Liz Coe; Directed by Rick Rosenthal

THE BUDDY (12/9/90)

An old friend takes advantage of Drew; meanwhile, Becca and Zoe are having problems of their own as roommates
Nick Angotti, Alan Blumenfield, Mark Blankfield
Written by Brad Markowitz; Directed by Roy Campanella II

THE BICYCLE THIEF (12/16/90)

Corky's new racing bike is stolen, and Zoe comes up with an illegal replacement; meanwhile, Drew and Gina tangle about disciplining each other's children
Anthony Addabbo, Peter Laangelo, Dylan Kussman, Will Jeffries, Robert Rothwell
Written by David M. Wolf; Directed by Mel Damski

ISN'T IT ROMANTIC? (1/6/91)

Cupid gets busy and sends Becca, Paige, Gina, Jerry, Hans, Bea, and Matt into a complicated series of romantic tailspins
Diana Bellamy, Adam Carl, Michael Alldredge, Josh Wolford, Grant Gelt
Written by Michael Nankin; Directed by Michael Lange

THE BIGGER PICTURE (1/13/91)

Gina's friction with her mother causes strained relations between Zoe and her grandparents; meanwhile, Corky is upset when his new teacher abruptly leaves school
Andi Chapman, Mary Page Keller, Pierre LaJohn, David Lupash, Nancy Stephens, Robin Buck

Written by Star Frohman; Directed by Jerry Jameson

LAST STAND IN GLEN BROOK (2/3/91)

Becca gets involved in a demonstration for freedom of speech, and Drew worries about a food critic's visit to his restaurant

Quincy Jones, Michael Alldredge, Adam Carl

Written by Marti M. Naxon; Directed by Larry Shaw

HEAD OVER HEELS (2/10/91)

Becca develops a crush on her new gymnastics coach, and Gina decides to move out after Drew disapproves of her new boyfriend

Adam Carl, Whip Hubley, Michael St. Gerard, Anne Gee Byrd, Julie Ann Gourson, Andrew Tarr

Written by Liz Coe; Directed by Dick Rogers

CORKY'S TRAVELS (2/24/91)

The mysterious spirit of a guitar-playing "ramblin' man" inspires Corky to set off on his own when he's stranded in Chicago

Leon Redbone, Edward Carnevale, Bernie Coulson, Robin Tunney, Sip Culler, Troy Fromin, Jerome Front

Written by David M. Wolf; Directed by Rick Rosenthal

THANKS A BUNCH, DR. LAMAZE (3/17/91)

Libby is concerned over Drew's behavior regarding Lamaze class, and Becca's editorial about student sports stars and unearned grades causes trouble

Georgann Johnson, Bradford English, Leeza Vinnichenko, Patricia Ayame Thomson, John Welsh, James Boyce, Steve Jerro

Written by Brad Markowitz; Directed by Michael Lange

GHOST OF GRANDPA PAST (3/31/91)

Mounting pressures concerning the restaurant, and doubts about himself, lead Drew to imagine deep conversations with his late grandfather

Talia Balsam, Bert Remsen, John Welsh, James Edgcomb, Steve Jerro, Johnny Lage

Written by Michael Braverman; Directed by Kim Friedman

ARTHUR (4/7/91)

Corky contemplates dropping out of school when he meets a new friend with Down Syndrome who has a good life despite his lack of a formal education

Ryan Bollman, Talia Balsam, Frances Bay, David McFarlane, Walter Olkewicz, Annabelle Weenick, Greg Alper, Andrew William Chamberlain, Steve Jerro, Bruce Prescott

Written and directed by Michael Nankin

LIGHTER THAN AIR (4/28/91)

When Libby is double-crossed by a client at work, she realizes how important her career is to her and decides to continue working after the baby is born; meanwhile, Becca suspects that Tyler is seeing another girl
Ana-Alicia, Tom O'Rourke, Alfred Dennis, Christine Kendrick, James P. Hogan, Caitlin McLean

Written by Dick Lochte; Directed by Michael Braverman

PROMS AND PRAMS (5/5/91)

When Paige gets a part in a musical and Libby meets an old flame who is now a successful theatre director, she feels some regret for abandoning her acting career

Jonathan Prince, Ben Murphy, John Apicella, Vali Ashton, Montrose Hagins, Annie Korzen, Zack Phifer

Written by Liz Coe; Directed by Kim Friedman

Season 3, 1991-92:**TOAST (9/22/91)**

Corky accidentally burns down the family's restaurant and has trouble admitting the truth

David Byrd, Gina Hecht, Al Ruscio, Penny Santon, David Selburg, John Ingle, John Welsh, Alfred Dennis, Curtis Peek, Karen Salkin, Biff Yeager

Written by Michael Nankin; Directed by Michael Lange

ARMAGEDDON (9/29/91)

Libby and Drew get upset with each other when Libby's job becomes their sole income and Drew manages the household
Michael Alldredge, Alan Blumenfeld, Judith-Marie Bergan, Pamela Segall, Alfred Dennis, Lisa Dalton, Sean LeSure, Frank Novak, Rusty Schwimmer

Written by Charles Pratt Jr.; Directed by Michael Lange

OUT OF THE MAINSTREAM (10/6/91)

Corky's school work suffers when he tries to help his friend Donnie, who has Down Syndrome, adjust to life at Marshall High School; meanwhile, Tyler withdraws from Becca when she treats him like a trophy
Fern Fitzgerald, Charles R. Frank, Michael Rankin, Meagan Fay, Danielle Koenig, Lisa Lawrence, Bodhi Elfman, Devin Kamienny, Troy Shire

Written by Brad Markowitz; Directed by Kim Friedman

HELLO, GOODBYE (10/13/91)

Drew rebuilds the restaurant with his silent partner, Libby's boss; Corky gets a part-time job as a movie usher on his own; Paige is determined to stick to her new factory job; and Becca turns down an opportunity to go to Paris as an exchange student in order to be with her family

James Harper, J.W. Smith, Mark Phelan, Gina Schinasi

Written by Bryce Zabel; Directed by Jerry Jameson

SWEET 16 (10/20/91)

Becca turns sixteen and has to decide whether or not to have sex with her boyfriend, while Corky overdraws his new checking account
Judie Aronson, Terri Ivens, Judith Jones, John Prosky, Jared Murphy, Kristine Blackburn, Paige Pengra, Karen Rauch, R.D. Robb, Maggi Shelton, Craig Stepp

Written by Toni Graphia; Directed by Michael Lange

LIFE AFTER DEATH (11/3/91)

Becca learns that Jesse is HIV positive, and accidentally reveals his secret, resulting in the school wanting him dismissed

Terri Ivens, Judith Jones, Dorothy Lyman, Carole Ita White, Emily Kuroda, Judith Drake, Lin Shaye, Richard Penn, Kaley Ward, Mina Kolb, Robert David Hall, Bradley Mott, Christine Joan Taylor, Lindsay Price, Bodhi Elfman

Written by Thania St. John; Directed by Larry Shaw

DUELING DIVAS (11/10/91)

When Libby's lookalike cousin, a flamboyant, passionate Italian actress, visits the Thachers, Libby begins to doubt her own sex appeal and resent her family's enthusiasm toward the guest

Dan Gauthier, David Lascher, Eck Stone

Written by Charles Pratt Jr.; Directed by Kim Friedman

INVASION OF THE THACHER SNATCHERS (11/17/91)

Corky watches a space movie and becomes convinced that aliens have invaded the bodies of his family; Paige learns to do welding at work; and Becca talks to college recruiters who all want her to attend their schools
Josh Clark, Jeffrey Combs, Timmy Eyster, David Graf, Michael Earl Reid, Will MacMillan, Caroline Williams, Elizabeth Lambert, Melora Marshall, Louise S. Race

Written and directed by Michael Nankin

LOADED QUESTION (11/24/91)

When the Thachers are robbed, Drew decides to keep a gun in the bedroom to protect his family

Tony Burton, Steve Rankin, Harold Sylvester, Frank Como

Written by Brad Markowitz; Directed by David Carson

TRIANGLES (12/1/91)

Corky becomes infatuated with a co-worker who enjoys his company, and Becca and Jesse intend to talk to the girl who gave Jesse the HIV virus

Betty Carvalho, Megan Gallivan, Judith Jones, Karen Rauch, Alison Guffe

Written by Toni Graphia; Directed by Kim Friedman

THE SMELL OF FEAR (12/15/91)

Drew opens his restaurant, but none of his customers pay; Libby directs the Christmas pageant; Becca is upset when Jesse gets sick; and Corky learns the true meaning of Santa Claus

Don Amendolia, Katherine Cortez, Bradley Mott, Andrew Berman, Jim Hudson, Ernestine Phillips, Phil Forman, Professor Toru Tanaka, Sebastian Massa, Great John L, Gabe Green

Written by Thania St. John; Directed by Michael Lange



DUELING DIVAS

STRUCK BY LIGHTNING (1/5/92)

A thunderstorm jolts the Thatcher house and Arnold runs away; sparks fly when Drew is pursued by a woman from his high school reunion; and Paige begins dating the boss's son, which creates problems with her co-workers

Alan Blumenfeld, Steven Eckholdt, Kerrie Keane, Jordan Lund, Ed Evanko, David Correia, Joe Ochman, Marc Epstein

Written by Charles Pratt Jr.; Directed by Larry Shaw

JERRY'S DELI (1/19/92)

When Jerry's dad returns to the agency, Jerry quits and joins Drew at the restaurant; meanwhile, Corky quits his job to help his father Sandy Baron, Michael Earl Reid, Alfred Dennis, Rick Simone, William F. Kramer

Written by E.F. Wallengren; Directed by Larry Shaw

THE ROOM (2/9/92)

When Libby, Paige, and Becca turn a room that has been boarded up for decades into a nursery, they reflect on women's roles over the years

Udana Power, Laura Waterbury, Patrick O'Connell

Written by Tony Graphia, Michael Nankin, Charles Pratt Jr., Thania St. John; Directed by Michael Lange

THE WALL (2/16/92)

Becca and Jesse are assigned to paint a wall as punishment during a school detention; and Corky kidnaps an abandoned baby so it won't have to be put in an orphanage

Michael Cudlitz, Amy Moore Davis, Sheila Larken, Steven Mushond Lee, Carol Locatell, Michael Earl Reid, Carol Swarbrick, Toni Attell, Liz Georges, Scott Campbell, Tisha Putman

Written by Brad Markowitz; Directed by Michael Lange

THE BLUES (2/23/92)

Drew learns that he and Jesse share a love of blues music, and they become buddies at the exclusion of Becca

Megan Ashby, Justin Duso, Don Perry

Written by Toni Graphia; Directed by Michael Nankin

THE FAIRY TALE (3/1/92)

Corky submits a fairy tale Libby made up about him to a children's magazine, which offers Libby a publishing contract; and Paige and her boss's son spend a romantic evening together on her birthday

Greg Kean, Wallace Langham, Caitlin Dulany, Cosie Costa, Steven Hack, Wil Albert

Written by Thania St. John; Directed by Michael Lange

HEARTS AND FLOWERS (3/15/92)

Becca asks Jesse to marry her, but gets upset when she visits the hospice clinic where he goes for treatment; meanwhile, Kenny tells Paige that he's in love with her, but displays prejudice toward Corky

Joe d'Angerio, Brian Drillingier, Lorna Scott, Michael Kearns, Neil Tadken

Written by Charles Pratt Jr.; Directed by Larry Shaw

CORKY'S ROMANCE (3/29/92)

Corky meets Amanda, an attractive young junior college student with Down Syndrome, and falls in love with her, but her parents forbid the relationship to continue

Melendy Britt, Drew Snyder, Gregg Daniel, Paul Eisenhauer

Written by E.F. Wallengren; Directed by Kim Friedman

MORE THAN FRIENDS (4/26/92)

Becca gives a small party, which turns raucous when Tyler arrives with several rowdy fraternity friends

Charles Frank, Micole Mercurio, Matthew Walker, Michael Rankin, Page Leong, Rick Peters, Nicholas Johnson

Written by Brad Markowitz; Directed by Bill Smitrovich

CONFESSIONS (5/3/92)

After his car accident, Corky is in a state of shock, not speaking; meanwhile, Paige gets locked in a bakery with Michael Romanov overnight

Fern Fitzgerald, Charles Frank, Donna Hardy, Michael Rankin, John Apicella, Ron Ross, Brady Bluhm

Written by Toni Graphia; Directed by Michael Lange

CONSENTING ADULTS (5/10/92)

Drew hires Michael to supply the music at Paige's wedding, and Paige decides not to marry Kenny; Jesse stays with Becca although his family moves to Arizona; and Corky proposes to Amanda

Micole Mercurio, Allan Royal, John Ingle, Jason Ryder, Alec Murdock

Written by Charles Pratt Jr.; Directed by Michael Nankin

Season 4:

BEC TO THE FUTURE (9/20/92)

When Jesse returns to town, he and Becca end their relationship; Paige leaves her new husband; and Corky and Amanda try to get some time alone together

Pamela Bellwood, Frank Muller, Ned Vaughn, Drew Snyder, Charlotte Stewart, Jeanne Mori

Written by Thania St. John, Toni Graphia; Directed by Michael Nankin

EXPOSED (9/27/92)

When Jesse paints Becca nude, her boss buys the painting for the bookstore

David Byrd, Michael Goorjian, Thomas Ryan, Ned Vaughn, Kiersten Warren, Billy Kane, Ben Lemon, Stephen Rowe, Michael Arenz, Ryan Jarvis, David Listmann

Written by E.F. Wallengren; Directed by Michael Lange

P.M.S. (PRE-MARITAL SYNDROME) (10/4/92)

Corky works hard but cannot save enough money to buy a diamond engagement ring for Amanda, and the couple's marriage plans are threatened when they fight

Drew Snyder, Charlotte Stewart, Diana Castle

Written by Toni Graphia, Thania St. John; Directed by Michael Braverman

THE WHOLE TRUTH (10/18/92)

When Paige claims she was almost raped by one of Becca's teachers, Becca has difficulty believing it

Juanita Jennings, Leigh J. McCloskey, Shari Shattuck, Michael Dempsey

Written by Scott Frost; Directed by Michael Lange



Becca of the present meets Becca of the future (Pamela Bellwood) in a behind-the-scenes shot for *BEC TO THE FUTURE*

LOVE LETTERS (11/8/92)

Becca finds love letters from the 1940s; Drew tries to make his life with Libby more romantic; and Corky and Amanda elope
 Frances Bay, Warren Frost, Paula Marshall, Charlotte Stewart, Ned Vaughn, Hector Elias, Ralph Meyering Jr.
 Written by Marshall Goldberg; Directed by Georg Fenady

WINDOWS (11/22/92)

Newlyweds Corky and Amanda learn that Amanda's parents want to annul the marriage; and Becca and Jesse quarrel, ending their relationship
 Paula Marshall, Drew Snyder, Charlotte Stewart, Val Bisoglio, Mark Bramhall, Owen Bush, Fred D. Scott, Kim Delgado, Robin Skye, Kaley Ward, Ed Wasser, Nitza Wilson
 Written by Toni Graphia; Directed by Michael Nankin

BABES IN THE WOODS (11/29/92)

Becca's meddling in both Jesse's and Goodman's lives ruins a camping weekend
 Judith Jones, Paula Marshall, Jared Rushton
 Written by Thania St. John; Directed by Sandy Smolan

UDDER MADNESS (12/13/92)

Becca enters the homecoming queen contest to compete against an old rival, while Goodman enters a real live cow in the contest as a protest
 Christie Clark, Casper Van Dien, B.J. Jefferson
 Written by E.F. Wallengren; Directed by Kim Friedman

HAPPY HOLIDAYS (12/20/92)

Amanda and Corky decide to spend Christmas with the Swansons, upsetting the Thachers; meanwhile, Paige reunites with her estranged husband, Michael
 Drew Snyder, Charlotte Stewart, Jo deWinter, Erika Cohen
 Written by Marshall Goldberg; Directed by Randall William Cook

CHOICES (1/3/93)

Paige gets pregnant, but Michael doesn't think they're ready for a baby
 Written by Toni Graphia; Directed by Michael Lange

INCIDENT ON MAIN (1/10/93)

Jesse is severely beaten by a gang of neo-Nazi youths, causing Becca to come in contact with his HIV infected blood when she comforts him
 Dan Butler, David Byrd, Juanita Jennings, Dorothy Lyman, Kiersten Warren, Paul Collins, Mariangela Pino, Jack Black, Marcia Magus, Marilyn Bradfield, Hill Harper, Lindsay Riddell
 Written by Scott Frost; Directed by R.W. Goodwin

LOST WEEKEND (1/24/93)

Becca and Jesse are very frustrated by the chaste nature of their relationship
 Diane Salinger, Vincent Ventresca
 Written by Thania St. John; Directed by Lorenzo DeStefano

VISIONS (2/14/93)

Becca agrees to go on a date with Ray; meanwhile, Jesse is disturbed by visions of death as his illness progresses to AIDS
 Tom Wright, Michael Cade
 Written by E.F. Wallengren; Directed by Michael Lange

FIVE TO MIDNIGHT (2/21/93)

Jesse's heart stops and, as doctors try to revive him, he dreams that he is healthy again and that he and Becca are leaving Glen Brook together
 Scott Jaeck, Tina Lifford, Artur Cybulski, Sarah Kim Heinberg, Gene Keller, Alberto Barboza
 Written by Scott Frost; Directed by Michael Nankin

BEDFELLOWS (2/28/93)

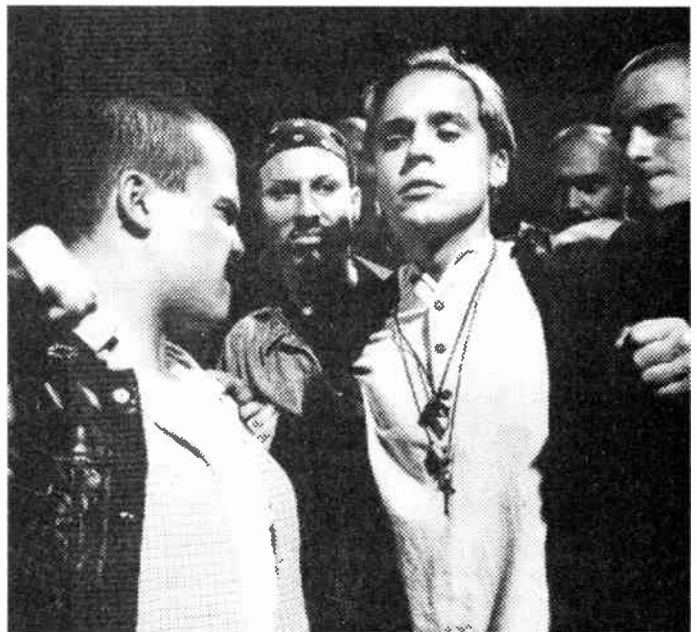
Becca is accepted at a prestigious university, but is reluctant to leave Jesse, who checks out of the hospital, not wanting to spend the final days of his life there
 Richard Frank, Raye Birk, Ron Canada, Yvette Freeman, Kathryn Graf, Lawrence A. Mandley, Judy Berkowitz, Barry Cutler, Jill Holden, Andrew Philpot, Cynthena Sanders
 Written by Marshall Goldberg; Directed by Michael Lange

LAST WISH (3/7/93)

Ray buys Becca two tickets so that she can take Jesse to the ocean before he dies, but Jesse feels that Becca has replaced him with Ray
 Raye Birk, Ed Evanko, Yvette Freeman, Jill Holden, Rosemary Brown
 Written by Toni Graphia; Directed by Joe Pennella

LIFE GOES ON (AND ON... AND ON...) (5/23/93)

Thirteen years in the future, Becca tells her son about Jesse; how he and she separated after high school and then married, four years later
 John Ingle, Leslie Ishii, Jonathan Gibby, Spencer Klein
 Written by E.F. Wallengren; Directed by Michael Lange



INCIDENT ON MAIN



St. Elsewhere - 137 episodes, NBC

Regular cast:

Dr. Donald Westphall - Ed Flanders
 Dr. Mark Craig - William Daniels
 Dr. Ben Samuels - David Birney (Season 1)
 Dr. Victor Ehrlich - Ed Begley Jr.
 Dr. Jack Morrison - David Morse
 Dr. Annie Cavanero - Cynthia Sikes (Seasons 1-3)
 Dr. Wayne Fiscus - Howie Mandel
 Dr. Cathy Martin - Barbara Whinnery (Seasons 1-4)
 Dr. Peter White - Terence Knox (Seasons 1-3)
 Dr. Hugh Beale - G.W. Bailey (Season 1)
 Nurse Helen Rosenthal - Christina Pickles
 Dr. Phillip Chandler - Denzel Washington
 Dr. V.J. Kochar - Kavi Raz (Seasons 1 & 2)
 Dr. Wendy Armstrong - Kim Miyori (Seasons 1 & 2)
 Dr. Daniel Auschlander - Norman Lloyd
 Nurse Shirley Daniels - Ellen Bry (Seasons 1-3)
 Orderly Luther Hawkins - Eric Laneuville
 Joan Halloran - Nancy Stafford (Seasons 2 & 3)
 Dr. Robert Caldwell - Mark Harmon (Seasons 2-4)
 Dr. Michael Ridley - Paul Sand (Season 2)
 Mrs. Ellen Craig - Bonnie Bartlett
 Dr. Elliot Axelrod - Stephen Furst
 Nurse Lucy Papand Rao - Jennifer Savidge
 Dr. Jaqueline Wade - Sagan Lewis (Season 2 on)
 Orderly Warren Coolidge - Byron Stewart (HELLO AND
 GOODBYE and Season 3 on)
 Mrs. Hufnagel - Florence Halop (Season 3)
 Dr. Roxanne Turner - Alfre Woodard (Seasons 4 & 5)
 Ken Valere - George Deloy (Season 4)
 Terri Valere - Deborah May (Season 4)
 Dr. Seth Griffin - Bruce Greenwood (Season 5 on)
 Dr. Paulette Kiem - France Nuyen (Season 5 on)
 Dr. Carol Novino - Cindy Pickett (Season 4 on)
 Dr. John Gideon - Ronny Cox (Season 6) -



Television Chronicles #6

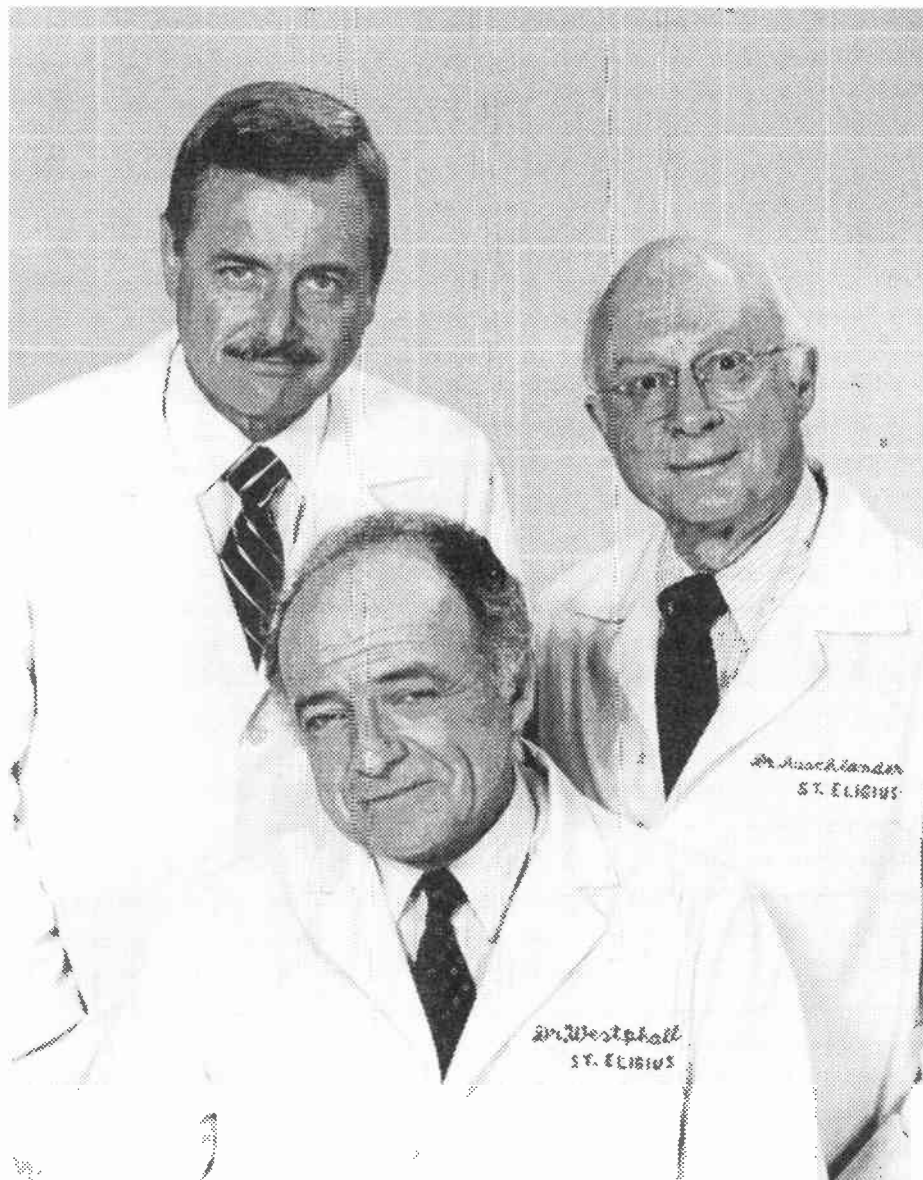
Before *ER* and *Chicago Hope*, there was *St. Elsewhere*, television's quintessential medical drama. Not only was *St. Elsewhere* blessed with one of the largest and best casts and some of the most believable and human characters seen in any television series, it presented innovative story lines filled with the joy and sadness of every day life at a large metropolitan hospital (with a few surprises, the judicious use of humor, and some suspenseful moments thrown in for good measure). The series also pioneered in the use of hand-held cameras to achieve gritty, grainy realism. The frantic pacing, the snatches of interrupted dialogue, the multiple storylines ("arcing" over several episodes), the black humor, and the focus on the medical professionals rather than the patients were utilized first (and in most cases more effectively) on *St. Elsewhere*.

The stories are set in St. Eligius, a city-run hospital named for the patron saint of artisans and craftsmen and located in Boston. The hospital is derisively known as "St. Elsewhere" because of its reputation as a "dumping ground" for patients that the higher class, more exclusive private hospitals will not admit (and who are thus forced to go "elsewhere" for their medical needs).

The show premiered on October 26, 1982 to critical praise but low ratings. Miraculously, *St. Elsewhere* survived for six stimulating seasons and 137 fascinating episodes before bowing out with a bang (the entire series was depicted as nothing more than a figment in the imagination of an autistic child) on May 25, 1988.

St. Elsewhere was the brainchild of Joshua Brand and John Falsely, two young writers who had worked previously on *The White Shadow*, a moderately successful MTM series about a high school basketball team. MTM was known both in and out of the industry as a company willing to take chances on "quality" ideas thereby attracting bright, talented and ambitious young writers, producers and directors who were consciously trying to develop alternatives to many of television's most established traditions.

When Brand approached Grant Tinker, head of MTM, with the idea of creating a medical series set in a teach-



The senior staff of St. Eligius: Drs. Craig (William Daniels), Westphall (Ed Flanders), and Auschlander (Norman Lloyd).

ing hospital, his response was "*Hill Street Blues* in a hospital. Great!" Fred Silverman, then president of NBC television and a big fan of *Hill Street Blues*, a critically acclaimed police drama also produced by MTM, had previously commissioned Bruce Paltrow and Mark Tinker (Grant's son) to develop a medical series that would take an irreverent look at surgeons in a major hospital. In 1979 a pilot film called *Operating Room* was filmed focusing on the competitive, materialistic, and sexual drives of a group of young surgeons. A good part of the program dealt with the off-hours recreational activities of the doctors.

Another source of inspiration for *St. Elsewhere* was Paddy Chayefsky's the-

atrical film *The Hospital* (1971) with its ragged, frantic style, and bizarre plot. Peppered with black humor about incompetence in a major American hospital (the fictitious Metropolitan Hospital in New York City), *The Hospital* won Chayefsky an Oscar for the year's best screenplay.

Tinker recruited practically the entire *White Shadow* production team to work on the new series. Paltrow was to be the executive producer; Tinker and John Masius would be line producers, and Brand and Falsely were to head the writing team.

Brand's oldest friend was a medical student at the Cleveland Clinic and impressed upon him the idea that TV's

doctor shows from *Dr. Kildare* and *Ben Casey* through *Medical Center* and *Trapper John, M.D.* gave the wrong view of the way physicians behaved. He pointed out that doctors joked during surgery and listened to music and that much of medicine was "luck-of-the draw." Doctors were not, Brand concluded, paragons of virtue who performed daily miracles and cured all illnesses.

Brand's friend also made him aware of *The House of God*, a satirical novel written by a doctor named Samuel Shem, which presented a highly cynical view of the teaching hospital world and included a large array of flawed characters. Although utilizing a similar approach to the medical profession, Brand and Falsey changed the setting of their stories from the high-profile institution with a distinguished reputation depicted in *The House of God* to a marginal hospital in a run-down metropolitan area. (This book is specifically mentioned in one episode, GETTING AHEAD, about a medical novel that has been ghost written by one of St. Eligius' doctors.) Based on their observations at the Cleveland Clinic, they saw residents being used as a cheap source of skilled labor. Furthermore, the setting was volatile due to the constant pressure of life and death situations, the competition for limited positions and the continual lack of sleep.

In an interview, Brand later explained the conclusions he had reached from his visits to the Cleveland Clinic: "Medical shows draw their reality from other medical shows rather than the real world. I think that's unfortunate because what we saw and heard at the clinic was far more interesting and fresh than what we've seen on television." From the start, Brand and Falsey were more interested in the doctors than in the patients. "If we are drawing from reality," Brand contended, "then patients' and doctors' interactions are superficial. I mean, people don't go out to lunch with their anesthesiologist."

They populated their show with characters based on residents and staff physicians they had met at the Cleveland Clinic. The older doctors were very good physicians (though far from perfect) who, nonetheless, exhibited various defects in their personal lives. The resi-

dents represented an ethnic and racial mix with some being obviously more competent and personable than others. They also included a number of nurses as central characters as well as a black orderly. Furthermore, a number of both staff physicians and residents were women.

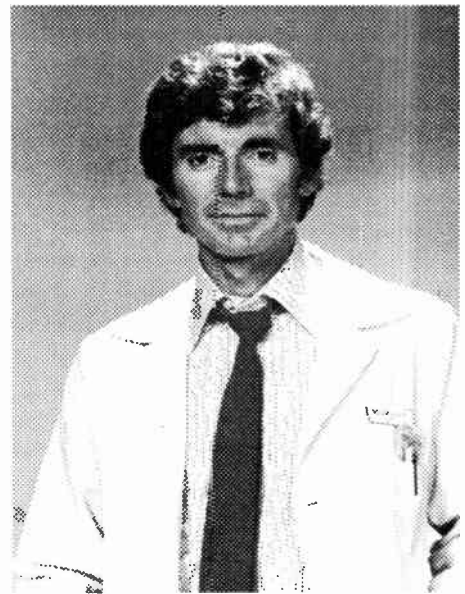
The show's creators hired an on-site operating room nurse from L.A. County Hospital to order the relevant equipment needed for certain scenes and to make sure that all the action looked realistic. Furthermore, an internist was employed to judge scripts for accuracy and to add the correct medical jargon. Plot needs also had to be coordinated with appropriate diseases.

Everyone involved took great pride in the technical authenticity of the show, from the donning of surgical gloves before each medical procedure to the correct performance of CPR, proudly proclaiming that "this is the most realistic doctor show ever." Videotapes of real operations were used to coach the actors who had to "perform surgery" and actors like William Daniels actually "shadowed" their counterparts in the UCLA Medical Center for days to observe both the skills and "collective" personality traits of medical professionals.

How successfully did all this attention to detail, come off in the finished product? Michael D. Oppenheim, a freelance writer who practiced family medicine in California took *St Elsewhere* (and other medical dramas) to task for several misconceptions about medicine in an article he wrote for *TV Guide* in August, 1983. First of all he complained that Dr. Donald Westphall (the hospital's chief administrator) was being shown taking residents on their daily rounds:

"A Chief of Medicine couldn't be familiar with all the patients, and he'd be useless on morning rounds. That's where residents go over what's happened since yesterday and plan the day's work. So who'd be in charge?"

Oppenheim also objected to medical shows "assuming that young doctors are taught by old doctors," since "that hasn't been true since the 19th century, when training was through apprenticeship. Young doctors," he pointed out, "today learn much of their trade from other young doctors - usually only a year or



David Birney, as Dr. Ben Samuels, served as the first season's resident "hunk."

two ahead of them."

Finally, he took issue with Dr. Mark Craig arrogantly abusing a resident in the O.R. In Oppenheim's opinion, "Someone that obnoxious might limp along in private practice, but he wouldn't get far in a teaching hospital without some good manners."

However, Oppenheim did admit that *St. Elsewhere* was "the best produced, acted and written doctor show on television. It's even," he concluded, "the best researched."

Ironically, according to Norman Lloyd, the first pilot was filmed with different actors in such key roles as that of Dr. Donald Westphall and Dr. Wayne Fiscus. Although Lloyd did play Dr. Daniel Auschlander, his background was entirely different than that which was finally decided upon. Originally, Auschlander was a doctor who had been born in Austria, had a slight Viennese accent and had emigrated to America because of Hitler.

After a couple of weeks, however, Paltrow, stopped production, recast the roles of Westphall and Fiscus and provided a new background for Auschlander. (Now he was Jewish, came from the lower East side of New York, graduated from Harvard and aspired to become a doctor.) Furthermore, the set was repainted ("it was too pretty") and a new chief cameraman, familiar with new techniques, was hired to achieve greater



Finding shelter from the BLIZZARD, Dr. Craig is looked after by Dr. Kochnar (Kavi Raz)

realism.

The network permitted the show's creators pretty much of a free hand in the show's development, but did insist that at least one of the leading physicians in the show be a romantic lead (a James Kildare/Ben Casey type). Brand and Falsey had intended to make one of their characters a charismatic physician, but, according to author, Joseph Turow, in his excellent examination of medical dramas, *Playing Doctor*, (Oxford University Press, 1987). when they were told by the network that actor David Birney (whose previous show had been canceled), was to play that role, they made his character "a lecher, a chaser of virtually every woman" in the hospital. (Birney left the show after only one season to take a part in *Amadeus* on Broadway, after failing to get a pledge from the producers that his character - Ben Samuels - would be strengthened with bigger scenes.)

In any case, *St. Elsewhere* was, from the very beginning, an ensemble show, not a star vehicle for one, two or even three lead actors. In fact, assembling the cast for *St. Elsewhere* was a monumental production in itself. Continuing cast members during the first season alone numbered nineteen. Most of the principals were relatively unknown to television audiences, although all had extensive credits, espe-

cially Birney, Ed Flanders, William Daniels, and Norman Lloyd. The initial cast also featured David Morse, Denzel Washington, Christina Pickles, Howie Mandel, Ed Begley, Jr., Ellen Bry, Cynthia Sikes, Terence Knox, Kim Mijori, Barbara Whinnery, G.W. Bailey, Kavi Raz, Eric Laneuville, Jessica Savidge, and Bonnie Bartlett.

The set also received extraordinary attention covering nearly an entire sound stage at a cost of \$300,000 (twice the budget usually spent on the set for a TV series). There were fourteen rooms, including a nurses' station, operating theater, morgue, intensive care unit and several patients' rooms. The 165 foot long corridor, which began at the ambulance entrance, was the site for much of the seemingly chaotic action, as well as background for the opening credit sequences identifying principal cast members.

One of the most striking aspects of *St. Elsewhere* was its style. Director of photography, John McPherson utilized hand-held cameras that were always on the move, flowing from one situation to another, wandering down corridors and up staircases, flitting from the faces of doctors to the bodies of patients. The effect was arresting. It did, however, according to Christina Pickles, who played Nurse Rosenthal on the show, cause problems for the actors. Everyone had to learn their dialogue well because if anyone faltered on the way from the top of the corridor through the hallways and back to the nurses' station, they would have to go back to the beginning of the scene and film it over again. "No one," she explained, "wanted to be responsible for having to go back to square one."

The use of a digital clock in the lower right-hand corner of the screen which served to inform viewers as to the time when various scenes were taking place became the show's artistic signature.

Adding to the unique quality of the series was the distinctive original theme music composed by Dave Grusin. (No medical show, with the possible exception of *MASH*, has featured such a memorable opening and closing theme.) The unobtrusive, but effective background music, often using variations on the

basic theme, was provided by J. A. C. Redford.

The stories were equally unique, dealing (in some cases for the first time on a dramatic television series) with such diverse issues and subjects as AIDS, breast cancer, heart transplants, the high cost of medical care, in-vitro fertilization, abortion, homosexuality, mental retardation, mental illness, malpractice, drug addiction, environmental pollution, child abuse, the use of life support systems, the refusal of medical procedures on the grounds of religious belief, prejudice and suicide in surprising and inventive ways.

Still, the most fascinating aspect of the series was its characters - flesh and blood human beings who were endowed by the writers who created them and the actors who breathed life into them with all the strengths and frailties of real people. As *Newsday* television critic Marvin Kitman wrote:

"Many shows have some good characters. *St. Elsewhere* has all good characters... *St. Elsewhere* is a story about relationships, about how people deal with life - and death. They all have something wrong with them. They are conniving...jealous...incompetent. Like real people."

New York Times television critic John J. O'Connor, labeled the *St. Elsewhere* cast "one of the best repertory acting companies in a weekly television series."

The moral center of *St. Elsewhere* for over five seasons was Dr. Donald Westphall, the dedicated vice chairman of medicine and chief administrator at the hospital. Dr. Westphall was a steady presence, a father-figure, widely respected by his colleagues who thoughtfully tried to bring order out of seeming chaos at the hospital. A widower, at home Westphall tried to raise a teen-age daughter and an autistic son alone. (His wife had been killed in an auto accident ten years earlier.)

When Ed Flanders was selected to play Westphall, he came to the role with a long and varied list of acting credits to his name. He had won both an Emmy and a Tony for his portrayal of Phil Hogan, father of the heroine in Eugene O'Neill's *A Moon for the Misbegotten*. In 1977, he received another Emmy for his

work in the title role of *Harry S. Truman: Plain Speaking*. Flanders had also appeared in a number of theatrical films including *The Grasshopper* (1970), *MacArthur* (again as President Harry Truman in 1977), *The Pursuit of D.B. Cooper* (1981) and *True Confessions* (1981). Flanders' prior television experience included appearances in such reality based docudramas as *Eleanor and Franklin* (1976), *Backstairs at the White House* (as President Calvin Coolidge in 1977), *Blind Ambition* (1979), and *Skokie* (as the mayor in 1981). His believability in real-life situations made Flanders the ideal choice to play the calm and sagacious Chief of Staff at *St. Elsewhere* and for his work on the series he won another Best Actor Emmy in 1983.

The character of Donald Westphall grows and evolves as the good doctor copes with such professional problems as lack of funds, heart transplants, rape, murder and other acts of violence within the halls of the hospital, whether or not to disconnect life support systems from terminally ill patients; an outbreak of Legionnaires disease and a nurses' strike (both of which threaten to close down the hospital) as well as such personal problems as sending his teen-age daughter off to college, dealing with her subsequent pregnancy and abortion, and deciding upon institutionalized care for his autistic son.

At the beginning of the fourth season, Westphall takes a sabbatical leave from *St. Elsewhere* to help fight famine and disease in Ethiopia (and while there contracts malaria). Although appearing in only five episodes, Flanders as Westphall, made his most unusual and memorable contributions to the series during its last season. The hospital is sold to a huge fictional profit-oriented health conglomerate and a slick, ambitious new doctor is hired as CEO, whose intention is to make it more efficient and profitable. (The corporation was called "Ecumena," which was so similar to a real company, "Humana," that the producers were required to include a disclaimer at the end of each program: "Ecumena is a fictional company that does not represent any actual company or corporation.") Westphall and the new administrator clash almost immediately



BREATHLESS: Dr. Ehrlich (Ed Begley, Jr.) finds himself served twice in the cafeteria when he receives divorce papers as Dr. Fiscus (Howie Mandel) observes.

over the issue of establishing an AIDS patient program. In the third episode of the year entitled *A MOON FOR THE MISBEGOTTEN* (in a clever play on words as well as reference to one of the highlights of Flanders' career), Westphall drops his pants and defiantly flashes ("moons") his derriere at his new boss and quits. The plot device was necessitated by Flanders' desire to spend more time with his family in Northern California. According to the story line, Westphall wants to leave the chaotic atmosphere of big city hospital medicine and establish a less hectic private practice in upstate New Hampshire.

This enabled writers later in the season to bring Flanders back in one of the most remarkable and unique episodes of the entire series entitled *THEIR TOWN*. According to writer John Tinker, Thornton Wilder's *Our Town* seemed an ideal model for the episode which focused on Dr. Westphall's search for a simpler life. Now a country doctor with a small practice in the quaint town of Peterborough, Westphall is the only doctor for fifty miles. In this episode, he becomes reflective and offers third-person commentary on the lives of his colleagues and himself in direct asides to the audience, a narrative device styled after that of *Our Town's* "Stage Manager."

Meanwhile back at *St. Elsewhere*,

the Craigs are in the process of divorcing and Dr. Craig feels the need to talk to Westphall in order to put some direction back in his life. The logical setting for such a dialogue is outside the hospital. So the Craigs, Dr. Carol Novino and Westphall's daughter, Betsy journey to Peterborough to celebrate Westphall's birthday.

Flanders returned again for the final segment of the series (*THE LAST ONE*) called back to *St. Eligius* in a final attempt by Dr. Auschlander to prevent the hospital from being closed. In that episode, Flanders delivered an unscripted soliloquy on death (in response to the sudden demise of Auschlander), which surprised his fellow actors and angered the show's producers. Nevertheless, they left in the rambling speech. (In light of Flanders' subsequent suicide on February 22, 1995, his words take on new significance.)

All of the cast members contacted by the author spoke highly of working with Flanders. He was "a great artist," Christina Pickles fondly recalled. "I never worked with anyone who got it right so consistently." Norman Lloyd provided this fitting tribute:

"Ed Flanders was one of the best actors in America... You couldn't find a better actor... I would watch this guy or do scenes with this guy and say 'that's as good as it gets.' Not only his execu-

tion, but what he thought acting should be... the way he did it... He was an acting school. I used to tell young actors, 'watch this guy. You don't have to go to school, just watch this guy.' There was the most direct communication between mind and words, and the simplest, that I've ever seen in an actor, and I've acted with some great actors...he was wonderful."

Except in terms of medical skill, Dr. Mark Craig is Westphall's exact opposite. He is bigoted, egotistical, bad-tempered, cantankerous, intimidating, acerbic, stuffy, a chronic complainer, a perfectionist, a snob, oblivious to his patients' feelings and yet is the best surgeon on *St. Elsewhere's* staff. Although he treats his patients with the same cool disdain as he treats his wife, Craig has no peers as a heart specialist. He is a pioneer in heart transplants and the development of the artificial heart.

Almost too rude to be believable, Craig does possess some genuine concern for others - but can rarely permit himself to show it. Such occasions can be found in episodes like *NEWHEART*, where he tries to keep a patient alive while seeking a donor for heart transplant surgery; his brief reunion with his drug abusing son in *HELLO AND GOODBYE*; his recognition of a resident's bold diagnosis of a patient in *MY AIM IS*

TRUE; his eloquent plea that legislators not play politics with the life and death aspects of health care in *GIRLS JUST WANT TO HAVE FUN*; his own admission of fault in a surgical procedure which cost a patient her life in *MURDER, SHE ROTE*; his compassion for his former mentor, now turned senile in *CHEERS*; his concern for his new baby granddaughter in *HAUNTED*; his efforts in saving Fiscus' life and his subsequent compassion toward him in *AFTERLIFE*; his attempts at reconciliation with his wife in *THEIR TOWN*; and his final willingness to follow his wife to Cleveland in order to save their marriage in *THE LAST ONE*. In retrospect, it turns out that Craig does possess some redeeming qualities after all.

William Daniels was perfectly cast in the role of Dr. Mark Craig by Bruce Paltrow, who was familiar with his stage and film work. His extensive prior credits included distinguished stage work as John Adams in the hit Broadway musical *1776*, and critically acclaimed stage roles in *One Flew Over the Cuckoo's Nest*, *A Thousand Clowns*, and *A Little Night Music*. He recreated the role of John Adams in the film version of *1776* in 1972. Daniels first film role was that of Dustin Hoffman's father in *The Graduate* (1967) and his later films included *Black Sunday* (1977), *The*

Parallax View (1974) and *Oh, God* (1977). Daniels first appearance on the home screen dates back to 1941 when he appeared with his family (The Daniels Family song and dance troupe). Later he was seen as *Captain Nice* (1967), on *The Nancy Walker Show* (1976) and in *Freebie and the Bean* (1980-81). While *St. Elsewhere* was airing, Daniels was also being heard on television as the voice of *KITT* (the car) on *Knight Rider* (1982-86). He also frequently appeared in made for-television movies like *A Case of Rape* (1974), *The Francis Gary Powers Story* (1976), *Blind Ambition* (as G. Gordon Liddy in 1979) and as John Quincy Adams in *The Adams Chronicles* (1976). For his superb work on *St. Elsewhere*, Daniels won two Outstanding Lead Actor in a Drama Series Emmys (1985 and 1986).

The role was too good to pass up, Daniels later explained:

"I was able to look at the script for the pilot and the first five episodes before committing. When I get involved with a series, I really get involved and the material on this was too good to turn down."

Daniels found the role particularly appealing because Mark Craig was an authority figure with comedic overtones.

In a recent telephone interview, William Daniels described the character he had played so well for six seasons in this way:

"For me, Craig was a man who had a great love of his work, and took it tremendously seriously, worried about the quality of medical care, was tough on his students in an attempt to keep up the quality of surgery. If he stepped on some toes, okay. At home he was a kind of a blowhard... She (his wife) was the boss and he did whatever she wanted... he was a bit of a martinet, he liked to bulldoze people to get them to do what he wanted quickly and he found he got good results that way, so that's how he used his position."

In the same interview, Daniels also revealed his basic philosophy of acting which he utilized so effectively on *St. Elsewhere*:

"As an actor it's always a good idea if you have certain characteristics in a part written very clearly and then what you shoot for is the exact reverse of that



A pre-Kramer Michael Richards pays a visit to *St. Elsewhere* in *FADE TO WHITE*.

to try to give it some depth because we human beings have a little of a lot of things in us and so if he's a rough, tough guy, you look for the moments of vulnerability, of when he is softer and be sure to play those along with the rest of it."

The more memorable moments Daniels recalls from the series include the comedic aspects of Craig's ghost writing a book (continuing through most of the fifth season) and the more terrible aspects of losing a son (which took place during the fourth season). Having played Mark Craig gives Daniels the feeling that he "had a complete life there on television..." with "a lifetime of experiences." His favorite episodes, however, involved those in which he worked with his wife.

Happily for the Daniels, as well as viewers, William's real life wife, Bonnie Bartlett, was cast in the role of Ellen Craig, Mark's long suffering wife on *St. Elsewhere*. Although the role was originally created for a brief scene in one episode, the character caught on quickly and became a regular continuing part of the story before the first season was over. Ellen's relationship with her son, and later, after his tragic death, with her newly born granddaughter provided an important storyline for the series during its fourth season and during the final two seasons, increasing attention was given to the Craigs' troubled marriage and the strained relationship between Ellen and Mark. In the last season, Ellen has an affair with Dr. John Gideon (Ronny Cox), Donald Westphall's replacement as Chief Administrator at St. Eligius, although it is short-lived. The ultimate reconciliation of Ellen with Mark is one of the happier notes on which the series ends. For her efforts, Bartlett was rewarded with two well deserved Emmys for Best Supporting Actress in a Drama Series in 1986 and 1987.

The oldest member of the staff at St. Eligius, in years of service as well as age, is Dr. Daniel Auschlander. Returning from World War II service in 1945, Auschlander overcame initial resentment and anti-Semitism from some of the staff and patients to become Chief Administrator at the Catholic hospital (and a close personal friend of the



A last-ditch effort to save the hospital from the LAST DANCE AT THE WRECKER'S BALL.

hospital's founder, Father Joseph McCabe). The series creators had originally intended that Auschlander, who was dying of liver cancer (despite being a liver specialist himself), would be killed off after four episodes, but his presence added such maturity and wisdom to the mix of characters on the show that his cancer went into periodic remissions (lasting until the final episode).

Norman Lloyd came to the role of Auschlander with extensive acting credits. He had contributed to the founding of the Mercury Theatre with Orson Welles and John Houseman and had worked with Alfred Hitchcock in such memorable films as *Saboteur* (1942), and *Spellbound* (1945). His other notable films included *A Walk In the Sun* (1945), *Scene of the Crime* (1949) and Charlie Chaplin's *Limelight* (1952).

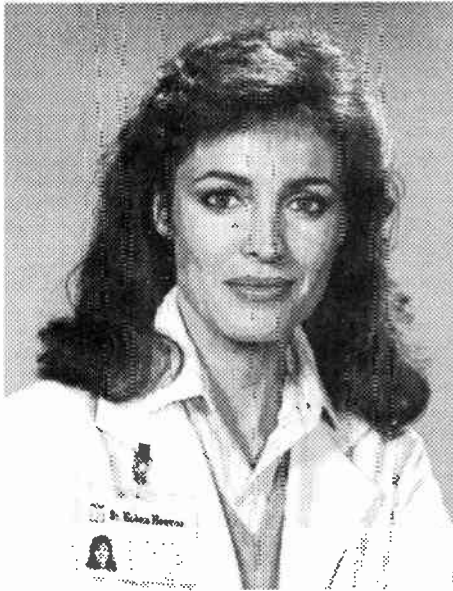
Lloyd was also a pioneer on television working with Hitchcock on his dramatic anthology, *Alfred Hitchcock Presents/Hour* for nearly eight years, not only as an actor, but sometimes serving as producer or director. For five years, Lloyd was with the *Hollywood Television Theatre* on PBS as executive producer, and he directed five episodes about Lincoln for the award-winning *Omnibus* series in addition to producing

several episodes of *The Name of the Game*.

Later Lloyd produced 14 shows for the *Tales of the Unexpected* anthology series. He was offered the role of Auschlander as a result of attending a party at Bruce Paltrow's home at the time Paltrow was about to film *St. Elsewhere's* pilot. He saw Lloyd as perfect for the role of a kindly senior physician on the show.

Not only was the gentle, grandfatherly figure likable and played with warmth and humanity by actor Lloyd, the fact that he was a cancer survivor drew the attention of the large and influential American Cancer Society. They commended the *St. Elsewhere* company for portraying Auschlander as living a full professional and personal life despite his ailment. The producers later admitted that they kept the character alive not only because of Lloyd's acting abilities but because of the Cancer Society's award.

"We've always intended to kill him off," Tom Fontana (who became one of the show's producers in 1983) later said, "but whenever we think of it, we get very misty. (Furthermore,) "the American Cancer Society has practically bronzed him, because it's the first show to include a person who has survived



Cynthia Sikes as Dr. Annie Cavanaugh.

cancer."

Moreover, Lloyd points out that producer Bruce Paltrow's wife, actress Blythe Danner, with whom Norman had worked, once commented to her husband, "if you write Norman out of the show we're going to get a divorce!"

Not that survival comes easily to Auschlander. First, he considers alternate therapies to treat his liver cancer in *SAMUELS AND THE KID*. When the severe pain returns in *REMISSION*, he has to decide whether it is worth beginning the agony of chemotherapy. However, the visit of an old college friend in *ADDICTION* helps Auschlander recapture some of his youth when the two get into fisticuffs with an obnoxious motorist. The suffering doctor experiments with marijuana to control the nausea in *HEARING*. A reunion with an old college girlfriend causes him to assess the course his life has taken in *ATTACK*.

Soon after his disillusionment at long drawn out negotiations with a striking nurses union at the beginning of the third season, Auschlander considers retirement (*FADE TO WHITE*). He even desperately embraces a native cure for liver disease brought from Africa by an old medical friend (Dr. George Wyler, an Albert Schweitzer-like character, played by guest star David Wayne) in *BYE, GEORGE*. The possibility that whatever time he has left might be spent without his beloved wife of forty years, Katherine, faces Auschlander in *CHEERS* when she undergoes open-heart surgery.

A year later, the final episode of the fourth season (*E.R.*) finds the good doctor again contemplating his own mortality on the final evening of the appearance of Halley's Comet (which had made its last appearance the year he was born).

On the lighter side, there is the story involving Auschlander's investigation of a run down tenement building only to discover that it is being used as a site for illegal drug traffic (*BLACK'S MAGIC*). Not only is the doctor captured by drug dealers, he is mistakenly arrested by the police and has to be bailed out of jail by a furious Dr. Craig.

During the fifth season, Auschlander's personal problems take a back seat to his struggle to keep St. Eligius open when he is faced with the possibility of selling the institution to a private medical corporation or padlocking the hospital's doors. As the season ends (*LAST DANCE AT THE WRECKER'S BALL*), the hospital is evacuated, the wrecker's ball poised for final demolition - and Auschlander lies unconscious inside.

It looked like curtains - for St. Eligius, Dr. Auschlander and the series, but the show (and character) were miraculously saved for another season. In the next episode, the good doctor sees a vision of himself rising from the ashes of a demolished St. Eligius in a Superman like costume (with a big 'A' on the chest) and flying away like a "man of iron." However, Auschlander is soon pressured to retire by the hospital's new administrator (*RESURRECTION*), later decides to terminate his chemotherapy regime (*NO CHEMO, SABA?*), and finally is successful in engineering the sale of St. Eligius back to the Catholic Diocese and the return of Dr. Donald Westphall to run it before succumbing, not from cancer, but a stroke.

The most memorable episodes featuring Auschlander, are, however, those in which the man's basic decency, humanity and faith are emphasized. Who can forget his valiant (if unsuccessful) attempts to get a young patient with a fatal liver ailment into an experimental program at Boston General, followed by a bold and daring medical procedure (which save the little girl's life) during the third season; or his calming effect on the children at a Christmas party when

Santa Claus fatally collapses (*SANTA CLAUS IS DEAD*); or his emotional reunion with the son that he has never seen in *THE NAKED CIVIL SURGEON*; or any of a number of scenes (eg., in *ONCE UPON A MATTRESS*) with his wife, Katherine (played with warmth and feeling by the wonderful Jane Wyatt)?

No story involving Dr. Auschlander was more powerful than that of the second season's *A WING AND A PRAYER*, written by Raymond and Robert DeLaurentis. In it an eleven-year-old boy who is apparently dying, helps to restore Auschlander's faith in the Almighty. A self-proclaimed "agnostic," the doctor believes only in the power of medical science. The boy's simple belief in miracles seems to be rewarded when his illness is diagnosed as a curable case of hepatitis rather than the fatal leukemia that Auschlander feared and suspected. Auschlander, who has been contemplating suicide, now exhibits a renewed enthusiasm for life. Set at Thanksgiving, it packs an emotional wallop unsurpassed by any in the series thanks to the fine performances of Lloyd and the supporting cast.

To this day Norman Lloyd takes justifiable pride in the influence the show, and in particular the character of Auschlander, has had on young doctors:

"One of the most pleasurable experiences I've had in connection with the show is that I have met doctors of standing... who said that as interns, as young doctors, the character of Auschlander was a role model for them; that his approach to problems... his whole morality locked in (a standard)... for them. I've had more than one doctor tell me this and the last one was a doctor who had just been given a job of enormous responsibility in the hospital at UCLA..."

Not only did the character of Dr. Auschlander exert great influence on many prospective young doctors, he helped to change the way senior citizens were portrayed on television. Kathleen Krog, a member of the editorial board of the *Miami Herald*, wrote this tribute to Auschlander during *St. Elsewhere's* second season:

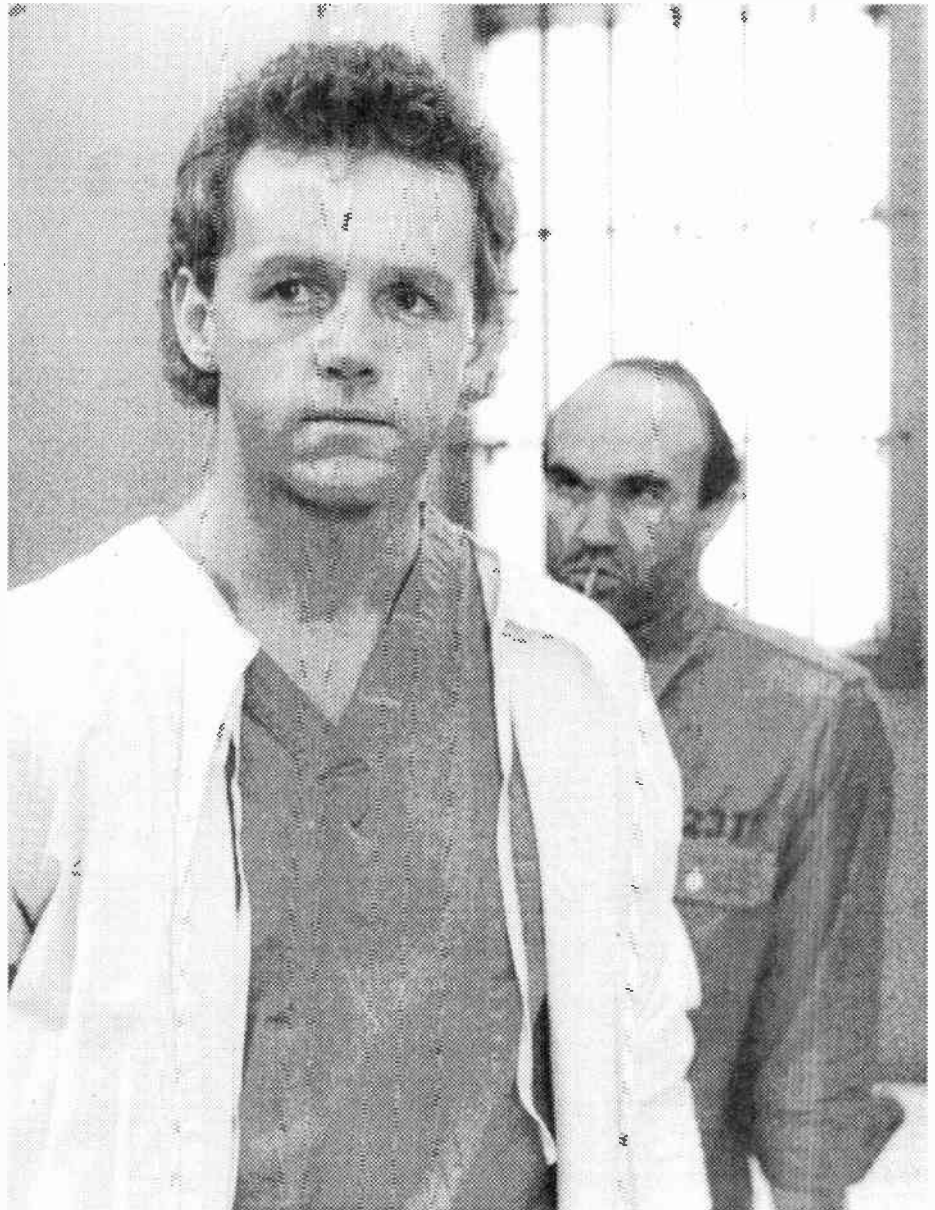
"Dr. Daniel Auschlander, as portrayed by actor Norman Lloyd on *St. Elsewhere*, is balding and old enough to

collect Social Security. And unlike most sitcom 'Gramps' characters that provide employment for many capable, aging male actors, Dr. Auschlander is multidimensional. He manifests none of the stereotypes that television writers find convenient when dealing with old people. He is not a 'dirty old man,' nor a wise-cracking side show eccentric, nor a tedious crank. The good doctor worries too much about his responsibilities as a hospital administrator. He still is in the meaningful process of discovering which of his values hold up in the face of new experiences. He is sometimes wracked with doubt and regret. He does not have sage advice at the ready for the show's younger characters. He has some faith in life and is afraid of death... I'd say it's time we give the Dr. Auschlander version of getting old more attention. The very fact that the character has lasted two seasons is a promising start, since television is not just an influence but also a very telling reflection of its audience."

Clearly the most influential continuing female character in the series was Nurse Helen. Intended at first to be a minor character, the role was expanded because the show's creators and writers were so impressed with the depth of understanding, and the universal humaneness Christina Pickles brought to the part.

Nurse Rosenthal, who first arrived mini-skirted at St. Eligius fresh off the boat from England in 1965, was once described by Ed Flanders as "a woman who pays her own rent." Independent, self-reliant, resourceful and caring, she went through breast surgery, chemical dependency, a nurses strike and four husbands. At least, as Pickles once quipped, "I was never raped" (a fate that befell a number of the female characters on *St. Elsewhere*).

A native of Yorkshire, England, Pickles brought impressive credentials to the role. An experienced stage actress, she had appeared in *You Can't Take It With You*, *The Misanthrope*, *Inadmissible Evidence*, *Sherlock Holmes*, *War and Peace*, and *The School for Scandal*. Her television credits included continuing roles on *The Guiding Light* and *Another World*, as well as, guest appearances on *Lou Grant* and *The White Shadow*. She



Dr. Morrison (David Morse) is menaced by a convict (John Denton Johnston) in NOTHING UP MY SLEEVE.

caught the attention of Paltrow while appearing at the Williamstown (Mass.) Theatre Festival (with Paltrow's wife Blythe Danner) in *Heartbreak House*.

St. Elsewhere became one of the first dramatic shows on television to deal in a mature and realistic way with the subject of breast cancer, when, during the first season, Rosenthal must have a breast removed (in *BROTHERS*). The subsequent trauma of undergoing a breast implant (*VANITY*) and returning to work too soon (*EQUINOX*) are problems that any woman might experience in similar circumstances.

During the third season, Rosenthal as chief negotiator for the striking nurs-

es' union, is again the focus of a major continuing story line on the show. Out of these negotiations a romantic encounter develops with the labor mediator, Richard Clarendon (Herbert Edelman) as Rosenthal's fourth marriage falls apart. She must also deal with the frustrations caused by the promiscuousness of her overweight eldest daughter (*MURDER, SHE ROTE*) and the rebelliousness of her precocious youngest son (*THE BOOM BOOM WOMB*) while trying to pursue a career and a sexual relationship with Clarendon (which results in her becoming pregnant).

The pressure finally begins to get to the usually calm and reliable Rosenthal

when she is taken to court and ordered to pay a fellow nurse \$15,000 in damages for striking her in a fit of anger (in *TO TELL THE TRUTH*). The situation is resolved, however, when the other nurse, Lucy Papand Rao (played by series regular Jennifer Savidge), chooses to return the slap instead of continuing the law suit. Rosenthal's problems multiply further when her first husband returns and tries to rekindle their old romance (*THE EQUALIZER*) and, during the show's final season, she must deal again with the specter of cancer when the silicone implant in her breast ruptures (*HEART ON*). Finally, she must confront the reality of her dependency on drugs and the devastating effect it is having on her work, her family and her personal relationships. In *CURTAINS*, she comes to the horrible realization that her drug-induced negligence caused a patient's death.

Rosenthal's participation in the hospital's chemical-dependency program is handled realistically showing both the positive and negative aspects of such an experience (by including an obnoxious roommate recovering from alcoholism and a painful group therapy session involving her family). In *THE LAST ONE*, Rosenthal is released from the program and appears to be well on the road to

recovery. (That there are still likely to be pitfalls ahead for her is reflected in Dr. Craig's cruel quip, "Why don't you slide back to the 'valley of the dolls'?")

Pickles was deservedly rewarded for her fine work on the series with an Emmy nomination for Outstanding Supporting Actress in a Drama Series in 1986 (although she lost to the equally deserving Bonnie Bartlett). Commenting recently to the author on what *St. Elsewhere* meant to her, Pickles explained that she was so busy doing the show and happy to be a part of it, that she realized "only after it was over, how great it had been."

Numerous other interesting and significant characters came to (and in some cases left - not always alive) *St. Elsewhere* during its six seasons. There was Dr. Jack ("Boomer") Morrison (David Morse), an idealistic and compassionate young man who cared so much about his patients that he tended to become too personally involved in their cases. He neglects his wife who is tragically killed in an accident leaving Morrison to raise his young son without a mother. One of the most unforgettable scenes in the series occurs when Morrison is shown listening to his dead wife's transplanted heart beat inside another woman. During the fourth sea-

son, Morrison agrees to administer to the medical needs of prisoners in a maximum security prison and is brutally raped by a prisoner during a riot (in *CHEEK TO CHEEK*). "Boomer" is tormented by subsequent nightmares. When his personal life seems finally to be stabilizing (thru a second marriage), the ex-convict who raped him returns, terrorizes the doctor and threatens to kill his wife and son. The crisis is shockingly resolved when Morrison's young son "blows away" the deranged rapist while "playing cowboy" (in *LAST DANCE AT THE WRECKER'S BALL*). After a brief relationship with an intern, Morrison decides to follow his wife and family to Seattle (in *THE LAST ONE*) thus remaining the quintessential nice guy to the very end.

On the other hand, Dr. Victor Ehrlich (Ed Begley, Jr.), provides many of the show's lighter moments. A klutz, who worships Dr. Craig and gives new meaning to the expression "brown-nose", Ehrlich is a highly skilled young surgeon who has great difficulty in relating to other people - be they fellow doctors or patients. His romantic endeavors are almost invariably doomed to failure. For example, there's a scene in *TIES THAT BIND* involving Ehrlich that is too hilarious to be taken seriously. After, he meets a friendly girl-next-door type in the laundromat, she invites him to her apartment to make love and asks him to tie her hands to the bedposts. Before anything can happen, however, Ehrlich accidentally locks himself outside the girl's apartment building. When he tries to break back in using a credit card, a cop catches him in the act. This is the girl Ehrlich eventually marries in what is surely the most ridiculous wedding ceremony ever depicted on a television drama (in *IN SICKNESS AND IN HEALTH*). After waiting for hours for the bride to make up her mind that she wants to marry Ehrlich, the wedding party must move to the hospital ER because so many members have contracted food poisoning from the tainted hors d'oeuvres. There the ceremony is performed while most onlookers fight the ravages of acute nausea. (Certainly an ill omen for what turns out to be an ill-fated marriage.)

Another humorous story "arc" dur-



A warm moment with Drs. Craig and Ehrlich in *COME HOME, OH SAPIEN*.



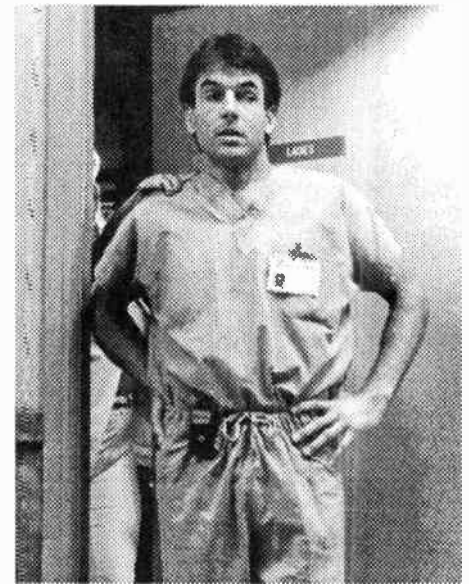
Drs. Westphall and Novino find an unlikely romance in E.R....

ing the third season involved Ehrlich's efforts at hosting a daily health report on television, much to Dr. Craig and his colleagues' chagrin (covering such bizarre topics as circumcision, staff infections, bunions, and ear wax). Finally, after telling a tasteless joke on the air about the disabled, Ehrlich is fired by the station. Instead of apologizing, he exits, in typical Ehrlich fashion, from his final broadcast singing "I've Gotta Be Me." It is only when he and head nurse Papandrao team up (both in the OR and sexually) that Ehrlich seems to have found a mate who will be able to endure his social ineptness and enormous ego. It should also be noted that only a character like Ehrlich could have a pair of oddball secret agents for parents (drolly played by Steve Allen and Jayne Meadows).

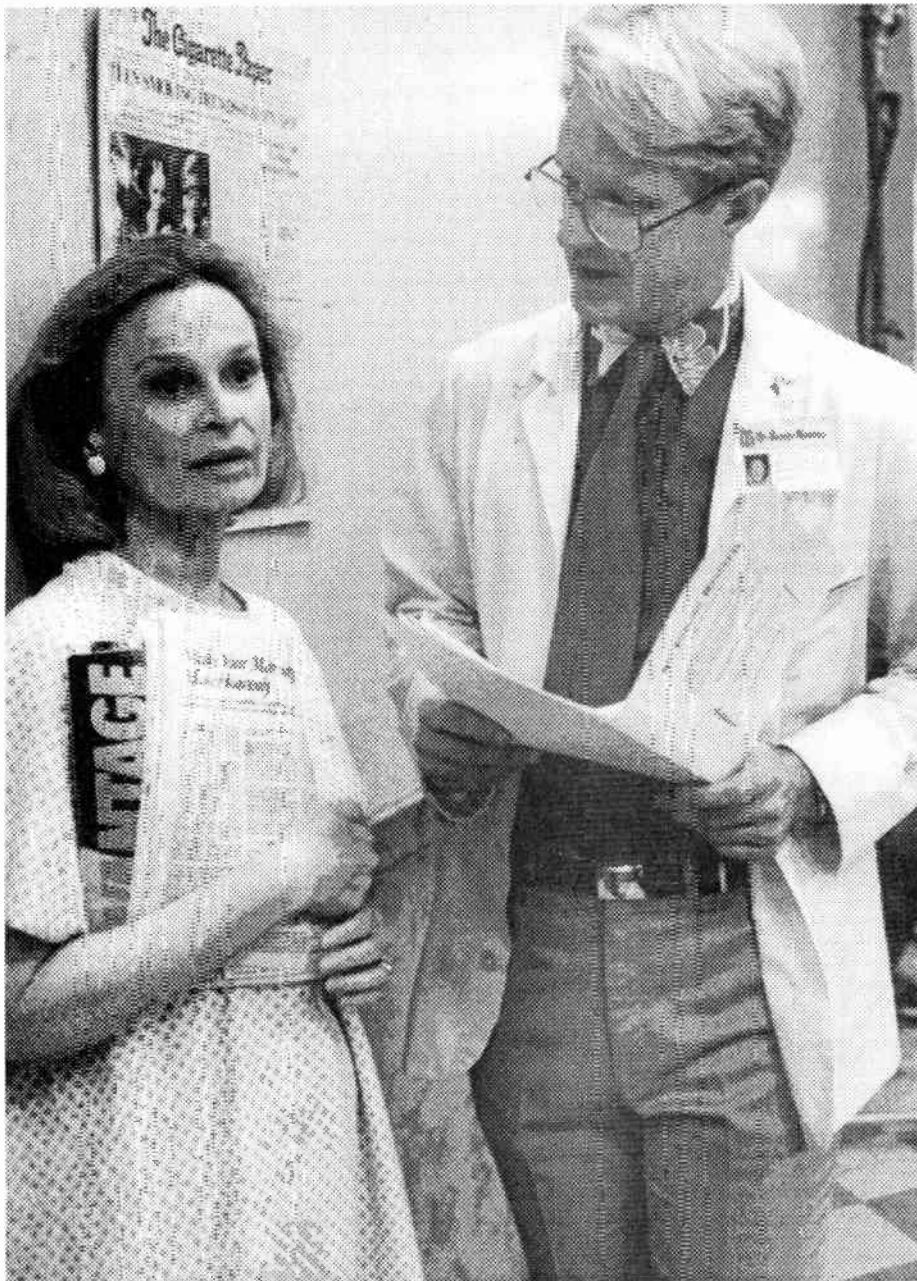
Another source of humor on the show was Dr. Wayne Fiscus (a marvelous role for Canadian stand-up comic Television Chronicles #6

Howie Mandel), a specialist in emergency medicine who constantly is seen wearing a Red Sox baseball cap, shirt and other "casual" attire while making his daily rounds and is a master at making wise cracks and playing practical jokes (like pies in the face). The humorous plotlines that were developed for Fiscus in no way minimize the fact that he is, perhaps, the most skilled of all the residents who has come to St. Eligius. When the slovenly Fiscus moves in with the fastidious Ehrlich during the first season (REMISSION) the usual "odd couple" complications arise and finally when one of Ehrlich's dates falls for Fiscus, the relationship between the two is terminated (BROTHERS). Also during the first season Fiscus becomes romantically involved with Cathy Martin (Barbara Whinnery), a pathologist who is "turned on" by having sex among the corpses in the morgue. During the second season, Fiscus allows himself to be

photographed in his jockey shorts as part



... whereas the ill-fated Dr. Caldwell (Mark Harmon) finds romance among THE NAKED AND THE DEAD.



Mrs. Craig (Bonnie Bartlett) is attended to by Dr. Ehrlich in CHEEK TO CHEEK.

of a Boston newspaper's feature on the "most eligible bachelors" and becomes the laughing stock of the hospital staff as well as the St. Eligius "pin up boy" for dozens of young women (ROUGH CUT).

The third season, however, finds respect for Fiscus on the rise and he is given the responsibility of conducting an eye-opening tour of St. Eligius for the new first year residents. Yet he is almost duped into believing that a strange baglady is in reality the fairy godmother she claims to be. Viewers that season also discover Fiscus' strained relationship with his doting mother (Lainie

Kazan) and his distant father (an interesting role for comedian Bill Dana). In TO TELL THE TRUTH, Fiscus rebels against Dr. Westphall's new requirement for residents of performing volunteer work in the community when he discovers he must deal with two disagreeable elderly patients. However, when he successfully brings the two together, Fiscus finds that it was a most rewarding experience (played by real life husband and wife, Jeanette Nolan and John McIntire). Fiscus is featured during the fifth season in one of the most unusual episodes of the series, AFTERLIFE, when he is accidentally shot by the angry wife of a

patient. As the hospital staff, headed by Dr. Craig, frantically race to save his life, Fiscus hovers between life and death and mentally visits heaven, hell and purgatory. On his journey he meets former patients who have died, the long-dead rapist (and colleague) Dr. Peter White and comes face to face with God in Fiscus' own image (played, of course by Howie Mandel!) In the final episode, Fiscus, in keeping with his altruistic nature, announces his plans to practice medicine in Nicaragua.

Black resident Philip Chandler, (Denzel Washington) valiantly struggles against his own insecurity and a feeling that he can never live up to the high expectations his father has of him. Although, he gives every indication of becoming an outstanding physician, Chandler is wracked by self-doubt and haunted by past failures. For example, in COME HOME, OH SAPIEN, while working as a volunteer at a suicide prevention center, he tries to convince a girl not to commit suicide. After talking to her all night, he believes he has helped her to solve her problem, only to find that at the end of the call, she shoots herself anyway. In the next to last episode of the series, Chandler decides to abandon his career in medicine.

The overweight Elliot Axelrod (Stephen Furst) must suffer through his residency as the butt of many fat-related practical jokes. In a story "arc" from the third season that is both humorous and moving, he develops a love/hate relationship with a pesky hypochondriac named Mrs. Hufnagel (Florence Halop). Admitted, treated and released from St. Eligius several times, Mrs Hufnagel seems to be developing more and more serious ailments. She is cranky, offensive, insulting and demanding and she is constantly belittling Axelrod for his obesity, insecurity and general ineptness. When she dies, killed apparently by a collapsing bed, (although it turns out that this is not the real cause of her death), Alexrod is devastated, thinking it was his callousness and neglect that led to her demise. He is subsequently shocked to discover that she had developed a genuine respect and fondness for the pudgy young doctor and has entrusted him with the responsibility of disposing of her ashes. Apparently knowing

that *St. Elsewhere* had been canceled beyond any hope of resurrection, the writers kill off the likable, if annoying, Axelrod with a heart attack near the end of the sixth season (in *REQUIEM FOR A HEAVYWEIGHT*). Fiscus' subsequent visit to the morgue to view Elliott's body in *SPLIT DECISION* has to rank as one of the most heart wrenching moments in the series.

Dr. Wendy Armstrong, (believably portrayed by Kim Mijori), a perfectionist in the extreme, is killed off late in the second season (*ROUGH CUT*) when, overwhelmed by guilt caused by the death of an unborn baby through her hasty misdiagnosis, she commits suicide. She leaves behind a brief note which asks, "Why must life always begin tomorrow?"

Peter White, (Terence Knox), was a particularly troubled young doctor whose failed marriage, lack of human relations skills (although he was proficient at making correct diagnoses), and failure to follow proper procedures caused him to become increasingly bitter. In a plot line which ran throughout much of the second and third seasons, White turns rapist and is finally shot and killed by an outraged nurse, Shirley Daniels (Ellen Bry), who sets a trap for him (*MY AIM IS TRUE*). White turns up, however, in several subsequent episodes of *St. Elsewhere* as a ghost - apparently repentant for his misdeeds in *SWEET DREAMS*, but unremorseful and unredeemed in *Afterlife*.

Luther Hawkins (played by Eric Laneuville, who sometimes doubled as director) was a scrappy and resourceful black orderly who decides that he wants to become a doctor. With the support of Auschlander (who is best man at Luther's wedding), he pursues a program of evening studies and rises to the level of physician's assistant by the time the series ends. (Byron Stewart played fellow black orderly Warren Coolidge, the same role he'd played on *The White Shadow*).

The demise of lover-boy plastic surgeon Dr. Bobby Caldwell (Mark Harmon) took longer and actually occurred off-camera. Caldwell was added to the cast to replace the departed Ben Samuels as leading medical "hunk" on the show at the beginning of the second season. By far the most sexually



Denzel Washington and Alfre Woodard as Drs. Chandler and Turner, respectively.

active physician on the staff of St. Eligius, Caldwell's departure was one of the most stirring - and plausible - presented on *St. Elsewhere*. When Harmon decided during the third season that he wanted to leave the show to pursue a career in motion pictures, the writers decided to kill him off by having him contract AIDS (which actually occurs midway through the fourth season in *FAMILY FEUD*). Caldwell must then inform those with whom he has had a sexual relationship and who might have contracted the fatal disease. After contemplating suicide, he finally decides to leave St. Eligius and move to the West Coast where he will spend his final days working as a volunteer in an AIDS clinic (staff members are informed of his death there during the show's final season).

Most of the stories involving Caldwell deal with his sexual promiscuity (eg., the incident in the ladies room when nurse Papand Rao steals his clothes while he is having sex with another nurse in one of the stalls). In a more serious story, Caldwell has a one night stand with a mentally unbalanced cocaine freak who slashes his face to ribbons with a razorblade. Caldwell did, however, have some positive moments in the series. There's the healing relationship he develops with a badly burned fireman over a period of weeks while

assisting the man with both his physical and psychological rehabilitation. When the man recovers enough to leave the hospital, he presents the doctor with a fireman's helmet as a token of his affection and respect. Another such plot line involves Caldwell's extensive and successful surgery on a young woman (Ann Hearn) with disfiguring neurofibromatosis (more commonly known as "Elephant Man" disease) which begins in *SAVING FACE* and concludes in *TEARS OF A CLOWN*, seven episodes later. The woman has led a sheltered life and is fearful of venturing out in public. Caldwell, in his compassion for the disturbed young woman, finds that she has developed a crush on him. In this instance, it is refreshing to see Caldwell put the interests of someone else ahead of his own huge ego. Caldwell is destined nevertheless, to be best remembered as the first character in a major dramatic series on television to die of AIDS.

A character of questionable moral values featured on *St. Elsewhere* is Dr. Seth Griffin, (Bruce Greenwood), a manipulative young intern who shifts the blame for his mishandling of a fatality case to another resident who is subsequently dropped from the program. Later, after becoming a "born again" Christian, Griffin believes himself to



Axelrod (Stephen Furst) puts himself in ham's way on a hot date (with Jeannie Elias) in MURDER, SHE ROTE.

have been cured of AIDS (He actually only had a false-positive reaction to the test).

There were also many highly competent female doctors superbly depicted on *St. Elsewhere*: Dr. Roxanne Turner (Alfre Woodard), outstanding obstetrician - gynecologist who saves Dr. Craig's granddaughter and manages to find time for a romantic relationship with Chandler; Dr Paulette Kiem (France Nuyen), the no-nonsense cardiac surgeon who replaces Craig while he is suspended and suffering the difficulties inherent in a long-distance marriage; Dr. Annie Cavanero (Cynthia Sikes), notable for her compassion and caring; Dr. Ellen Wade (Sagan Lewis), a superior surgeon; and Dr. Carol Novino (Cindy Pickett) a nurse who becomes a physician and in the process kindles long dead feelings of love in Dr. Westphall.

Other notable characters on the series include Dana Short as Lizzie, Westphall's daughter; Chad Allen as Tommy, Westphall's autistic son (in a highly convincing performance!); Helen Hunt as Morrison's on again, off-again girlfriend Clancy Williams; Patricia Wettig as Joanne McFadden (Morrison's second wife); Nancy Stafford as city health advisor, and later assistant to Dr. Auschlander, Joan Halloran: G.W. Bailey as psychiatrist. Dr. Hugh Beale; Kavi Raz as anesthesiologist, Dr. V. J. Kochar; and Ronny Cox as the finance

mindful new administrator of St. Eligius, Dr. John Gideon.

Among the many memorable episodes broadcast on *St. Elsewhere*, two won Emmys for "Outstanding Writing in a Drama Series (Single Episode)": in 1984 for the second season's THE WOMEN, story by John Ford Noonan and teleplay by John Masius and Tom Fontana; and in 1986 for the fourth season's TIME HEALS, story and teleplay by Tom Fontana, John Tinker and John Masius.

THE WOMEN relates the stories of three women sharing a room at St. Eligius each with a different illness, and features guest star Eve Le Gallienne as a feisty octogenarian with a broken hip and a heart problem who must try to reconcile herself to limiting her long cherished independence.

TIME HEALS is presented in two one-hour segments and dramatizes key events in the history of St. Eligius from its founding in 1935 by Father Joseph McCabe (a brilliant performance by Edward Herrmann) thru the early decades of its development with flashbacks to 1945 when Dr. Auschlander joined the staff, 1955 when Drs. Craig and Westphall became residents and 1965 when nurse Rosenthal arrived. Cast members play younger versions of themselves, with Ed Flanders also playing Westphall's father. James Stephens (of *Paper Chase* fame) is seen as a young

Auschlander, and Jackie Cooper plays Craig's mentor Dr. David Domedion. (Craig is shown to be the same kind of "bootlicking lackey" to Domedion that Ehrlich has become to him.) To further enhance the effect of time, black and white film is used for the 1935 sequence, 1945 is shot in grainy color, and 1955 in Technicolor, giving each of the decades a different look.

BYE GEORGE won the 1984-85 Humanitas Award as the best hour long drama that "probes the meaning of human life" or "most effectively communicates enriching human values." It is the last hour of a three-part story about a medical missionary (David Wayne) who brings a black African to St. Eligius for a kidney transplant, is tempted to stay and utilize the modern miracles of advanced technology, but finally realizes he can not turn his back on his African clinic.

St. Elsewhere's first Emmys were won by guest stars James Coco and Doris Roberts for their roles as two homeless people who care more for each other than themselves in the moving first season episode, CORA AND ARNIE.

By the third season, the show's writers, according to Fontana were beginning to fear that *St. Elsewhere* might turn into a soap opera, so they wrote a unique - some might even say bizarre - episode entitled SWEET DREAMS. The story explored the hospital staff's innermost hopes and fears through music video and talking-to-the-dead sequences. In one, orderly Luther dreams that he is part of the rock music group ZZ Top as he sings and dances with three curvaceous ZZ Top Women. Victor Ehrlich, participating in the same dream center study, finds himself captured by a tribe of beautiful Amazon women who hate men in a segment filmed in black and white with the ambiance of an old 'B' movie serial. Ever concerned about food, Elliot is pursued by giant tacos in his dream.

The third season's final episode (CHEERS) finds Drs. Auschlander, Craig and Westphall dropping into the *Cheers* bar for a quiet drink and finding instead their own nightmare in the form of waitress Carla Tortelli as three stars of that NBC hit comedy, Rhea Perlman, George Wendt and John Ratzenberger make



Like father (Bill Dana), like son: NO CHEMO, SABC (above) finds Fiscus attending to his ill father, while ONCE UPON A MATTRESS turns the tables when the doctor is a shooting victim.

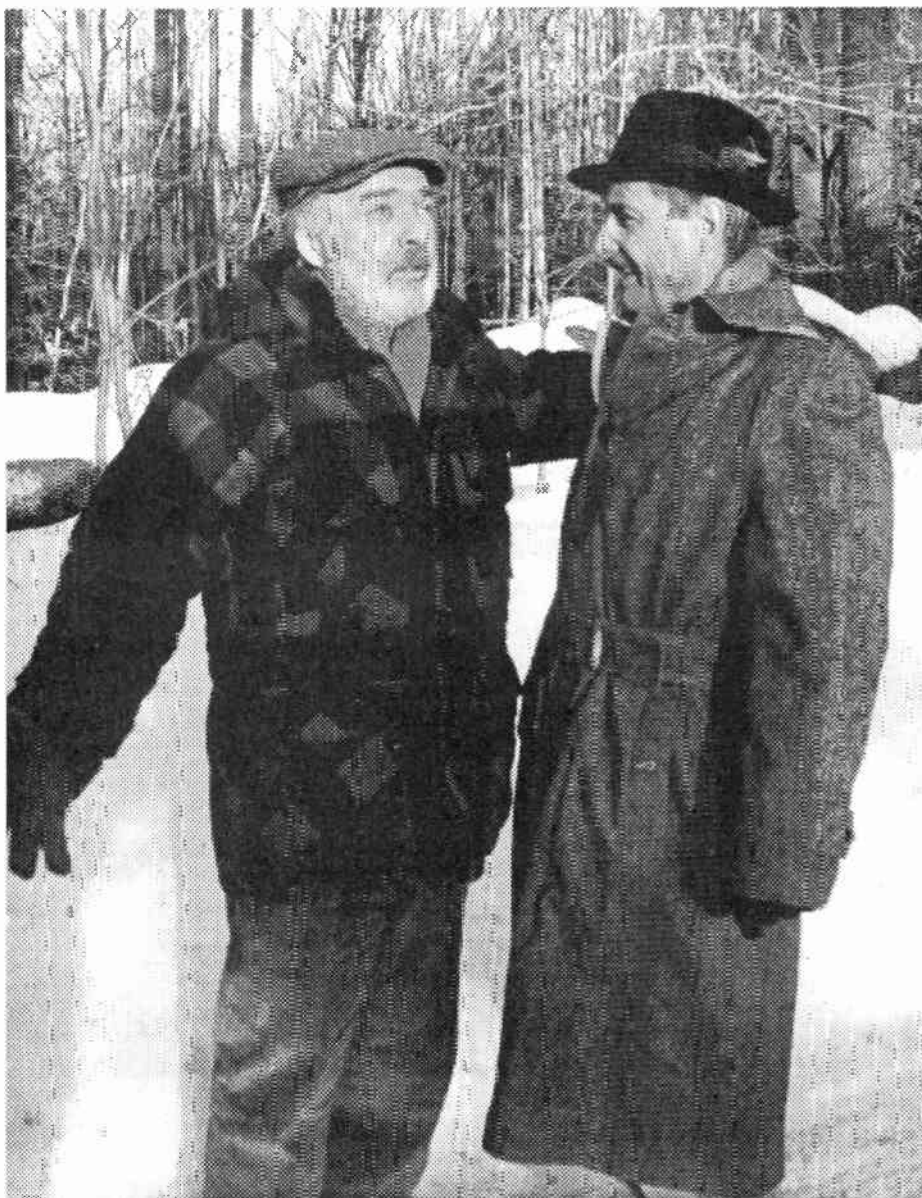
guest appearances on *St. Elsewhere*.

Another highly entertaining episode of the series was called CLOSE ENCOUNTERS, the middle episode of a three part "arc" whose primary story is about a famous astronaut who is brought to St. Eligius suffering from blackouts and delusions. One of the characters in the story is a once-gregarious mental patient (John Doe) who is suffering from amnesia. During the episode he becomes addicted to television and is convinced that he's Mary Richards from *The Mary Tyler Moore Show*. The show provides a humorous tribute to that show and other

MTM productions when the hospital staff decides it would be productive therapy to play along with John Doe's fantasy. The doctors become Mary's friends and co-workers at WJM, the fictitious Minneapolis TV station where Mary worked. John even throws one of Mary's dreadful parties, puts on one of her famous tam-o'-shanters and goes around hugging everyone with such mushy comments as, "I treasure you people." When Betty White, who had been playing a White House staff doctor visiting St. Eligius, shows up, John shouts with glee, "Sue Ann, the Happy Homemaker!" "You must have me confused with somebody else," White replies. "It's me, Mary. You know...Mary," he forlornly responds in an inspired bit of dialogue. Another MTM show reference involves Elliot Carlin (Jack Riley) from the old *Bob Newhart Show*. Carlin, the acerbic neurotic from Newhart's therapy group appears as Mr. Carlin, a psychiatric patient at St. Eligius. Earlier still, another MTM production is singled out when John Doe tunes in *The White Shadow* on the television set and proclaims that the guy who made that show was a "smoothie" (referring, of course, to Bruce Paltrow, by this time executive producer of *St. Elsewhere*).

Two of the more controversial stories presented on *St. Elsewhere* were the three part story involving the assassination of a Kennedy-like character during





Westphall welcomes Craig to THEIR TOWN.

the fourth season and the last season episode in which an operation is performed by doctors at St. Eligius in the nude. Over the course of *FAMILY TIES*, *FAMILY FEUD* and *FAMILY AFFAIR* (each episode named after a popular TV series), the matriarch of the powerful and wealthy Endicott family is brought to St. Eligius for open-heart surgery. Her eldest son, a long term member of the U.S. Senate, is brutally shot down by an unbalanced malcontent in the hospital's chapel. The mother comes through her operation with flying colors, but the Senator dies. (Guest stars Dorothy McGuire and Charles Cioffi were highly effective in the key roles). The Boston media, however, not to mention the Kennedy family, were said to be highly

offended by the story.

THE NAKED CIVIL SURGEON was inspired by a Swedish study reported in a medical journal that suggested that fewer bacteria would be dispersed by naked operating room personnel than those in scrub clothes. In the story, some of St. Eligius' doctors shyly agree to participate in an experimental surgical procedure which requires them to work in the nude. This unorthodox storyline incensed several prominent medical organizations including the AMA, but it made for highly unpredictable and innovative television viewing (although no strategic body parts were shown on screen, of course)!

Awards, however, greatly outnumbered brickbats over the six seasons the

show was aired. In all, *St. Elsewhere* earned 12 Emmys, two Humanitas Awards and a Peabody. (In 1986, its most successful year, it received 14 Emmy nominations including Best Drama Series with Daniels, Flanders, Woodard, Bartlett, Pickles and Begley, Jr. each also nominated for an acting award.)

No evaluation of *St. Elsewhere* would be complete without further mention of the show's subtle use of humor, particularly humor aimed at television itself. This peculiar brand of humor was a unique characteristic of *St. Elsewhere*. There are so many inside jokes that it's almost as if the writers were trying to please themselves rather than the viewers. In one episode, for example, Ehrlich asks Fiscus when he's starting his new residency. Fiscus bids farewell to a nurse named Ruby who's walking down the hall, then answers Ehrlich without stopping for breath. The joke is buried within those two lines of dialogue. Fiscus' exact words were: "Goodbye, Ruby. Tuesday." Which is, of course, the title of a Rolling Stones song.

Other references are even more obscure. When Cynthia Sikes left *St. Elsewhere*, the writers sent her to Birneyville Memorial. This was an oblique reference to David Birney, an original cast member of *St. Elsewhere* who quit the show to pursue larger starring roles (in a move that one columnist likened to McLean Stevenson's departure from *MASH*).

The final episode is loaded with enough in-jokes to provide a field day for pun hunters. The show opens with Dr. Fiscus telling an eye patient who is named General Sarnoff, "It's quite a network. And the optic nerves need the rest. So do your eyes a favor, and cut down on the time you spend in front of the television." (As those in the know were aware, David Sarnoff, known as "The General," was the father of American television and the founder and former head of NBC.) Later, Fiscus goes down to the morgue and asks for the autopsy report on a man named Nielsen: - "You, know, the fellow that died in front of his TV set." There's a first year resident in the show named Brandon Falsey (an atrocious, obvious combination of the shows long-departed creators, Joshua

Brand and John Falsey). Reference is made to Kay O'Brien, a physician being sent to a New York hospital for a surgical residency (which just happened to be the title character's name on a new CBS doctor show). A *St. Elsewhere* character quips that "she won't last thirteen weeks (the standard number of episodes initially ordered for a new series)." Later, a resident refers to an anesthesiologist named Stephen Kiley - the name of Marcus Welby's partner, who was a family physician, not an anesthesiologist. (Perhaps, as author Joseph Turow speculates, viewers were being asked to conclude that Kiley had gotten "so burned out on Welby's solicitous approach to the world that he had turned to a lucrative area of medicine that required minimal physician-patient interaction.")

Television medical history was mined a little deeper with the appearance of "Dr. Morton Chegley," in a couple of episodes. This was the name of Lloyd Nolan's character on Diahann Carroll's series *Julia*. Then there's a fast-paced reference to a bow-tied barber named Floyd Shapiro on *The Andy Griffith Show*. "He's been trimming heads here since nobody knows when," a patient is told. "Mr. Shapiro may bury us all" ("may bury," as in "Mayberry"). The program also includes oblique references to such other television shows as *The Fugitive* (a one-armed man is chased up a water tower, off camera); *MASH*; *Room 222* and *The Nurses*. A fat lady even sings before the show is over (an opera singer being treated by Fiscus for laryngitis).

It is the last several minutes of *THE LAST ONE*, however, that provide the real shocker. From a freak snowstorm swirling outside of St. Eligius, the scene suddenly shifts to a shabby apartment in South Boston. There, seated on the floor and thoroughly mesmerized by a large glass snowball is the autistic Tommy. At this point Westphall dressed as a construction worker with hard hat and lunch pail walks in. Aushclander is revealed in an easy chair reading a paper. "Hi Pop," Flanders says to Aushclander. Looking at Tommy, he comments, "He sits there all day long in his own world, staring at that toy. What's he thinking about?" As Westphall and Lloyd walk Tommy into the kitchen for supper, the camera closes

in on the snowball, which has been placed on top of the television set, clearly revealing the unmistakable facade of St. Eligius.

Critics attacked the scene. *The New York Times* called it "a touch too flip, too arrogant." *Rolling Stone* was even more critical, saying it was "devastating" and "arguably the most controversial series denouement in history." Fontana, who wrote the final scene, later explained that he had an ulterior motive for the fantastic ending: "I don't want there to be any possibility of a reunion show," he told Chicago writer Bill Zehme. Like it or not, it certainly is memorable.

St. Elsewhere had survived two previous cancellations - at the end of the first season and at the end of the fifth season. Why the low rated-series (never reaching any higher than 30th) was renewed each time was the subject of wide speculation. Conflicting rumors ran rampant: Grant Tinker had decided to renew it because he wanted his son John to have his own show; MTM Productions had refused to sell NBC its promising new series, *Bay City Blues*, unless the network renewed *St. Elsewhere*; Grant Tinker had forced the decision down Brandon Tartikoff's throat.

Probably the most plausible explanation lay in the show's demographics. Network researchers had discovered that the program was drawing a large number of women who were 18 to 49 years old. When judged on that basis, the series ranked a respectable 24th out of 71 regular evening shows. (The 18-to-49-year-old female was a premium target for some advertisers.) Thus it could command sales of \$105,000 for a thirty second commercial (on a par with such highly ranked shows as *Murder, She Wrote* and *Cagney and Lacey*).

When the program was finally taken off the air in May, 1988 it was not because of its less-than dazzling ratings or its outrageous gags. It was because its producers, MTM Enterprises, were concerned about rising costs and decided to quit while they were ahead.

Why is *St. Elsewhere* still so highly regarded by its small cadre of fans - and the alumni from its cast? William Daniels and Norman Lloyd offered their opinions. Daniels cites good writing

(which made so many actors anxious to appear on the show), a large number of good actors as regulars on the show to work with, and the show's "commitment to portraying the medical profession as honestly and completely as they could with a great deal of conscience. It was the first (television series) to show the fallibility of the men of medicine and yet their devotion to it... It took the medical profession seriously."

Norman Lloyd explained it is this way:

"What I think stands out about this show is, first of all, it was very modern and very up to date. It was not sentimental. It was a tough show in ideas (and) fearless in regard to subject matter. It dealt with subject matter... that reflected the concerns of the audience that was watching the show. And it introduced subject matter that had never been introduced before... the show had anger, it had indignation, it cared! It really cared! And this is why this show was the favorite of so many people... especially of doctors and nurses who were inspired to be the kind of doctors (portrayed) on that show... And (most important) the show had integrity!"

The influence of *St. Elsewhere* lives on through John Tinker and some of the writers and actors who have now become involved with *Chicago Hope* and *ER* (Adam Arkin of *CH* once played a paramedic on *St. Elsewhere*, and Mark Harmon has just signed on for an upcoming role on *CH*). More importantly, the "real thing" can still be experienced in limited reruns in isolated markets around the country and nationally on the new Nickelodeon network, TVLand. *St. Elsewhere* was not, of course, the first medical drama on television, nor the last. - It was just the best!

- Gary A. Yoggy

Gary A. Yoggy is the author of *Riding the Video Range, the Rise and Fall of the Western on Television* (McFarland Publishers, 1995). He is currently at work on *House Calls: Medical Drama in Your Living Room from 'Medic' to 'ER,' in which this article, in expanded form, will be a chapter.*

Season 1, 1982-83:

PILOT (10/26/82)

A mentally disturbed patient is misplaced, and Dr. Morrison battles to prevent an operation on a female patient with whom he feels emotionally involved

Dominique Dunne, Rafael Campos, Lance Guest, Pearl Shear, Jessica Dubord, Alan North, Tim Robbins

Written by Joshua Brand, John Falsey; Directed by Thomas Carter

BYPASS (11/9/82)

Dr. Morrison experiences a conflict between his personal feelings and professional responsibilities when he treats a remorseless terrorist; Dr. Craig humiliates an unprepared intern in the midst of surgery; and the romance between Dr. Fiscus and pathologist Cathy Martin heats up

Jack Bannon, Sandy McPeak, Frances Lee McCain, Deborah White, Robert Costanzo, Peter Maloney, Tara Buckman, Roxanne Reese, Vivian Bonnell, Tim Robbins

Written by Joshua Brand, John Falsey; Directed by Thomas Carter

DOWN'S SYNDROME (11/16/82)

Dr. Cavanero tries to break the news gently to a horrified couple that their expected child will be born with Down Syndrome; Dr. White explodes at one patient's insensitivity; and Dr. Auschlander notes the fateful irony of his own cancerous liver and takes a special interest in a doomed woman similarly afflicted

Tony Bill, Maureen Anderman, Jack Bannon, Lance Guest

Written by Tom Fontana, Joshua Brand (s), John Falsey (s); Directed by Mark Tinker

Although the medical condition of the title is correctly called "Down Syndrome," press materials refer to it as "Down's..."

CORA AND ARNIE (11/23/82)

The tender relationship between two "bag people" is in jeopardy when one must face a life-threatening medical decision; a middle-class couple vacationing in Boston discover how much a series of routine tests can cost to figure out why the wife fainted in their hotel room; and Dr. Kochar fights off loneliness for his family and hometown in India

James Coco, Doris Roberts, Lionel Smith, Jack Bannon, Rafael Campos, Bernard Behrens, Tim Robbins, Ann Gerety

Written by Neil Cuthbert, John Falsey (s), Joshua Brand (s); Directed by Mark Tinker

SAMUELS AND THE KID (11/30/82)

Dr. Samuels' treatment of a precocious young boy affects the surgeon deeply, forcing him to confront unpleasant memories from his own past; Dr. Fiscus has Cathy over to his apartment for a romantic meal; and Dr. Craig receives the Surgeon of the Year Award

Jeremy Licht, Ally Sheedy, Paul Lieber, Robert Davi, Rudy Ramos, Vivian Bonnell, Bridget Sienna, Mace, Peter Iacangelo, Douglas Rowe, Roxanne Reese

Written by John Masius, Joshua Brand (s), John Falsey (s); Directed by Thomas Carter

LEGIONNAIRES (2 parts; 12/7/82, 12/14/82)

While waiting for the test results to determine the cause of death of the patients who expired in Ward 5, Dr. Westphall suspects an outbreak of "legionnaires' disease"; Dr. Cavanero is drawn into an ongoing battle of wits when a headstrong nurse blatantly defies her instructions; Dr. White's tightening financial squeeze begins to erode his family relationship; a proud ex-boxing champ draws the doctors' admiration in his personal battle to rid himself of a dehumanizing catheter device; Dr. Fiscus is attacked by two punks in the emergency room; and Dr. White is kicked out by his wife when all he can offer her on their wedding anniversary is a box of chocolates

Christopher Guest, Rita Taggart, Albert Salmi, James Keane, Karen Landry, Matthew Faison, Rafael Campos, Laraine Newman, Robert Davi, Ann Bronston, Richard Marcus, Carl Byrd, Vivian Bonnell

Written by Joel Surnow/Charles Rosin, Joshua Brand (s), John Falsey (s); Directed by Thomas Carter

TWEETY AND RALPH (12/21/82)

Dr. Beale must make a difficult decision when two mental patients, who occasionally fancy themselves to be birds, try to convince him that they are ready to face the outside world; Dr. Cavanero cannot help but identify with the lithe dancer who gamely tries to face her hysterectomy with a modicum of bravado; and Dr. Fiscus begins to pack a hidden handgun as a precautionary measure

Laraine Newman, Richard Marcus, Molly Cheek, Nan Martin, Charlie Robinson, Lisa Rafel, Roxanne Reese

Written by Elizabeth Diggs, Joshua Brand (s), John Falsey (s); Directed by Thomas Carter

RAIN (1/4/83)

The idealistic Morrison cannot resist an anonymous caller's plea for medical assistance for a stricken friend, even if it means making an unheard-of house call; Dr. White's young daughter is brought to the emergency room after swallowing mothballs; and young Dr. Ehrlich, intimidated by the relentless urging of surgeon Craig to treat his hands like priceless tools, refuses to touch anything that might possibly damage them

George Morfogen, Richard Marcus, Karen Landry, Deborah White, Ray Liotta, Patrice Allen, Bill Ray Sharkey, Nora Ekserjan, Barbara Perry

Written by Tom Fontana, John Falsey (s), Joshua Brand (s), Victor Hsu (s); Directed by Victor Hsu

HEARTS (1/11/83)

Dr. Westphall is perplexed by someone impersonating a physician known as Dr. Bullfinch; Dr. Paxton, the newest addition to the staff, diagnoses an overweight woman's intense stomach aches to be labor pains; and Dr. Craig bullies a weakened Dr. Ehrlich into assisting him in heart surgery, a five-hour ordeal

Dorothy Fielding, Conchata Ferrell, Richard Marcus, Peter Hobbs, Madelyn Cates, Lance Guest, Rafael Campos, William Bronder, Gay Rowan

Written by Elizabeth Diggs, Joshua Brand (s), John Falsey (s); Directed by Mark Tinker

GRAVEYARD (1/18/83)

As his colleagues while away their time at an improvised poker session, Dr. Morrison is frustrated in his attempts to treat a fifteen-year-old Chinese boy suffering from advanced spinal meningitis; Dr. Samuels pines for Dr. Paxton, who politely nixes his fervent pleas to resume their intense romance after a ten-year hiatus; and the separated Dr. White responds to the friendly advances of a perceptive young nurse

Dorothy Fielding, Richard Marcus, Jane Kaczmarek, James Hong, Marc Hayashi, Julius Harris, Tom Hulce, Drew Katzman, Rummel Mor, Robert Pastorelli

Written by Joshua Brand, John Falsey, John Masius, Tom Fontana; Directed by Victor Lobl

RELEASE (2/1/83)

A reluctant Dr. White is forced to badger a grieving family into signing an autopsy consent form; Dr. Craig is stunned when his old college roommate and sparring partner checks in for a sex alteration; and a fascinated Dr. Chandler enthusiastically tries to help a convalescing victim of a shotgun blast try to piece together his past after a bout of amnesia

Dorothy Fielding, Tom Hulce, Jane Kaczmarek, Andy Romano, Alice Hirson, Pat Corley, Sandy Ignon, Jonathan Luria, Gloria Manos, Judy Jean Berns, Drew Katzman, Tom Tarpey

Written by Tom Fontana, David Assael, Joshua Brand (s), John Falsey (s); Directed by Victor Lobl

FAMILY HISTORY (2/8/83)

When a patient under Armstrong's care complains of chronic, hard-to-stop nosebleeds, she diagnoses it as Gaucher's disease, an ailment prominent among some Jewish families; a fascinated Chandler hopes for another miracle as he confronts the amnesiac shotgun-blast victim with his father and step-mother; and Dr. White has a shrill, discordant meeting with his wife

Dorothy Fielding, Keenan Wynn, Tom Hulce, Alan Feinstein, Jane Kaczmarek, Andy Romano, Karen Landry, Joe Lambie, Claire Malis, Frank Campanella, Rosie Lee Hooks, Tyrone Jones

Written by John Falsey, Joshua Brand; Directed by Kevin Hooks

REMISSION (2/22/83)

Dr. Auschlander must decide whether to endure the agony of chemotherapy; Dr. Morrison treats a beaten youth whose bigoted brother vows revenge; and everyone's on the lookout for a phantom female flasher Dick O'Neill, Janis Paige, David Elliott, Michael Madsen, Melody Anderson, Ben Slack, Stacy Keach Sr., Arthur Taxier, D.J. Sydney, Mark Cassella, Robert Beecher
Written by Lee Curran, Joshua Brand (s), John Falsey (s); Directed by Mark Tinker

MONDAY, TUESDAY, SVEN'S DAY (3/1/83)

An angry Dr. Westphall learns the real circumstances behind the beating of a teenage boy; a large number of well-wishing streetwalkers inundate the halls to visit another hooker whose appendix was removed by Dr. Samuels; and a panic-stricken Dr. Ehrlich must scrounge up a late date when he cannot wriggle out of an invitation to Dr. Craig's reception for a prominent Swedish surgeon
Dick O'Neill, David Elliott, Melody Anderson, Michael Madsen, Lane Binkley, Karen Landry
Written by John Masius, Joshua Brand (s), John Falsey (s); Directed by Bruce Paltrow

THE COUNT (3/8/83)

Samuels and Cavanero join forces out of sympathy for a likeable and renowned legend of the blue-and-silver screen when he checks in for an ulcer diagnosis; Dr. Armstrong appears to have made a crucial mistake when she confides to Dr. Craig her suspicions concerning a surgeon she thinks is secretly receiving pacemaker kickbacks; and the feud between Drs. Ehrlich and Fiscus widens and even threatens to engulf their future job options
Peter Michael Goetz, Michael Halsey, William Schilling, Liz Sheridan, Roxanne Reese, Peter Van Norden, Charles Parks
Written by Joshua Brand, John Falsey; Directed by Kevin Hooks

BROTHERS (3/15/83)

The hospital denies a man's request for "death with dignity" for his brother and lifelong business associate; Dr. Ehrlich reluctantly recruits Dr. Fiscus to substitute for him on a date when he can't get off work; and Nurse Rosenthal tries to conceal her anxiety after tests show she must undergo surgery at another hospital
Karen Landry, Richard Hamilton, Alan Oppenheimer, Melody Anderson, Pat Hingle, Eda Reiss Merin, Jill Andre, Katie McClain, Richard Chaves, Conrad Bachmann, Christopher Thomas, Ken Magee
Written by Mark Tinker, Joshua Brand (s), John Falsey (s); Directed by Mark Tinker

DOG DAY HOSPITAL (3/22/83)

Dr. Westphall must keep the police at bay as he tries to negotiate with an armed, distraught woman who bursts into an operating room demanding to see the surgeon responsible for her current pregnancy; Nurse Rosenthal is strangely irritated by her well-intentioned colleagues who want to help her on her first day back at work; and lovestruck Dr. Fiscus takes Nurse Daniels to visit his amusingly eccentric Great Aunt Sica
Elizabeth Kerr, Judith Light, Tom Atkins, Alan Oppenheimer, Sam Anderson, Richard Kuss, Howard McGillin, Henry G. Sanders, Paco Vela, Mary Margaret Lewis
Written by John Ford Noonan, Joshua Brand (s), John Falsey (s); Directed by Victor Lobl

WORKING (4/5/83)

No one can understand how a middle-aged man's liver condition continues to deteriorate until Dr. Morrison stumbles upon the reason his patient wants to drink himself into an early grave; Chandler gets a legal lesson in the fine points of modern medicine when the family of a patient who suffered a fatal coronary in an elevator begins litigation proceedings against both him and the hospital; and Dr. Craig so appreciates the charm and professional skills of an attractive Hungarian surgeon that he invites her out for dinner
Ed Lauter, Melody Anderson, Laurie O'Brien, James Sutorius, Luise Heath, Bella Chronis, Don Blakely, Alan Haufrect, Vincent Isaac, Bobby Jacoby, Roger Etienne, Viola Kates Stimpson
Written by Dennis Cooper, Joshua Brand (s), John Falsey (s); Directed by Bruce Paltrow

CRAIG IN LOVE (4/12/83)

Dr. Craig is unusually chipper as his thoughts turn to love; Dr. Chandler prepares for what may be a long and decisive legal battle; and Dr. Morrison struggles to alter the self-destructive course taken by the resentful Dr. White, whose drug habit and reckless driving land him in jail
Rita Zohar, James Sutorius, Harsh Nayyar, Bill McLaughlin, Mel Scott, Alice Cadogan, Tom Tully, James Hardie
Written by Steve Lawson, Joshua Brand (s), John Falsey (s); Directed by Victor Lobl

BARON VON MUNCHAUSEN (4/19/83)

Dr. Morrison is perplexed by the conflicting test results of a patient, and soon is at odds with Dr. Ehrlich over whether or not to operate; Dr. Westphall reluctantly asks the bigoted Dr. Craig to pinch-hit for a colleague and address a group of hostile minority medical students; and Nurse Daniels suffers through a miserable day after she regrets pushing Dr. Fiscus into a double date with his kinky ex-girlfriend
Louis Giambalvo, Walter Brooke, Micolle Mercurio, James R. Winker, Frank Dent
Written by David Assael, Paul Schiffer, Joshua Brand (s), John Falsey (s); Directed by Victor Hsu

ADDICTION (5/3/83)

A distracted Dr. Morrison tries to keep his mind on his work as his pregnant wife lies in prolonged and agonizing labor; Dr. White is ostracized by his colleagues when they suspect him of pilfering pills from a medication room; and Ehrlich is flabbergasted when asked by Dr. Craig to show his visiting son, a medical student, around St. Eligius
Howard Duff, Scott Paulin, Deborah White, Melody Anderson, Karen Landry, Ralph Seymour, Howard George, Jean Allison, Tom McFadden, Alice Cadogan, Laurie Kennedy, Jim Scott, Jack Heller
Written by John Masius, Tom Fontana; Directed by Mark Tinker

Season 2, 1983-84:**TIES THAT BIND (10/26/83)**

A gruff and outspoken man creates problems for the hospital staff with his demands for instant and constant attention when his wife suffers a stroke; a city administrative officer assigned to keep an eye on the hospital budget vetoes Dr. Craig's plans for the hospital's first heart transplant; and Dr. Ehrlich's continuing quest for a romantic female meets with sudden success, but he manages to lose the kinky young lady in a very unusual fashion
Alan Arkin, Piper Laurie, Marian Mercer, Jean Bruce Scott, Frank Koppala, Patrie Allen, Cassandra Peterson (Elvira)
Written by John Masius, Tom Fontana; Directed by Bruce Paltrow

LUST ET VERITAS (11/2/83)

A new plastic surgeon turns the head of every woman in the hospital, but is revealed to have a very special relationship with the city administrative officer; Dr. Craig makes life difficult for the young doctors as he prepares to perform the hospital's first heart transplant; and Dr. Cavanero gets an amazing reaction from a young doctor who is angry about her evaluation of his abilities
Alan Arkin, Piper Laurie, Marian Mercer, Peter Horton, Peggy McCay, Frank Dent, Frank Koppala, Michael Prince, Fred Carney, Tony Papenfuss, Peter Kim, John Mansfield
Written by Dennis Cooper, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

NEWHEART (11/9/83)

Dr. White tries to overcome his irrational fear of radiation treatment; Dr. Westphall clashes with the city administrator over proposed plans to use the hospital as a major center in the event of nuclear war; and Dr. Martin decides on drastic action when she learns that Dr. Kochar, who is a virgin, will soon take a bride
Alan Arkin, Piper Laurie, Marian Mercer, Deborah White, Paul Linke, Robert Gray, Frank Koppala, Bruce Gray, Patrie Allen, Allan Lurie
Written by John Masius, Tom Fontana, Garn Stephens, Emily Small; Directed by Mark Tinker

QUI TRANSTULIT SUSTINET (11/16/83)

Dr. Morrison sinks deep into depression, blaming himself for his wife's accidental death; Dr. Craig finally gets to perform the hospital's first heart transplant, and both he and Dr. Ehrlich are shocked when they learn the name of the donor; and Orderly Luther Hawkins and Dr. Fiscus overhear a conversation between two wealthy doctors and decide to pool their money for a stock market killing

Marian Mercer, Jeannetta Arnette, Peggy McCay, Michael Bond, Milt Oberman, Vahan Moosekian, Jonathan Goldsmith, William Bramley, Marilyn Child, Jim Storm, John Howard Swain

Written by John Tinker, Mark Tinker; Directed by Victor Lobl

A WING AND A PRAYER (11/23/83)

Dr. Auschander, weary from his battle against cancer, begins to contemplate suicide when he learns that a bright, trusting and lovable eleven-year-old patient is an apparent leukemia victim; and the staff members who must work on Thanksgiving refuse to eat the hospital's unappetizing food on that holiday, so each member of the staff agrees to bring his or her special dish for a group dinner

Jane Wyatt, Rae Dawn Chong, Marian Mercer, "Bumper" Yothers, Gretchen Wyler, Tom Tammi, Bob Basso, Barry Michlin, George Reynolds

Written by Raymond and Robert DeLaurentis (DeLaurentis?); Directed by Bruce Paltrow

UNDER PRESSURE (11/30/83)

Bothered by an aching back, a speeding ticket, and too many problems at the hospital, Dr. Westphall becomes an angry bear; Dr. Ridley makes a surprising discovery about the mysterious illness being suffered by a child tennis star; and two young men are rushed to the hospital, near death, after a fight, where they are discovered to be opposing Irish terrorists

Austin Pendleton, Paul Sand, Marian Mercer, Eric Stoltz, Robert Hogan, Sydney Penny, Redmond Gleeson, Antony Ponzini, Barbara Collentine, Anne Gee Byrd, Joe George, Dana Short, Ann Convery, Ernest Emling, John Achorn, Thomas De Wier

Written by Steve Bello, Tom Fontana, John Masius; Directed by David Anspaugh

ENTRAPMENT (12/7/83)

Dr. White, trying to be kind to an indigent patient, finds himself facing a drug charge when she turns out to be a policewoman; and the kinky, romance-hungry Dr. Martin sets her sights on an amazed Dr. Craig

Eric Stoltz, Paul Sand, Marian Mercer, Karen Landry, John Gallogly, Ann Sweeny, Redmond Gleeson, Barbara Colentine, Theresa De Paolo, Lillian Adams, James Arone, K.C. Martel, Lisa Boney, Christopher Brown, Thomas De Wier

Written by Steve Bello, Tom Fontana, John Masius; Directed by Mark Tinker

ALL ABOUT EVE (12/14/83)

The resignation of his longtime housekeeper forces Dr. Westphall to make some decisions about the daily care of his 10-year-old autistic son; the heart transplant patient is so anxious to go home that she fails to mention a "minor" problem; and Dr. Ehrlich is shocked to find that his free-loving girlfriend has changed her lifestyle after consulting a psychiatrist

Eric Stoltz, Paul Sand, Marian Mercer, Joan Hotchkis, Jean Bruce Scott, Philip Sterling, Dody Goodman, Penny Santon, Barbara Tarbuck, Dana Short, Chad Allen, John Gallogly, Frank McCarthy, Damon Hines, Bruce Wright

Written by John Masius, Tom Fontana; Directed by David Anspaugh

AIDS AND COMFORT (12/21/83)

A happily married and highly successful young politician finds his future shattered when it is learned that he is suffering from AIDS and he must admit his homosexuality; Dr. Whites' wife is so fearful of the disease that she forces him to ask to be removed from the case; and the hospital's blood drive collapses when it is learned that they are treating an AIDS victim

Rae Dawn Chong, Margaret Lewis, Michael Brandon, Paul Sand, Marian Mercer, Caroline Smith, Karen Landry, Peggy McCay, Michael Prince, Terence McGovern, Clete Keith, Kenneth Lloyd, Jessica Drake, Janet Clark

Written by John Masius, Tom Fontana, Steve Lawson; Directed by Victor Lobl

A PIG TOO FAR (1/11/84)

Romance-hungry Dr. Ehrlich can't figure an easy way to break through his girlfriend's sexual reserve, so he decides to propose marriage; a normally quiet, delightful young wife and mother sees her marriage endangered by unexplained bouts of rage; and Dr. Westphall is annoyed by a patient who uses his personal computer to diagnose other patients' ailments and break into hospital records and secret files

Rae Dawn Chong, Linda Carlson, Paul Sand, Michael Goodwin, Philip Charles MacKenzie, Jean Bruce Scott, Macon McCalman, David Knell, Frank Dent, Earl Boen, Martin Garner

Written by John Tinker, Jay Kahn; Directed by Linda Day

BLIZZARD (1/18/84)

A raging snowstorm creates multiple problems for the hospital patients and staff; Dr. Cavanero winds up as a patient when snow causes the hospital's ceiling to collapse on her head; and staff members become concerned after learning that Dr. Craig is missing in deep snow

James McEachlin, Paul Sand, Jean Bruce Scott, Phillip Sterling, Dody Goodman, Lili Haydn, Ruth Kobart, Beau Starr, Sharon Barr, Andre Gower

Written by Steve Lawson, Jamie Horton; Directed by Kevin Hooks

HEARING (2/1/84)

Dr. Auschander has some very surprising results when he experiments with marijuana to control the nausea caused by his chemotherapy treatment; Dr. White fights for his medical future when he faces a board accusing him of improper handling of drugs; and a deaf X-ray technician tries to keep his job despite a supervisor who says the handicap is causing work delays

Joe Regalbutto, Conrad Janis, Jean Bruce Scott, Robert Daniels, Richard Roat, Kim Hamilton, Raymond Singer, Jean Gillespie, Arthur Taxier, Ann Sweeny, Freda Norman

Written by Steve Bello, Robert Daniels; Directed by Chuck Braverman

IN SICKNESS AND IN HEALTH (2/8/84)

One of the wackiest weddings since the invention of love takes place when Dr. Ehrlich finally weds Roberta; Joan Halloran makes some special plans to bring a moment of happiness to her dying father whose terminal illness threatens to engulf his one big dream; and Dr. Chandler decides to run the Boston Marathon course all alone

William Windom, Paul Sand, Louise Lasser, Priscilla Pointer, Jean Bruce Scott, Lurene Tuttle, Jennifer Harmon, Richard Eden, Richard Roat, Jean Gillespie

Written by John Masius, Tom Fontana; Directed by Mark Tinker

DRAMA CENTER (2/15/84)

A beaming Dr. Craig is the willing subject of an intrusive television documentary crew, but he begins to have second thoughts when they insist on staging scenes and poking into private matters; a tearful Dr. Westphall is frustrated in helping his autistic son and cannot face committing him to an institution; an elderly woman suffers recurring nightmares after being raped

Allyn Ann McLerie, Paul Sand, Jenny O'Hare, Michael Richards, Michael Goodwin, Bill Morey, Dana Short, Chad Allen, Ann Haney, Rosanne Katon Walden, Teddi Siddall, Charles Bouvier

Written by John Tinker, John Masius (s), Tom Fontana (s); Directed by David Anspaugh

ATTACK (2/22/84)

A ski-masked rapist continues to terrorize the hospital; Dr. Ehrlich returns from his honeymoon only to have his new wife making public complaints; and Dr. Morrison is baffled by a construction worker's mysterious blackouts

Geraldine Fitzgerald, Paul Sand, Jean Bruce Scott, Dan Hedaya, Michael Goodwin, Philip Sterling, Sandy Ward, Roseanne Katon Walden, Angela Clarke

Written by Cynthia Darnell, Douglas Brooks West; Directed by Kevin Hooks

AFTER DARK (2/29/84)

Dr. Ehrlich's 16-day-old marriage and his hopes for wedded bliss seem to be on the rocks; an expectant Dr. Craig preens himself and prepares in case he should be named Doctor of the Year at the annual banquet; and Dr. White is becoming increasingly obnoxious in his attitude toward the women of St. Eligius

Dan Hedaya, Peter Evans, Jean Bruce Scott, Gretchen Wyler, Karen Landry, Rosanne Katon Walden, Angela Clarke, Sharon Barr, Elizabeth Ruscio, Helen Martin

Written by Steve Lawson, John Masius (s), Tom Fontana (s); Directed by Eric Laneuville

VANITY (3/7/84)

Dr. Craig is livid when a television documentary casts him in an unflattering light; a worried Nurse Rosenthal undergoes a breast implant operation under Dr. Caldwell's scalpel; and Morrison must perform a life-saving operation on a construction worker

Austin Pendleton, Paul Sand, Al Ruscio, Dan Hedaya, Michael Richards, Frank Dent, Philip Proctor

Written by John Tinker, Ray DeLaurentis, Jorge Zamacona, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

EQUINOX (3/14/84)

Westphall is furious when White is released from jail on a rape charge and allowed to resume his residency; Nurse Rosenthal ignores orders and returns to work too soon following her surgery; and the blunders of an accident-prone young resident cost him his only friend

Thomas Byrd, Paul Sand, Reid Shelton, Charles Tyner, Gretchen Wyler, Frank Dent, Rosanne Katon Walden, Rob Paulsen, Christopher Michael Moore, Lyle Talbot

Written by Channing Gibson, Charles H. Eglee, John Masius (s), Tom Fontana (s); Directed by David Anspaugh

THE WOMEN (3/28/84)

Three patients with different maladies and distinctive personalities share a hospital room where they become friends and must face new realities forced upon them by their ailments

Eva LeGallienne, Patricia Elliott, Tracy Nelson, Nicholas Mele
Written by John Ford Noonan, John Masius (s), Tom Fontana (s); Directed by Bruce Paltrow

CRAMMING (5/2/84)

Pressure mounts on the young residents when the dreaded National Board exams approach; Ehrlich is upset by the arrival of his eccentric aunt and her romantic designs on Westphall; and White takes a big risk by agreeing to a polygraph examination with regard to his sexual assault trial

Louise Lasser, Paul Sand, Conrad Janis, Patrick McNamara, Dana Short, Starletta DuPois, Michael Ensign, Will Jeffries, Lewis Arquette, Robert Rothwell

Written by Steve Lawson, Steve Bello; Directed by Tim Matheson

ROUGH CUT (5/9/84)

The first year residents sweat out their exam results, knowing that some of them will be cut from the program; Armstrong shows some alarming personal habits by withdrawing further into a bulimic depression; and Fiscus poses for a photo spread on Boston's "Most Eligible Bachelors"

Joey Arresco, Starletta DuPois, Rebecca Robertson, Richard Partlow, Robert Gribbin
Written by Mitchell Fink, Susan Lindner, Steve Lawson (s), Steve Bello (s); Directed by Linda Day

HELLO AND GOODBYE (5/16/84)

A structural deficiency in one wing of St. Eligius closes down the emergency room; Auschlander's fight against liver cancer takes a turn for the worse and he collapses; and the widowed Morrison puts aside his wedding ring to spend his first night with another woman

Helen Hunt, Scott Paulin, Peter Evans, Tannis Vallely, Roberta Maxwell, William Bogert, Dee Hoty, Dana Short, Michael Laskin
Written by John Masius, Tom Fontana; Directed by Mark Tinker



Dr. Westphall goes toe-to-toe with a determined nun (Michael Learned) in **PLAYING GOD**, Pt. 1.

Season 3, 1984-85:

PLAYING GOD (2 parts; 9/19/84, 9/26/84)

A strong-willed Mother Superior insists that Dr. Westphall pull the plug on a fellow nun whose injuries will leave her in a coma for life. The battle lines are drawn in the pending nurses' strike, forcing Rosenthal and Auschlander to become unwilling adversaries; and a disgraced White, having been turned out of the hospital's medical program, works in a seedy health clinic while plotting his comeback

Michael Learned, Helen Hunt, Stephen Elliott, John Hammond, Ernie Hudson, Frank McCarthy, Priscilla Morrill, Brian Tochi, Judith Hansen, Tammy Grimes, Herb Edelman, Bette Ford
Written by John Masius, Tom Fontana; Directed by Bruce Paltrow

TWO BALLS AND A STRIKE (10/3/84)

The nurses make good on their pledge to strike; Craig elects to sleep alone at the hospital rather than face his sex problem with his wife; and Cavanaugh is attacked by a ski-masked man, making White the natural suspect

Stephen Elliott, John Hammond, Ernie Hudson, Barney Martin, Herb Edelman, Mark Blum, Dana Short, Susan Blackstone, Seth Isler, Chad Allen

Written by John Masius, Tom Fontana, John Tinker; Directed by David Anspaugh

STRIKE OUT (10/17/84)

Auschlander has a tough decision to make during the divisive nurses' strike when the mayor threatens to shut the hospital down if no settlement is reached; the Craigs return from their Hawaiian vacation and mistakenly hire unemployed orderlies Luther and Warren to plaster a kitchen wall; and a resentful fireman being treated for serious burns confronts his drug dependency

Renee Taylor, Stephen Elliott, Ernie Hudson, John Hammond, Herb Edelman, Alex Rocco, Ruth Manning

Written by Steve Bello, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

BREATHLESS (10/24/84)

Dr. Miller is attacked by a mentally disturbed patient who insists he's the ski-masked rapist; a maintenance man's thirty-three year association with St. Eligius leaves him with asbestosis; and a persistent White finally finds his kids who were taken by his wife

Renee Taylor, Stephen Elliott, Ernie Hudson, John Hammond, Herb Edelman, Al Ruscio, Heather McNair, Stephen Eastin, Sean Roche
Written by Joel Surnow, John Masius (s), Tom Fontana (s). Directed by Eric Laneuville

MY AIM IS TRUE (10/31/84)

After locating his missing wife and children, White has a poignant reunion with them and intends to make it permanent; the overworked Auschlander gets some help, but his looser schedule allows him time for unwelcome meddling; and a nebbish Axelrod adamantly believes he is stricken with a dread and exotic disease

Stephen Elliott, Alex Henteloff, Ernie Hudson, Herb Edelman, Barney Martin, Beverly Todd, Karen Landry, Rosalind Ingledeu, Kate Randolph Burns

Written by Charles H. Eglee, Channing Gibson, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

FADE TO WHITE (11/7/84)

St. Eligius reels after the shooting of a doctor, who lies near death, as the police include Westphall among their suspects; despite objections from Craig, a tactless Ehrlich agrees to be a television station's health correspondent; and Morrison is baffled by a young boy's dangerous breathing difficulties, which may be psychologically induced

Stephen Elliott, Michael Richards, Barney Martin, Herb Edelman, Ernie Hudson, Beverly Todd, Karen Landry, Charles Lanyer, Mary Gregory, Robert Lieb

Written by Cynthia Darnell, John Masius (s), Tom Fontana (s); Directed by David Anspaugh

SWEET DREAMS (11/14/84)

Several St. Eligius staff members volunteer to be tested at the dream center and uncover the most bizarre adventures this side of rapid eye movement; a Filipino man's mysterious death is attributed to an exotic native syndrome; and Westphall's lack of sleep propels him into anxiety attacks

Alberto B. Salazar, Chuck McCann, Carol Arthur, Patricia Harty, Jeana Tomasino, Daniele Arnaud, Chad Allen, Muni Zano, Jesse Dizon

Written by John Masius, Tom Fontana; Directed by Mark Tinker

UP ON THE ROOF (11/21/84)

A new female doctor, specializing in bone-marrow transplants, draws attention from the male doctors; Morrison is livid when a friend's young daughter is denied the life-saving use of an experimental liver dialysis machine; and a police investigation of a doctor's murder points to Nurse Daniels

Harold Gould, Bill Macy, Stephen Elliott, John Schuck, Caroline McWilliams, Herb Edelman, Charles Lanyer, Brandy Gold, Mary Gregory, Ralph Drischell

Written by Steve Bello, Channing Gibson, John Tinker (s), Charles H. Eglee; Directed by Eric Laneuville

GIRLS JUST WANT TO HAVE FUN (11/28/84)

Cavanero secretly admits that a female doctor who's a guest at her apartment is homosexual, and the news hits the rumor mill; a defiant Craig is asked not to address a committee on capping doctors' fees for the sake of public relations; and Chandler is intent on putting a local faith healer out of business

Harold Gould, Bill Macy, Caroline McWilliams, John Schuck, Leah Richards, Davis Roberts, Beverly Sanders, Brandy Gold

Written by Channing Gibson, John Tinker, Charles H. Eglee (s), Steve Bello (s); Directed by Bruce Paltrow

HOME COMING (12/5/84)

A lovesick Morrison, concerned for his girlfriend's welfare, asks her to live with him with unexpected results; Westphall's daughter disturbs him when she arrives home from college with new ideas and a new boyfriend; and Martin entrusts Fiscus with a letter that could further incriminate an imprisoned Daniels

Helen Hunt, Mimi Kennedy, John Schuck, Herb Edelman, Virginia Capers, Brandy Gold, Dana Short, Casey Siemaszko, Sandra Sharp

Written by John Tinker, Charles H. Eglee, Steve Bello (s); Directed by David Anspaugh

THE CHILDREN'S HOUR (12/12/84)

Westphall reluctantly realizes he must send his autistic son away for specialized help, thereby drawing his daughter's bitter resentment; Ehrlich plays cupid and arranges for an oversexed woman to have some privacy with her hospitalized husband, in Craig's vacated office; and Dr. Martin awakens from her withdrawal in the psych ward to help a fellow patient whose illness she feels is more physiological than psychological

Herb Edelman, Mimi Kennedy, John Schuck, Jack Dodson, Beverly Sanders, Anne-Marie Martin, Brandy Gold, Dana Short, Chad Allen

Written by Charles H. Eglee, Steve Bello, Channing Gibson (s), John Tinker (s); Directed by William Daniels

DR. WYLER, I PRESUME? (12/19/84)

A Nobel Prize-winning doctor returns from Africa to reminisce with his old friend Auschlander and seek a kidney donor for an accompanying native boy; Craig and a shaky Ehrlich risk their lives in surgery to extract an explosive bullet from a wounded woman; and the life of a regretful Rosenthal begins to unravel when the vengeful wife of her illicit lover goes on a slanderous rampage

David Wayne, Herb Edelman, Michael Richards, Larry B. Scott, Christopher Allport, Ellen Tobie, Liam Sullivan, Katie McClain

Written by Cynthia Darnell, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

WHISTLE, WYLIE WORKS (1/2/85)

A bigamist being treated for pneumonia puts Chandler in a compromising position when two of his concerned, and unknowing, wives show up; a recruiter for a dubious Caribbean medical school tells Auschlander that one of his residents is a graduate of the same institution; and Ehrlich takes it personally when Craig selects another resident to assist him in kidney transplant surgery

David Wayne, Jay Tarses, Larry B. Scott, Judith Kahan, Ilene Graff, Christopher Allport, Ellen Tobie, Liam Sullivan, David Ruprecht, Rae Dawn Chong

Written by Duncan Smith, John Masius (s), Tom Fontana (s); Directed by David Anspaugh

BYE, GEORGE (1/9/85)

Dr. Wyler prepares to return to Africa when he learns that his clinic has been destroyed by hostile government soldiers, even though it could mean his death; administrator Halloran gathers evidence for the state medical board which could spell the end of Morrison's medical career because of dubious transcripts; and Ehrlich finds that, because of his televised "Healthspots," he is more of a celebrity than a jealous Craig when he takes the famed surgeon out to dinner

David Wayne, Larry B. Scott, Vernon Weddle, Keone Young, Michael Dukakis

Written by John Masius, Tom Fontana; Directed by Mark Tinker

SAVING FACE (1/16/85)

Craig's 30th wedding anniversary party marks the return of his vagabond brother, thereby re-opening old sibling wound; Caldwell is eager to begin ambitious corrective surgery on a young woman's disfiguring "Elephant Man" disease; and the well-intentioned Axelrod fears he has killed a patient

Karen Austin, Tim Van Patten, Lou Richards, Ann Hearn, Herb Edelman, Jonathan Goldsmith, Carolyn Coates, Lycia Naff, Dee Hoty, John Corey, Jeannie Elias

Written by Jorge Zamacona, Norma Vela, John Masius (s), Tom Fontana (s); Directed by Charles Braverman

GIVE THE BOY A HAND (1/23/85)

Suffering from freshman blues, Dr. Westphall's daughter returns home and asks to stay; a young street tough risks a drug transaction to support his pregnant teenage girlfriend, with tragic results; and a new female doctor takes a chance by providing an alibi to a social worker on behalf of a pregnant fourteen-year old prostitute

Karen Austin, Tim Van Patten, Scott Colomby, Michael Richards, Lycia Naff, Dana Short, Chad Allen, Casey Siemaszko

Written by Mitchell Fink, Mark Ross, John Masius (s), Tom Fontana (s); Directed by Janet Greek

ANY PORTRAIT IN A STORM (1/30/85)

Peter White's widow enters labor with his child; a traffic helicopter crash leaves the sole survivor wondering why he was spared; and Auschlander wants to cancel the ceremony for the unveiling of his portrait, which is rumored to be unflattering

Karen Austin, Tim Van Patten, Herb Edelman, Jason Bernard, Karen Landry, Lycia Naff, Fred McCarren

Written by Lyle Kessler, John Masius (s), Tom Fontana (s); Directed by Leo Penn

RED, WHITE, BLACK AND BLUE (2/13/85)

Westphall renews an old friendship with an attractive White House staff doctor who arranges to make St. Eligius a receiving hospital when the First Lady visits Boston; a well-intentioned Ehrlich reports an innocent mother whom he suspects of child abuse; and Fiscus is shocked when murderess Shirley Daniels is wheeled into the emergency room

Betty White, Herb Edelman, Alan Fudge, John Doolittle, Rhetta Greene, Santos Morales, David Sage
Written by Channing Gibson, John Masius (s), Tom Fontana (s);
Directed by Eric Laneuville

AMAZING FACE (2/20/85)

The moment of truth arrives for Caldwell when he removes the surgical bandages of a young woman disfigured by "Elephant Man's" disease; Rosenthal tells her lover that she's pregnant; and a convalescing Daniels wants to plead guilty for the murder of Peter White, a strange attitude that concerns Morrison

Herb Edelman, Ann Hearn, Jo de Winter, Edith Fields, Carolyn Coates, Philip Proctor, Paul Carafotes, Pamela Myers
Written by Charles H. Eglee, John Masius (s), Tom Fontana (s); Directed by Janet Greek

MURDER; SHE ROTE (2/27/85)

An indignant Craig is on the warpath to find out which doctor is responsible for an abusive patient's sudden death; murderess Shirley Daniels passes a psychological test, is allowed to return to the staff, and vents her macabre sense of humor; and a smitten Elliot works up the courage to ask Rosenthal's promiscuous daughter out to an intimate dinner, with calamitous results

Ann Hearn, Jo de Winter, Philip Sterling, Carolyn Coates
Written by John Masius, Tom Fontana, Steve Bello; Directed by Mark Tinker

TEARS OF A CLOWN (3/13/85)

Chandler tries to convince a clown that she should retire from the circus because of her deteriorating condition, due to multiple sclerosis; Westphall packs up his family belongings and hunts for a condominium; and Morrison's hospital problems extend to his relationship with his girlfriend

Dennis Dugan, Helen Hunt, Ann Hearn, Gina Hecht, Nicholas Hormann, Jane Morrow, Dana Short
Written by John Masius, Tom Fontana, Steve Bello (s), John Tinker (s), Charles H. Eglee (s), Channing Gibson (s); Directed by Janet Greek

BANG THE EARDRUM SLOWLY (3/20/85)

Luther loses his sense of hearing in a boiler explosion that kills a fellow worker; a helpful Halloran looks to uncork some emotion out of an over-worked Dr. Morrison; and Ehrlich lamely tries to impress some visiting Chinese doctors with his sweet-and-sour humor

Al Ruscio, Boyd Bodwell, Chad Allen, Susan Merson, James Andronica, Karen Huie, Jim Lau, Peter Kwong
Written by Stephen Willey, John Masius (s), Tom Fontana (s); Directed by David Anspaugh



Fiscus tries to reassure Caldwell that his summer house isn't HAUNTED.

CHEERS (3/27/85)

Drs. Westphall, Craig, and Auschlander share their mutual sorrows at the Cheers Bar in Boston, but their encounter with Carla, Cliff, and Norm makes them yearn for a saloon where everybody doesn't know their names; Auschlander realizes the risks when his wife undergoes open-heart surgery; and Craig finds that his mentor is now senile

Rhea Perlman, John Ratzenberger, George Wendt, Jane Wyatt, Richard Lawson, Frank McCarthy, Jessie Lawrence Ferguson, Lou Jacobi, Dean Jagger
Written by John Masius, Tom Fontana; Directed by Bruce Paltrow
Crossover episode featuring characters of Carla, Cliff, and Norm from *Cheers*

Season 4, 1985-86:

REMEMBRANCE OF THINGS PAST (9/18/85)

A gregarious mental patient with amnesia is mistaken for the prominent Chairman of the Residency Review Board; the new head of the Obstetrics-Gynecology Department, Dr. Turner, tries to help a childless young couple who have fertility problems; and a bitter Chandler, still grieving over a brother killed in Vietnam, reacts violently to Morrison's post-Vietnam peace offensive

Oliver Clark, Philip Sterling, Joseph Ruskin, Le Tuan, Tom Henshel, Andrea Barber, Thomas Bellin
Written by John Masius, Bruce Paltrow, Tom Fontana; Directed by Bruce Paltrow

FATHERS AND SONS (9/25/85)

A stuffy Dr. Craig agrees to meet his newly-married son's pregnant wife for the first time; an energized Westphall returns from Ethiopia eager to make controversial changes in the hospital; and Luther gets an eyeful when his paramedic training sends him careening through Boston's streets

Adam Arkin, Scott Paulin, Melanie Chartoff, Suzanne Lederer, Todd Susman, Ricky Paull Goldin, Chad Allen, Joel Colodner
Written by Duncan Smith, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

HAUNTED (10/23/85)

A grieving Dr. Craig tries to tough it through a personal tragedy as Dr. Turner struggles to save his prematurely born granddaughter; Caldwell moves into his new "haunted" summer house on Cape Cod; and pudgy Axelrod, feeling self-conscious in horizontal stripes, decides to shed some weight

Linda Kelsey, Scott Paulin, Suzanne Lederer, Gena Hart, Pamela Dunlap, Jeannie Elias, Marilyn Child
Written by John Tinker, Charles H. Eglee, Channing Gibson, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

THE NAKED AND THE DEAD (10/30/85)

Dr. Craig and his wife drift apart while awaiting a relative's emotional funeral; a helpless Rosenthal tries to convince her superiors that a departing patient intends to fulfill his death wish; and Chandler weighs the pros and cons of dating Dr. Turner

Robert Romanus, George D. Wallace, Robert Costanzo, Jack Dodson, Tanya Berezin, Harry Beer, Chad Allen, Brenda Strong, William Glover, Tom Henshel
Written by Russ Woody, John Masius (s), Tom Fontana (s); Directed by Leo Penn

SLICE O'LIFE (11/6/85)

The Craigs' plan to become "parents" again crumbles when the other grandparents show up to claim their granddaughter; a delirious Westphall pushes on to implement his controversial hospital reforms; and Fiscus feels sympathetic toward a young man whose sexual function will be impaired by a lifesaving operation

Reid Shelton, Ramon Bieri, Jack Dodson, K Callan, Suzanne Lederer, Cristen Kauffman, Tanya Berezin, Todd Susman, Chad Allen
Written by John Tinker, Eric Laneuville (s), John Masius (s), Tom Fontana (s); Directed by Eric Laneuville



Morrison, Ehrlich, and Chandler engage in a little week-end COLD WAR.

LOST AND FOUND IN SPACE (11/13/85)

A famous astronaut, who blacks out and experiences delusions, is placed under the care of a hero worshipping Morrison; a developmentally disabled young patient has her first sexual experience in the hospital; and Westphall's daughter returns to help him recover from his bout with malaria

David Ackroyd, Linda Thorson, Tanya Berezin, Amanda Wyss, Mark Baker, Raye Birk, Dana Short, Jeannie Elias
Written by Bob Rosenfarb, John Masius (s), Tom Fontana (s); Directed by Robert Becker

CLOSE ENCOUNTERS (11/20/85)

Craig takes his comatose daughter-in-law back to her parents, determined to fulfill his promise to his wife to bring back their baby granddaughter; a White House doctor returns to St. Eligius to check on the condition of astronaut Cochran; and a once-gregarious mental patient suffering from amnesia becomes a television addict and is convinced he's Mary Richards of *The Mary Tyler Moore Show*

Betty White, David Ackroyd, Jack Riley, Oliver Clark, Philip Sterling, Ramon Bieri, Suzanne Lederer, K Callen, Linda Thorson, Sandra Sharp, Tom Henschel
Written by Norma Stafford Vela, John Masius (s), Tom Fontana (s); Directed by Eric Laneuville
Jack Riley appears as Elliot Carlin, his neurotic character from *The Bob Newhart Show*

WATCH THE SKIES (11/27/85)

Dr. Craig's dream comes true when his baby granddaughter is returned to him; itching to start his tropical vacation with Dr. Turner, Chandler is shocked to hear her abrupt personal and professional changes; and Ehrlich's conscientiousness tickets him out of surgery for the dreaded obstetrics-gynecology department

David Ackroyd, Ramon Bieri, Edith Diaz, Linda Thorson, Charles Weldon, Gary Bayer, Frank Ramirez
Written by Charles H. Eglee, John Masius (s), Tom Fontana (s); Directed by Beth Hillshafer

Watch the Skies was the original working title for Spielberg's *Close Encounters of the Third Kind*

SANCTUARY (12/4/85)

Westphall takes a chance when he hides his housekeeper, an illegal alien from El Salvador, to prevent her deportation to her own country, where she would probably be put to death; Caldwell is called on the carpet for his shameless harassment of the hospital's women; and the Boston Museum sends some Egyptian mummies in for X-rays

Leah Ayres, Savannah Smith-Boucher, Edith Diaz, Mark Cassella, Frank Ramirez, Dana Short, Chad Allen, Sandra Sharp
Written by Channing Gibson, John Masius (s), Tom Fontana (s); Directed by Eric Laneuville

LOSS OF POWER (12/11/85)

A city-wide power blackout leaves Westphall stuck in an elevator with an angry young man; a young man who claims to be a vampire swoops after victims; and Caldwell rushes out to comfort a distant dying friend

Michael Des Barres, Oliver Clark, Richard Gilliland, Leah Ayres, Amanda Wyss, John C. Becher, Terence O'Connor, Tom Henschel
Written by John Masius, Tom Fontana, Bruce Paltrow (s), Mark Tinker (s); Directed by Mark Tinker

SANTA CLAUS IS DEAD (12/18/85?)

A hired Santa Claus suffers a heart attack; a lonely Ehrlich tries to persuade a patient to spend Christmas with him at St. Eligius; and Craig mutters to himself while roaming the streets in a snowstorm

Jane Wyatt, Aaron Fletcher, Judyann Elder, Chad Allen, Casey Siemaszko, Bernard Kuby
Written by John Masius, Tom Fontana, Charles H. Eglee; Directed by Leo Penn

TO TELL THE TRUTH (1/8/86)

Fiscus unhappily accepts Westphall's order to "volunteer" his time tending sick elderly patients; a madcap southern couple comes to claim the amnesiac John Doe #6 as their kin; and Rosenthal is ordered to pay \$15,000 in damages to a fellow nurse for assault

Oliver Clark, Ellis Rabb, Carrie Nye, Jeannette Nolan, John McIntire, Philip Sterling, Rob Garrison
Written by Steve Lawson, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

THE BOOM-BOOM WOMB (1/15/86?)

A mad bomber blows up an abortion clinic where Chandler is working and his next target is St. Eligius; Rosenthal's problems mount as her 9-year-old son turns into a perfect monster; and Luther strikes out against poor Axelrod when he accidentally french-fries a favorite pet

Leah Ayres, Amanda Wyss, Lee Bryant, Edith Diaz, Vic Polizos, Rob Garrison, Jonathan Chapin, Karen Petrusek, Clare Nono
Written by Michael Moody, John Masius (s), Tom Fontana (s); Directed by Nicholas Mele

FAMILY TIES (1/22/86)

When a crusty matriarch from a prominent New England political family checks into St. Eligius, Auschlander nurses an old grudge; Morrison injures his knee and drags his feet about having surgery; and a childless couple make a final decision regarding children

Charles Cioffi, Helen Hunt, William Schallert, Diana Canova, Ben Piazza, Leah Ayres, Deborah Goodrich, Brian McNamara
Written by Judith Kahan, John Masius (s), Tom Fontana (s); Directed by Allan Arkush

FAMILY FEUD (1/29/86)

Caldwell returns home and receives some shocking news about his health; the Endicotts, a famous political family, suffer a devastating loss while the matriarch undergoes crucial surgery; and Fiscus, Morrison and their respective girlfriends play out their own romantic Chinese fire drill Dorothy McGuire, Charles Cioffi, Helen Hunt, Leah Ayres, Brian McNamara, Deborah Goodrich, Kenneth David Gilman, Millie Slavin, Michael Harrington, Britt Leach
Written by Frank Dandridge, John Masius (s), Tom Fontana (s); Directed by Mark Tinker

FAMILY AFFAIR (2/12/86)

A chastened Caldwell tries to recount his past loves, including administrator Joan Halloran; Fiscus and Clancy ponder the risks of their steamy lovemaking; and Ehrlich's "voluntary" community service takes him for a walk on the wild side as he counsels a teenaged dwarf on his growth options
Dorothy McGuire, Helen Hunt, Brian McNamara, Deborah Goodrich, Michael Harrington, Adam Rich, Marcia DeRousse, Tommy Madden, Jeffrey Rogers, Missy Francis
Written by Eric Overmyer, John Masius (s), Tom Fontana (s); Directed by Bruce Paltrow

TIME HEALS (2 parts; 2/19/86, 2/20/86)

Flashbacks to interwoven decades present the men and women of St. Eligius at pivotal points in history, beginning with the optimistic beginnings in 1935 with the oft-mentioned Father McCabe
John Scott Clough, Anita Gillette, Edward Herrmann, Brian Kerwin, Kate Mulgrew, William Russ, Norman Burton, Joyce Ebert, Leigh Curran, William Long Jr., Mark Tubert, Jackie Cooper, Devon Ericson, Marilyn Jones, James Stephens, Michael Sharrett, Joyce Ebert, Joshua Harris
Written by John Tinker, Tom Fontana, John Masius; Directed by Mark Tinker

OUT ON A LIMB (2/26/86)

Drs. Axelrod and Fiscus are California dreamin' when they represent the hospital at a medical convention in the Golden State, but spend their time roller skating and catching rays at the beach; the outspoken Craig is dumbfounded when an exasperated Ellen suddenly thrusts their granddaughter into his care without any explanation; and a pro football player ignores doctors' warnings about steroids while sharing a room with an adoring boy who dreams of following in his "cleat steps"
Alan Autry, Philip Sterling, Joshua Bryant, Peggy Pope, R.J. Williams, Jane Galloway, Linda Hoy, J. Michael Flynn
Written by Judith Kahan, John Masius (s), Tom Fontana (s); Directed by Eric Laneuville

COME HOME, OH SAPIEN (3/5/86)

A fed-up Ellen kicks Mark out, forcing him to spend the night at the hospital where a grateful Ehrlich helps him with an emergency Caesarean operation; Westphall has a revelation for an attractive medical student whom he invites to dinner; and an inspired sculptor is commissioned to create a masterpiece for St. Eligius, and turns the lobby into a giant "womb"
Isabelle Walker, Howard Witt, Dana Short, Chad Allen, Frank Dent, Jeff Allin, Yolanda Lloyd, Stephen Liska
Written by Michael Duggan, John Masius (s), Tom Fontana (s); Directed by Allan Arkush

CHEEK TO CHEEK (3/12/86)

Morrison agrees to hazardous volunteer duty to tend prisoners in a maximum security facility and is humiliated when a riot breaks out; Ehrlich looks forward to his last pelvic exam on his Ob-Gyn tour, only to find that the patient is Ellen Craig and he must explain his findings to her himself; and Novino has to tell her favorite comic strip animator since childhood that he is dying
Eric Christmas, Jack Bannon, Paula Kelly, John Dennis Johnson, Nicholas Pryor, Nick Savage, Karl Lukas, Christina Kokubo
Written by Eric Overmyer, John Masius (s), Tom Fontana (s); Directed by Helaine Head



Dr. Wade (Sagan Lewis) looks for help after Dr. Fiscus is shot in AFTERLIFE.

BLACK'S MAGIC (3/19/86)

Dr. Auschlander investigates a blighted tenement turned over to St. Eligius, and discovers it's a "rock house," an illegal cocaine store; Turner returns from Mississippi and tries to save a sick, young and unmarried pregnant woman while trying to relocate her own ex-lover; and Luther reconsiders continuing his paramedic training
Akosua Busia, Eugene Williams, Frank Dent, Earl Bullock, Ruth Jaroslow, Greg Monghan, Shannon Simtko
Written by John Masius, Tom Fontana, John Tinker, Charles H. Eglee, Channing Gibson; Directed by Beth Hillshafer

THE EQUALIZER (4/30/86)

Doctors Ehrlich and Chandler are arrested in an anti-apartheid protest; Auschlander and Westphall disagree on whether to spend \$500,000 on hospital renovations; and Dr. Turner considers adopting the baby of a deceased patient
Dick Shawn, Herb Edelman, Philip Sterling, David Wohl, Juanita Jennings
Written by John Masius, Tom Fontana, John Tinker, Channing Gibson, Charles H. Eglee; Directed by Mark Tinker

E.R. (5/7/86)

Westphall and Novino attend the annual Doctor of the Year Awards banquet and wind up greeting the dawn together, while Craig stays home expecting defeat and angrily smashes his prized surgeon's hand; most of the residents cast their thoughts on who will survive the cut when the third year resident's list is posted; and Ehrlich gets a tempting offer from Boston General Hospital
Jane Wyatt, Patrick Collins, John Zarchen, Bernard Kuby, Clare Nono, James Avery, David Fresco
Written by Channing Gibson, Tom Fontana, John Masius; Directed by Mark Tinker

Season 5, 1986-87:

WHERE THERE'S HOPE, THERE'S CROSBY (9/24/86)

90-year-old Father McCabe, founder of St. Eligius, returns to the hospital in ill health and prepared for death; Craig learns he may never operate again; and the heat is on when Luther plays musical chairs with the air conditioners, only to leave everyone at the hospital sweltering
Edward Herrman, Bruce Solomon, Dakin Matthews, Patricia Wettig, Joseph Running Fox, Chad Allen, Marc Poppel, Julian Deyer, James Gallery
Written by John Masius, Tom Fontana; Directed by Bruce Paltrow

WHEN YOU WISH UPON A SCAR (10/1/86)

Dr. Craig attempts his first surgery since injuring his hand; two new doctors begin their residency at St. Eligius; and an anxious Axelrod awaits the arrival of the elusive John McEnroe to pick up a set of X-rays
Patricia Wettig, Jamie Rose, Oliver Clark, Stephen Shortridge, Ray Girardin, Curt Lowens, Paula Hoffman, Brandon Call
Written by John Masius, Tom Fontana, Mark Tinker; Directed by Mark Tinker

A ROOM WITH A VIEW (10/8/86)

Vietnamese surgeon Paulette Liem replaces the injured and angry Dr. Craig; Fiscus visits a home-care patient and finds him in danger; and new resident Susan Birch finds she has a radioactive patient on her hands
Jamie Rose, Rosemary De Camp, Kathleen Lloyd, Christine Healy, Stephen Shortridge, Reuven Bar Yotam, George O. Petrie, Helen Page Camp, Paul Linke, Dierk Torsek
Written by John Masius, Tom Fontana, Channing Gibson; Directed by Eric Laneuville

BRAND NEW BAG (10/15/86)

Ellen Craig's patience wears thin as a convalescing Dr. Craig gets underfoot and a sympathetic maid compounds the problem; Dr. Axelrod shatters the feelings of a patient suffering with a delicate medical condition; and Luther finds his upward mobility being hampered by too many rules and an overly concerned Dr. Griffin
Elke Sommer, Corinne Bohrer, George O. Petrie, Christine Healy
Written by John Masius, Tom Fontana, Eric Overmyer; Directed by Beth Hillshafer

YOU BETA YOUR LIFE (10/29/86)

A dying boy, with the aid of Dr. Westphall, helps his parents come to terms with his fatal illness; Dr. Turner meddles in a bitter dispute between Drs. Chandler and Morrison over a patient's condition; and when a "code blue" results in a patient's death, Dr. Griffin tries to shift the responsibility to another doctor
Jason Bateman, Jamie Rose, Julie Cobb, Dana Short, H. Richard Greene, Chad Allen
Written by Mark Tinker, John Masius, Tom Fontana; Directed by Mark Tinker

NOT MY TYPE (11/5/86)

Dr. Craig's sweet dream of saving Dr. Auschlander's life turns into a nightmare; Dr. Turner must make a life-or-death decision based on a patient's religious beliefs; and Dr. Fiscus is the butt of everyone's jokes when he makes his not-so-subtle fashion change
Jamie Rose, Oliver Clark, Rosalind Chao
Written by John Masius, Tom Fontana, John Tinker; Directed by Allan Arkush

UP AND DOWN (11/12/86)

Dr. Craig's life is thrown into a tizzy when the elusive John Doe #6 begins thinking he is Craig; Luther returns to St. Eligius as a paramedic and is frustrated about a neglected, abusive bag lady; and Dr. Auschlander tries to help a human fly who tries to scale St. Eligius and fails -- twice
Kathy Bates, Oliver Clark, Jeff McCracken, Dana Short, Fredd Wayne, Eliza Garrett, Julian Deyer
Written by John Masius, Tom Fontana, Channing Gibson; Directed by Mark Tinker

NOTHING UP MY SLEEVE (11/19/86)

Dr. Morrison is haunted and frightened by the man who attacked him in prison; Dr. Ehrlich becomes a tyrant when he is put in charge of drug-testing his staff; and Luther recruits Dr. Craig to do a magic act for the children's ward
Melinda Culea, Wil Wheaton, John Denton Johnston, Patricia Wettig, Mary Woronov, Lois Foraker, Bibi Osterwald, Paula Hoffman
Written by John Masius, Tom Fontana, Eric Overmyer; Directed by Allan Arkush

AFTERLIFE (11/26/86)

Dr. Craig and the frantic staff race to save Dr. Fiscus' life after he is shot by the furious wife of a patient; and unaware of the tremendous efforts to save his life, the unconscious Fiscus mentally visits heaven, hell, and purgatory and meets some ghosts from his past, including the long-dead Dr. Peter White
Richard Marcus, Marian Mercer, Arlen Dean Snyder, Murray Robin, Robert Chestnut, Robert Evan Collins, Jandi Swanson
Written by John Tinker, Tom Fontana, John Masius; Directed by Mark Tinker

ONCE UPON A MATTRESS (12/3/86)

Dr. Fiscus' father comes to visit his son as the young doctor is trying to recover from a bullet wound; Dr. Westphall reluctantly decides to end his romance with Dr. Novino; and Dr. Auschlander plans to renew his wedding vows after forty years of marriage
Bill Dana, Jane Wyatt, Melinda Culea, Reid Shelton, Todd Susman, Rhoda Gemignani, Milton Selzer, Michael Pniewski
Written by John Masius, Tom Fontana, Channing Gibson; Directed by Helaine Head

LOST WEEKEND (12/10/86)

Dr. Westphall tries to help his new friend, an alcoholic poet who refuses to admit his life is in danger; Dr. Craig sees red when he takes on the Soviet medical system and ends up bungling the immigration of his maid's husband; and Dr. Axelrod has big plans in New York City until he bumps into a pickpocket
Milo O'Shea, Melinda Culea, Lois Foraker, Gregory Itzin, Betty Ackerman, Frank Schuller
Written by John Masius, Tom Fontana, Eric Overmyer; Directed by Eric Laneuville

COLD WAR (1/7/87)

War is hell -- even make-believe combat -- for Ehrlich, Chandler, and Morrison as they don combat fatigues and stage mock battles for their "capture the flag" team, armed with splatter guns; Rosenthal's balding "paramour" considers drastic measures to ensure her affection; and Turner is under pressure when she learns that a couple expecting their first baby have a record of filing malpractice suits
Elya Baskin, Herb Edelman, Lois Foraker, Gerrit Graham, Gayle Harbor, Dennis Redfield, Richard Green, Eric Poppick
Written by Chris Whitesell, John Masius (s), Tom Fontana (s), Channing Gibson (s); Directed by Peter Medak

RUSSIAN ROULETTE (1/14/87)

Dr. Craig crosses scalpels with his maid's husband, a Russian surgeon who advocates laser surgery, which would make Craig's cutting obsolete; the usually wisecracking Ehrlich is speechless when a mystery couple claim to be his long-lost parents; and two teenage girls fall victim to meningitis
Steve Allen, Jayne Meadows, Elya Baskin, Lois Foraker, Elizabeth Norment, Rebecca Staples, Karla Montana, Mary McCusker
Written by Anne Reckling, John Masius (s), Tom Fontana (s), John Tinker (s); Directed by Helaine Head

VISITING DAZE (1/21/87)

Ehrlich wants to be loved by the strange couple who claim to be his long-lost parents, as well as CIA spies, but first he submits them to a barrage of questions, checkups, and fingerprint tests; Axelrod is called on Westphall's carpet for not trusting his own judgment to flood a patient with antibiotics; and Luther takes pity on a destitute woman suffering from Tourette's Syndrome who cannot tolerate the becalming side effects of her medicine
Steve Allen, Jayne Meadows, John Astin, Dan DeFore, Kathy Bates
Written by D. Keith Mano, John Masius (s), Tom Fontana (s), Eric Overmyer (s); Directed by Eric Laneuville

GETTING AHEAD (1/28/87)

An angry Craig becomes a kind of heat-seeking missile with John Doe #6 as his target when the mental patient who stole his manuscript uses it to become a best-selling author; Griffin squirms when Westphall's daughter asks him home to dinner to tell him she's pregnant; and Novino ponders how to tell a loving family that their late father's head won't be available for casket viewing

Ray Walston, Oliver Clark, Joanna Miles, Caitlin O'Heaney, Robb Weller, Gerald Hiken, Dana Short, Christie Houser, Shelley Berman
Written by John Masius, Tom Fontana, Eric Overmyer; Directed by Allan Arkush

JOSE, CAN YOU SEE? (2/4/87)

Auschlander learns some shocking news from his past when his former flame returns for eye surgery; Novino risks a reprimand when she tries to shelter a wounded, blind indigent; and Wade has navigation problems when she is temporarily blinded by new contact lenses

Ray Charles, Geraldine Fitzgerald, Jane Wyatt, Robert Symonds, Justin Lord, Ji-Tu (Cumbuka), Christina Kokubo
Written by John Tinker, John Masius (s), Tom Fontana (s), John Tinker (s); Directed by Eric Laneuville

SCHWARZWALD (2/11/87)

Things are tough all over for Elliot when his gruff father checks in for cancer treatments with his beloved family dog; Fiscus and the staff have the pleasure of treating a dangerous, bigoted biker who manhandles the female nurses; and Chandler's apartment is burglarized

Louis Nye, Harry Groener, Cyril O'Reilly, Jeannie Elias, Tony Goldwyn, Jane Daly

Written by James and Richard Kramer, John Masius (s), Tom Fontana (s), Channing Gibson (s); Directed by Allan Arkush

YOU AGAIN? (2/18/87)

St. Eligius teeters on the brink of being sold to rival Boston General, which would convert it into a giant office building; Fiscus helps a dentist prone to lapsing into twilight sleep; and a troubled Morrison is called to appear at a parole board hearing for the con who attacked him in a prison riot

Patricia Wettig, Charlotte Rae, Zeljko Ivanek, John Dennis Johnston, Ben Piazza, Jessica James

Written by Susan Kander, John Masius (s), Tom Fontana (s), John Tinker (s); Directed by Ron Abbott

rites of PASSAGE (2/25/87)

When the woman who had been artificially inseminated by Fiscus returns to St. Eligius, he cannot compromise the confidentiality of his donor agreement; Westphall tries to comfort an old friend whose son is diagnosed as a diabetic; and a quartet of adolescent boys share a room and fall into mischief

Mitchell Ryan, Melinda Culea, Norman Parker, Patricia Gaul, Christian Hoff, Ian Giatti, Thomas Wilson Brown

Written by Channing Gibson, John Masius, Tom Fontana; Directed by Eric Laneuville

WOMEN UNCHAINED (3/4/87)

A shackled Shirley Daniels returns as a prisoner to the scene of her crime when she is admitted for a pelvic disorder, and soon is accused of another murder; Lucy and Ehrlich delight in letting everyone speculate that they were secretly married; and Craig fears he's married "Mother Teresa" when wife Ellen brings home an ex-college buddy who's now indigent

Bobbi Jo Lathan, Victor Arnold, Gerald Hiken, Michael Russo

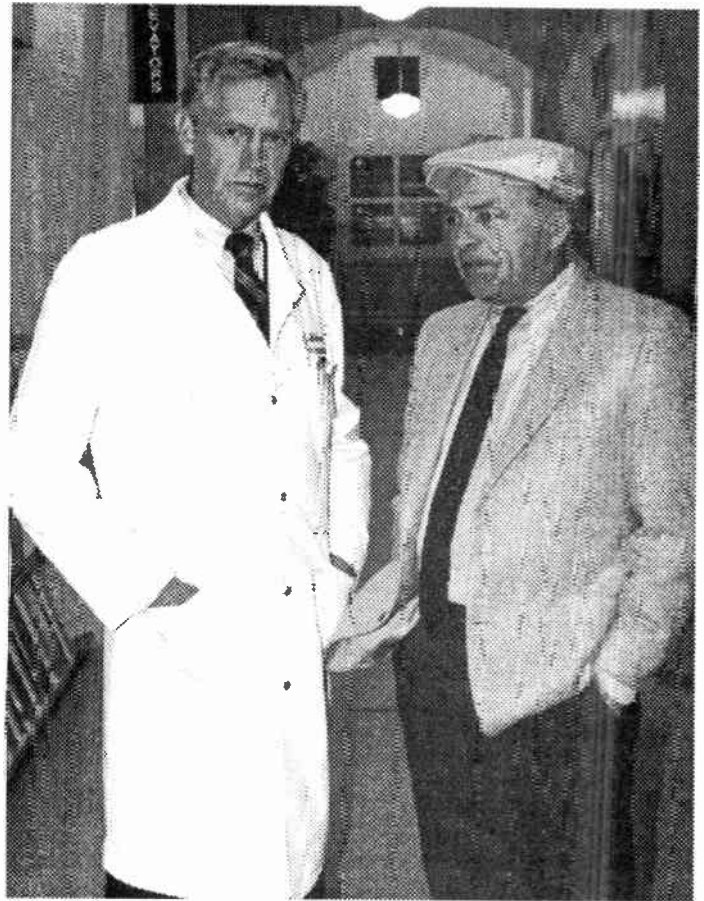
Written by Russ Woody, John Masius (s), Tom Fontana (s), Eric Overmyer (s); Directed by Michael Fresco

GOOD VIBRATIONS (5/13/87)

A scrapbook show prompted by a visit by an official from the health maintenance network that recently bought the hospital who has come to take stock

Marian Mercer, Betty White, Doris Roberts, Judith Light, Michael Learned, Blythe Danner, Alan Arkin, Austin Pendleton, Eva LeGallienne, James Coco, Tim Thomerson, Lotus Weinstock

Written by John Masius, John Tinker, Channing Gibson; Directed by Bruce Paltrow



Meet the new boss: Dr. Westphall spends some time with the new head of St. Eligius, Dr. Gideon (Ronny Cox) in RESURRECTION.

SLEEP SLIDING AWAY (5/20/87)

Dr. and Mrs. Craig's worst dream materializes when the mother of their baby granddaughter recovers enough to return for her infant; Luther plays detective to help the police find the mercy killer haunting St. Eligius; and Turner makes a career-altering decision when she quietly schedules a controversial, high-risk operation on a fetus before replacing it in the mother's womb

Melinda Culea, Ramon Bieri, Suzanne Lederer, Peter Brocco, Irene Tedrow

Written by John Tinker, Channing Gibson, Eric Overmyer, John Masius (s), Tom Fontana (s); Directed by John Heath

LAST DANCE AT THE WRECKER'S BALL (5/27/87)

St. Eligius's vital signs flicker, and Westphall tries to stave off the wrecker's ball by making eleventh-hour pitches to historical commissions and anyone else who might provide a stay of execution for his beloved hospital; after consulting a psychiatrist, Craig throws a farewell party and is stunned by Ellen's demand for a divorce; and a menacing ex-convict resurfaces to take Morrison and his family prisoners and torment them

Patricia Wettig, Alfre Woodard, Gerald Hiken, John Dennis Johnston, Robert Clohessy, Dana Short, Bryan Clark, Michael Genovese
Written by John Masius, Tom Fontana; Directed by Eric Laneuville

Season 6, 1987-88:

RESURRECTION (9/16/87)

St. Eligius is spared the wrecker's ball and, after a huge conglomerate company comes to the rescue, the doctors and staff return to a refurbished, shiny new hospital; Axelrod opts to neglect his Hippocratic oath and continue selling used cars; and a passionate Ehrlich and Lucy agree to try another stroll down the aisle

Betty McGuire, Tom Henschel, Karl Lucas, Gregg Berger, Harry Danner, Lisi Paltrow, John Moskoff, Carlos Lacamara, Evan Mirand
Written by John Tinker, Channing Gibson; Directed by Bruce Paltrow

THE IDIOT & THE ODYSSEY (9/23/87)

Dr. Westphall fumes when he is second-guessed by Dr. Gideon, the new head of St. Eligius, who vows to "tame" the hospital staff; Morrison is unable to help his wife prevent her ex-husband from taking her children away from her; and Ehrlich asks Craig to be best man for his wedding to Nurse Papand Rao

Rueven Bar-Yotam, Patricia Wettig, Allen Williams, Jack Dodson, Bryan Clark, Paula Hoffman, Brandon Call, Gregg Berger, Frederick Long, Fredrick Cook

Written by John Masius, John Tinker (s), Channing Gibson (s); Directed by Mark Tinker

A MOON FOR THE MISBEGOTTEN (9/30/87)

Dr. Westphall's resolve to push for an AIDS-patient program may instead push him out the door of St. Eligius forever; an embarrassed Fiscus is forced to redefine his relationship with his talkative mother who pops in for a visit; and Morrison and Luther are presented with the odd case of a Vietnam vet who claims to be pregnant, and their tests seem to confirm it

Lainie Kazan, Richard Kline, John Scott Clough, Dennis Patrick, Deborah Harmon, Kyle Secor, Tracy Shaffer, Gregg Berger, Bill Zuckert, Bert Conway

Written by Tom Fontana, John Tinker (s), Channing Gibson (s); Directed by Mark Tinker

EWE CAN'T GO HOME AGAIN (10/21/87)

Dr. Gideon battens down the hatches for a strike by orderlies; Wade can't stand being house mother for her temporary roommates, Novino, Chandler, and Griffin; and Craig is spurned again in his attempts at reconciliation with his wife

Penelope Ann Miller, Dana Short, John Scott Clough, Kyle Secor, Bryan Clark, Henry Beckman

Written by Eric Overmyer, John Tinker (s), Channing Gibson (s); Directed by Eric Laneuville

THE NIGHT OF THE LIVING BED (10/28/87)

It's a wild and woolly Halloween when Craig performs the hospital's first artificial-heart transplant -- on a sheep; Chandler angles for the post of chief resident by treating Gideon's buddy who's stabled in a haunted room; and as Axelrod whines about his torments on past Halloweens, other residents conspire to make this one his worst nightmare

Kyle Secor, Paul Verdier, Hector Elias, Jason Zahler, Christopher Johnston, Kevin A. Duffis

Written by John PiRoman, John Tinker (s), Channing Gibson (s); Directed by Michael Fresco

THE HE-MAN WOMAN-HATERS CLUB (11/4/87)

Newlywed Ehrlich feels pangs of conscience when he is invited with Craig to the traditionally all-male Cushing Society Convention, and is paired off with a high-priced call girl; Ellen Craig's check-up could get more physical with an admiring Gideon around; and Novino must get by an overprotective young brother to help his sister survive her appendicitis

Dana Short, Barry Jenner, Frank Dent, Jay Boccher, Virginia Keehne, Franki Horner, Nancy Hinman

Written by Janis Hirsch, John Tinker (s), Channing Gibson (s)

HANDOFF (11/11/87)

Craig must "play God" when he interviews a field of needy cardiac candidates, only one of which will receive his new artificial heart while leaving the others to die; the doctors rush to re-attach the severed hand of a woman injured on a construction site; and Luther's intense medical studies, work pressures, and depressing home situation make his life one of quiet desperation

William Schallert, Neva Patterson, Georgann Johnson, Phillip Abbott, Diane Salinger, David Byrd

Written by Glen Merzer, John Tinker (s), Channing Gibson (s); Directed by David Morse

HEART ON (11/18/87)

Craig's decision to implant his newly-designed artificial heart in a less-than-willing patient is questioned when complications arise during surgery and the recipient's quality of life is negligible; Morrison is utterly despondent when his wife abandons him; and Rosenthal acts erratically when the silicone implant in her breast ruptures, raising the specter of cancer once more

Dominic Hoffman, John Kellogg, Neva Patterson, Kyle Secor, John Scott Clough, Gregg Berger, Sandra Sharp

Written by John Tinker, Channing Gibson; Directed by Michael Fresco

WEIGH IN, WAY OUT (12/2/87)

Time seems to be ticking everyone off as Craig laces up the gloves and enters the square circle to reclaim some of his lost and bloodied youth; Morrison, chosen as a poster boy for the hospital's advertising campaign, tries to live up to his billing when he struggles with what could be St. Eligius' 100,000th baby; and Nurse Papand Rao delays her rounds to steady the quivering hand of a dying old man on his last night

Charles Lane, Michael Pataki, Robert Picardo, Deborah Pollack, Amzie Strickland, Christina Kokubo

Written by John Tinker, Channing Gibson, Tom Fontana; Directed by Mark Tinker

NO CHEMO, SABLE? (12/9/87)

A sizeable media contingent awaits as doctors gently prod the hospital's first artificial-heart recipient to walk, roll, or even crawl before the camera; Fiscus goes home to comfort his dying father but only reopens old family wounds; and, his patience exhausted, a fatalistic Auschlander quits his chemotherapy regime

Lainie Kazan, Bill Dana, John Kellogg, Neva Patterson, Arthur Taxier, Matt Frewer

Written by Douglas Steinberg, John Tinker (s), Channing Gibson (s); Directed by Eric Laneuville

A COUPLA OF WHITE DUMMIES SITTING AROUND TALKING (12/16/87)

Craig uncharacteristically refuses to bask in the limelight after installing the hospital's first artificial heart, and its elderly recipient curses Craig's name for prolonging his agony; an AIDS patient reconsiders his worsening condition and decides to part from his lover; and Ehrlich is sympathetic toward a curious inventor who enjoys the company of various dummies, human and otherwise

John Kellogg, Rosemary DeCamp, Neva Patterson, Kyle Secor, Joseph Kell, John Scott Clough, Alan Young

Written by D. Keith Mano, John Tinker (s), Channing Gibson (s); Directed by David Morse

FINAL CUT (1/6/88)

After discontinuing his own chemotherapy, Auschlander defies Gideon and tries to stave off death for a fellow cancer patient by enrolling her in a controversial and experimental treatment program; an enchanted Morrison begins to believe he really is Adam Logan, the perfect doctor he portrays in hospital advertisements, until the campaign is axed; and Fiscus returns to St. Eligius after a work suspension and personal tragedy

Todd Susman, Reid Shelton, Arthur Taxier, Concetta Tomei, Ivan Bonar, Michael P. Keenan

Written by James Kramer, John Tinker (s), Channing Gibson (s); Directed by Beth Hillshafer

HEAVEN'S SKATE (1/13/88)

Kiem brushes aside the threats of gang members as she struggles to save one of their rivals who was shot; news of former colleague Bobby Caldwell, who finally succumbed to AIDS, hits Rosenthal hardest as the staff gathers for a memorial service; and a new medical-emergency simulator has Novino tied up in knots as she keeps losing "patients"

Jack Dodson, Shelly Gibson

Written by Ann Reckling, John Tinker (s), Channing Gibson (s); Directed by Mark Tinker

CURTAINS (2/3/88)

Morrison must inform a patient that she has incurable Huntington's disease, and her children must decide if they want to be tested; while in their attic sifting through dusty family bric-a-brac, the Craigs are reminded of their late son, and second thoughts about their divorce set in; and Rosenthal is devastated when she realizes that her abuse of prescribed medicines and sloppy procedure caused a terminally ill patient's death

Jeff Allin, Lynn Whitfield, Ketty Lester, Jack Dodson, Stephen Burks, Tony Mockus

Written by Lydia Woodward, John Tinker (s), Channing Gibson; Directed by John Heath

FAIRYTALE THEATER (2/10/88)

Novino is touched by the devotion of a chivalrous elderly man who brings in his childhood sleeping beauty in the hope that the doctors can magically snap her out of a sixty-year "spell"; Craig is sued by the family of a deceased patient; and a gunman takes a pot shot at Gideon

Arthur Malet, Robert Costanzo, Carel Struycken, Marie Denn, Mindy Seeger, Nancy Hinman
Written by Lydia Woodward, Grace McKeaney, John Tinker (s), Channing Gibson (s); Directed by Michael Fresco

DOWN AND OUT ON BEACON HILL (2/17/88)

Craig's life becomes a shambles when Gideon temporarily kicks him out of St. Eligius during a malpractice suit, his divorcing wife kicks him out of his home, and a thieving bum just plain kicks him; Lucy's pride and joy turn into utter depression when complications develop with her unborn baby and hubby Ehrlich is not much on lending loving support; and Fiscus scuffles with a sick girl's punk boyfriend who's intent on letter her die

Herb Edelman, Dana Short, Olivia Barash, Pauly Shore, Jeannie Elias, Ron Verman

Written by John Tinker, Channing Gibson; Directed by Eric Laneuville

THEIR TOWN (4/20/88)

Dr. Westphall, who left St. Eligius to set up a simple practice in a quaint New Hampshire community, is visited by the feuding Craigs, Novino, and his daughter Lizzie, which Westphall comments upon to the audience in a Thornton Wilderish format

Dana Short, Chad Allen, Tanya Berezin, Candy Clark

Written by S.J. Lewis, Tom Fontana (s), John Tinker (s), Channing Gibson (s); Directed by Mark Tinker

THE NAKED CIVIL SURGEON (4/27/88)

Some of the doctors shyly agree to an experimental surgery procedure which requires them to work unclothed; a disenfranchised Craig finds gainful work at a community clinic; and, as AIDS patient Brett Johnston slowly declines in health, born-again Griffin surprisingly asks to treat him

Beatrice Straight, Lawrence Pressman, Kyle Secor, Philip Sterling, David Paymer, Stacey Dash, Frank Dent

Written by Grace McKeaney, John Tinker (s), Channing Gibson (s); Directed by Michael Fresco

REQUIEM FOR A HEAVYWEIGHT (5/4/88)

A suspended Craig isn't around to help Axelrod, whose life is threatened by a severe heart attack; Ellen breaks off her romance with Gideon; and Chandler is happy to discharge a troublesome patient on a hunger strike against St. Eligius' environmental waste

Beatrice Straight, Herb Edelman, Kyle Secor, David Paymer, Philip Sterling, Stacey Dash, Jeannie Elias

Written by Lydia Woodward, John Tinker (s), Channing Gibson (s); Directed by Bill Molloy

SPLIT DECISION (5/11/88)

A renewed Craig, returning to work with a vengeance, defies Gideon and arranges multiple-organ transplants from a single donor, which endangers the lives of the three recipients; Luther respectfully asks Auschlander to be his best man at his wedding; and Griffin and Novino know their futures are on the line as they cram for the next day's all-important National Board exams

Beatrice Straight, Jane Wyatt, Kyle Secor, Helen Stenborg, Shelly Gibson, Stacey Dash, Reid Shelton, Philip Sterling, Frank Dent

Written by Aram Saroyan, John Tinker (s), Channing Gibson (s); Directed by John Heath

THE ABBY SINGER SHOW (5/18/88)

The annual awards dinner for Doctor of the Year has the medicos sorting out their towering dreams and infernal failures when a fire breaks out and strands them forty-two stories high; Lucy, searching for her missing hubby, gets unexpected help from in-laws Holga and Lech Oseransky; and Gideon has second thoughts about his administration of the hospital

Jayne Meadows, Steve Allen, Bill Dana, Lainie Kazan, Louis Nye, Tom Poston, Cristine Rose, Bill Sadler
Written by Tom Fontana, John Tinker (s), Channing Gibson (s); Directed by Eric Laneuville

THE LAST ONE (5/25/88)

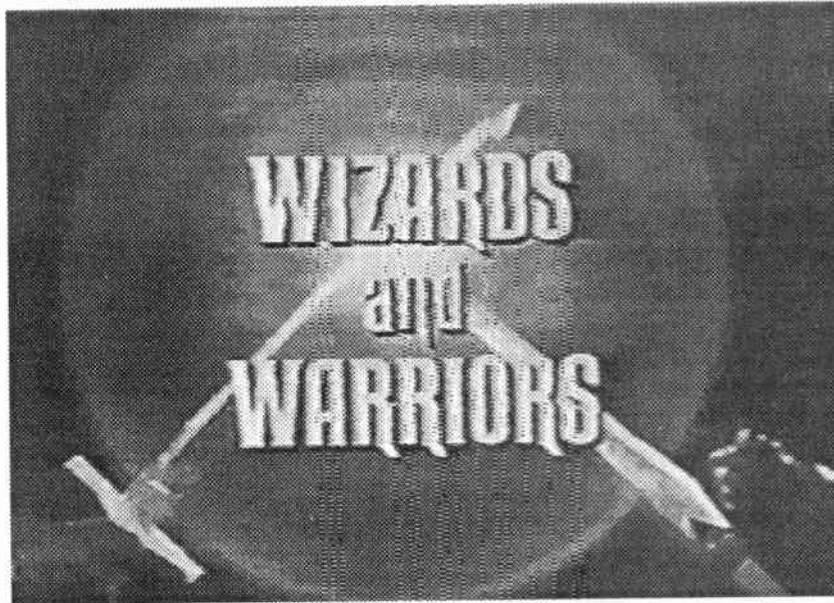
Lives and careers are in the balance as Auschlander labors mightily to keep St. Eligius from closing and promises a major announcement; a private plane crashes into the side of the hospital; and young Tommy Westphall turns St. Eligius upside down

Chad Allen, Nestor Serrano, John Short

Written by Bruce Paltrow, Mark Tinker, Tom Fontana (s), John Tinker (s), Channing Gibson (s); Directed by Mark Tinker



In yet another of the show's subtle tributes to television, Nurse Papandrao (Jennifer Savidge), accompanies Ehrlich's parents (Jayne Meadows, Steve Allen) and two other guests, played by Tom Poston and Louis Nye, former cast members of The Steve Allen Show, in THE ABBY SINGER SHOW.



Wizards and Warriors - 8 episodes, CBS

Regular cast:

Prince Erik Greystone - Jeff Conaway
 Marko - Walter Olkewitz
 Prince Dirk Blackpool - Duncan Regehr
 Wizard Vector - Clive Revill
 King Baaldorf - Thomas Hill
 Queen Lattinia - Julie Payne
 Princess Ariel - Julia Duffy
 Geoffrey - Tim Dunigan
 Justin Greystone - Jay Kerr
 Bethel - Randi Brooks
 Wizard Tranquill - Ian Wolfe
 Cassandra - Phyllis Katz



Once upon a time in TV land lived a television show full of wizards, magic and mythical beasts. *Wizards and Warriors*, an unfortunately short-lived fantasy series, had a little something for everyone. Elaborate special effects enhanced the battles of a courageous knight against evil wizards and malevolent monsters. Good versus evil was the theme for each episode.

The hero of this tale is Prince Erik Greystone, who is betrothed to the ditzzy Princess Ariel and assisted by his trusty vassal, Marko. These three are forced to deal with the ambitions of the evil Prince Dirk Blackpool, who is aided by the black side of magic provided by Wizard Vector. Blackpool has the cooperation of Vector only because he (Blackpool) has possession of Vector's

magic monacle, which was obtained by seducing the sultry witch Bethel with promises of becoming Queen. Bethel stole the monacle from Vector, rendering him subservient to whomever holds the talisman. As the narrator explains, "...so evil teams with magic." (These events are portrayed in *THE KIDNAP*, although in *UNICORN OF DEATH*, which was the debut episode, they had already taken place)

Don Reo is currently known for his *John Larroquette Show*, but he has a special fondness for this early series. One inspiration for the show was a book he enjoyed, *The Princess Bride* (which was, of course, itself later adapted for the big screen by Rob Reiner). He liked the way the author put "...modern sensibility into the fairy tale characters' heads

and into their mouths." He wanted to do that for *Wizards and Warriors*, too, but in his case there would be a particular reason for this sensibility.

The show's original title, *Greystone's Odyssey*, had to be changed when Warner Bros., the studio where the series was shot, "put fifteen or twenty million dollars into a movie called *Greystoke*" and didn't want there to be any confusion.

Jeff Conaway, who plays Erik Greystone, is no stranger to film and television. His numerous films include *Eye of the Storm*, *The Rape of Eden*, *A Moment of Passion*, *Sunset Strip*, *Grease* and *Pete's Dragon*. In addition to his role as Bobby on *Taxi*, his television credits include *Berringers*, *Bold and the Beautiful*, and currently he is a series



Jeff Conaway as Prince Erik Greystone

regular on *Babylon 5*. He also has Broadway credits to his name including *All the Way Home*, *Grease* and *The News*.

Wizards creator Reo named the Erik Greystone character after his own son, whom he indicates also provided the genesis of many of the characters. Son Erik's interest in fantasy role-playing games planted the seed for *Wizards and Warriors*, and the movie *Star Wars* became an influence not only for Greystone's battle between good and evil, but for the character of Prince Dirk Blackpool as well.

Blackpool was supposed to be a Darth Vader character, but Reo wanted an "extremely attractive" villain. Instead of looking for the "traditional villain" he looked for a "leading man." The choice of Canadian-born actor Duncan Regehr was the perfect solution. Regehr's dark good looks and suave manner makes Blackpool all the more sinister because he looks more like a Prince Charming than an evil villain. Regehr still chuckles over his standard greeting to all, a simple "Hi." A rather innocuous opening for a villain so ominous.

Duncan Regehr has an extensive background in film, television, stage and narration. Some of his films and television movies include *The Haunting of Lisa*, *Timemaster*, *The Last Samurai*, *Monster Squad*, *The Lady*, *Gore Vidal's Billy the Kid* and *My Wicked, Wicked Ways*, in which he played screen legend Errol Flynn. Television series credits

include *Zorro, V*, *Earthstar Voyager* and a current recurring role in *Star Trek: Deep Space Nine*. He has made guest appearances on shows such as *Star Trek the Next Generation* and *Cybill*, and is presently directing a period piece set in 1949, called *Innocent Secrets*. Regehr is also a respected artist and has published a book, *The Dragon's Eye, An Artist's View*. The "automonograph," as he calls it, details his work and "specific episodes" of his life.

Regehr had just arrived in Hollywood when this series came up. He had done "a lot of things in Canada and Britain, a lot of theater..." He thought that *Wizards* "was great" and admitted enjoying his audition in one particular respect:

"A point in the script said I had to kiss this woman that was playing the witch (Randi Brooks)... an absolutely stunning woman and I'm going to kiss her."

His character of Blackpool was played by ear.

"I had to kind of discover exactly what it was that made Blackpool tick... The key for me really was that this man absolutely relishes everything that's evil. He's bored silly by anything that's good... an extremely dangerous man. That was that dark side of him... This man was an artist. Dirk Blackpool loved evil and it was an art form for him... it provided for him, every passion he ever had. It was a wonderful character."

Regehr had a lot of freedom in developing the character, as Don Reo encouraged "all the input he could get."

Clive Revill who plays the dark Wizard Vector, in addition to having created the role of Fagin in the London production of *Oliver!*, also has an impressive list of film credits, including *The Assassination Bureau*, *Avanti*, *The Diary of Anne Frank*, *The Empire Strikes Back*, *Fathom*, *Galileo*, *The Legend of Hell House* and *The Private Life of Sherlock Holmes*, to name but a few. He also appeared in the television series *The Preston Episodes*.

The role of Vector was originally to be played by Richard Libertini, but three days before the pilot started shooting, Revill was called in as a replacement. According to Don Reo the costumes that had been originally fitted for Libertini

had to be scrapped and new costumes made for the new Vector in time for the pilot episode.

Princess Ariel is portrayed by Julia Duffy in what amounts to a dry run of her similarly airheaded character of Stephanie Vanderkellen on *Newhart*. Duffy later was a series regular on *Designing Women* and *The Mommies*.

Trusty Marko, aka Walter Olkewicz, was a series regular on *The Last Resort* and in the detective drama *Partners in Crime*. He can currently be seen in the series *Grace Under Fire*.

Series regulars aren't the only familiar faces to be found in the show. One guest star, John Ratzenberger, became an institution on *Cheers*, and the late Bill Bixby served as director for three episodes.

IN THE KIDNAP and THE RESCUE (although recounting subsequent events, it is the latter which is the actual series pilot), the legend of Erik Greystone is related by the aged and somewhat senile Wizard Tranquil (Ian Wolfe) to a small boy. The audience is introduced to the Kingdom of Camarand and Greystone's first adventure. Camarand is ruled by the good King Baaldorf (Tom Hill) and Queen Lattinia (Julie Payne) who are the parents of the beautiful, but rather vacuous Princess Ariel. As the story unfolds, Ariel is kidnapped by Blackpool and Vector in an effort to gain control of Camarand.

Prince Greystone, who has been battling Blackpool and his army in their efforts to conquer the entire Western Empire is drafted by King Baaldorf to rescue Ariel. The Prince is aided by his vassal Marko, the strongest man in the kingdom (and nephew to Wizard Tranquil). Together they are faced with such magical monsters as a lightning hawk, which shoots lightning bolts; the Jenks (snake-like beings); and the slime monsters, which of course live in a slime pool. Marko's special ability to communicate with animals helps them out of the slime monster situation.

Of course, eventually good wins out over evil and the Princess is rescued, but not before she tells Vector, "You stink!" in reference to his magical abilities, and, as the victorious trio ride back to Castle Baaldorf, the fair Princess can be heard complaining about a broken fin-

gernail.

The humor of the show is sometimes a little twisted, making it even more fun. In *THE KIDNAP*, for instance, there is an exchange between Greystone and Marko, discussing Greystone's betrothed, whom neither has seen. Marko asks, "Do you think the Princess is beautiful?" Greystone replies, "I haven't seen one that isn't." Marko queries, "Do you think they kill the ugly ones?"

Each episode is full of action and, as Don Reo puts it, leaves our heroes in "a position of certain death. A position that is impossible to get out of," just before every commercial break. At the worst moment, the scene freezes and changes into a comic book painting, a transition that was also used by the television series *The Wild Wild West*, of which Reo was a fan. Reo liked the cliff-hanger format of the spy western and successfully used it in his own show.

Much of the dialogue in *Wizards and Warriors* is a bit incongruous for the setting; for example, the enthusiasm Greystone's brother Justin has for "Happy Hour." There are also references to "attitude problems," "punks," and warnings such as "learn to relax." The pattern of speech for all characters is decidedly twentieth century. In other words the characters may appear medieval to the viewer, but their mannerisms are thoroughly modern, and, though the show appears to be set in the distant past, things aren't always as they seem.

The contemporary attitude of the characters, such as the princess being more concerned with her hair and nails than whatever disaster is going on around her, is a thread that can be found in every episode. One amusing example of this is Ariel's fantasy of being in a "room filled with shoes."

Weapons of destruction produced by the villains and natural occurrences that plague the kingdom, have an eerie familiarity. *THE UNICORN OF DEATH* features a golden unicorn weather vane, given as a gift to Ariel, that is really a "firecon," a bomb with the power to destroy the entire kingdom.

VULKAR'S REVENGE holds everyone, hero and villain alike, captive within

Baaldorf Castle as the "Rain of Death" falls outside. This rain has the ability to melt human skin. In *SKIES OF DEATH*, there is a magic cannon that "hurls shells great distances," and Vector and Blackpool are making a super-shell that will destroy the whole kingdom with a single shot. There is even a spider web of laser beams in *THE CAVERNS OF CHAOS*.

These modern devices are not included by accident. Reo states that if the show had continued, the audience would have discovered that the story is actually set in a post-apocalyptic future "where evolution had brought human beings back to a medieval-type time." He goes on to say, "...there was an incredible technology left over and the technology was controlled by the wizards." This technology was a hold-over from the twenty first century.

Wizards and Warriors cast members look back upon the show fondly. Revill enjoyed the "undercurrent of sardonic humor," an element that he and Regehr used as much as they could.

"We had this crazy sort of relationship," Revill describes, "Blackpool knew that Vector was ready to push him down a hole or something."

According to Revill, there were certain "rules" that the evil side could never totally win. Vector could never have assumed his full powers because that would have "turned the series upside-down." If the dark side won everything "...we as an audience" wouldn't accept it because it would "cease to be entertainment" and it would break the rules.

The cast favored the futuristic aspect of the show. Revill said of it, "There were all sorts of allusions to cosmic moments in life today... Sort of faint. They were shadows. They came and went."

Jeff Conaway came into the series because he liked the writing. He thought it was "quite wonderful" (a description also used by Duncan Regehr), and appreciated the fact that it was "very off-beat and gave you a different slant on things." He also liked the "wacky sense of humor," pointing out that a lot of his previous work was a little "off-center" or "off-beat" even when he was doing stage.

The cast was allowed to ad-lib. As

Conaway puts it, "Once an actor gets a hold of it (the writing), it's up to them to take it off the page and make it work." He said that good writers, like those they had for this show understand that. For some characters, "...sometimes there is just an attitude as well. You take a scene and play it the opposite way instead of the way that it was written."

He told of how the network got involved after the pilot episode. They wanted to make him more of a "hero hero, instead of an anti-hero." He "never really went along with that," and got around it by, "kind of spoofing it, going a little further..." Also, the network felt that the futuristic aspect of the show would "scare people away" so it was only hinted at.

Another thing that appealed to Conaway was the adventurous aspect of the show:

"You get to wear these great costumes and live out all your boyhood fantasies of playing the hero, fighting all these dragons and monsters..."

As for the adventures themselves, Conaway revealed that the actors did basically all their own stunts, such as sword fights, climbing, horseback riding, etc. which could be "pretty demanding." One thing he learned during the show was, "...a hero's life was hell."

"Duncan and Clive had all the fun," he muses, "spinning the adventure that



The Wizard Vector (Clive Revill) and Dirk Blackpool (Duncan Regehr) hatch another sinister plot.

we would have to go though that week, and they'd sit back and laugh about it."

Conaway recalls a scene in *THE RESCUE* where he and Olkewicz are dumped into a slime pit with slime monsters:

"It was late... three o'clock in the morning. We finished the take and I said, 'Walter, does the water taste funny to you?' Somebody heard me say that and they said, 'What does it taste like?'"

He and Olkewicz were told, "Don't touch each other. Don't move. Just stay where you are!"

It turned out that there had been a short under the water with some of the lights. Luckily, the soles of their shoes were rubber so they were okay as long as they didn't touch each other.

"We were in a pool of electricity. It was the first and the last time I want to do that!"

In the same episode, the two heroes had to face an invisible fire-breathing dragon. Conaway finds humor in the situation where the two of them had "these two little shields."

"All these guys on the rigging are shooting flame throwers at us." He chuckles, "We're standing there looking at each other, 'Can you believe what we're doing?'"

"The whole adventure of making the show was kind of thrilling in that

when Duncan and I squared off... in the sword fights, we went through a lot of rehearsal and we'd choreograph these things out... to within an inch of our lives. But in the shooting of it, sometimes we changed things... somebody swings a sword one way when it supposed to go the other way..."

The fantastic costumes were created by the Oscar-winning designer, Theodora Van Runkle. Regehr had a black leather costume which he had a lot of fun with. It would "creak" no matter how small a movement he made. He said that he could use a creak to emphasize a point; but then on the downside, it prevented him from sneaking up on anybody.

Clive Revill had a beautiful velvet costume but there was problem with it:

"The hat that arrived was totally wrong...nobody could ever get the darn thing right, so practically every week I had a different hat."

Revill tells of an incident in one episode (a favorite of Revill's and Regehr's), where Vector and Blackpool are getting progressively drunker as they play a three-dimensional game. The stakes for Vector: the return of his monocle. Vector asks Blackpool, "What about you?" Blackpool replies, "I'll play you for your hat." Vector eventually wins the game and demands the return of the monocle. Blackpool demurs, however, and, sweeping the game off the board, claims that there was no game. He then asks Vector about the hat. Vector solemnly replies, "I don't wear a hat."

The elaborate sets were designed by Peter Wooley. Reportedly, one of the more massive sets cost over a million dollars at the time. Revill described it as "multi-faceted, multi-dimensional" and that it "could be taken apart and turned into almost anything you wanted." It was felt that the set could have paid for itself with its versatility in just one season.

One of the castle sets, which is seen at a distance in the opening shot of *THE RESCUE* was actually about "four feet wide and maybe a foot high." It was a "perfect miniature of a castle" which was extended on an arm from a crane into position so that to the camera's eye it appeared to be a castle sitting on a dis-

tant hill. "It was actually about 100 yards in front of the actors." Depth perception made it look like the real thing.

Reo confirms that the show was "enormously expensive to produce," (the pilot alone cost two and a half million dollars), but the audience would have to admit that it was money well spent in that it created a total illusion that one could believe in.

Reo relates a problem created by one of the special effects. When Greystone and Blackpool were to have a sword fight, a special set-up was needed to create the required sparks as the swords clash. The actors were hooked up to welding arcs and wired from inside their costumes to a power source. It was soon discovered that if the swords were crossed for too long, they would be welded together. Luckily, spare swords for each actor were kept on hand. (All of the swords for the show were hand-made).

Regehr has his own memories of those electrifying moments. He recalled that one problem was perspiration. Not only would it cause the swords to short out, but it had a nasty habit of zapping the actors with an electric shock as well.

Reo also tells of a scene in *NIGHT OF TERROR* in which Princess Ariel is supposed to run up some stairs and trip. When she looks up, she is face to face with a black cobra. Reo was asked if wanted to use a rubber snake, but decided to go all out and use the real thing. A snake wrangler was called in and an elaborate box was built out of plexiglass to surround the set and also around the camera equipment. There were two cameras for this scene, one behind the snake and one behind Duffy to see the different perspectives.

The snake was brought in and placed in the enclosure. It was then tapped with a powder puff to make it sit up, "Snakes don't take to that very well," Reo remembers, "It stood straight up and flared its hood. The cameras were rolling. We shot the scene and it was perfect."

The next day when the dailies were being reviewed, it was discovered that the snake was "...so perfectly still, you could not tell that it was a real snake. We could have done the same thing with a rubber snake without all the time and



Randi Brooks as Bethel, the witch, who was in many ways responsible for the trials of Prince Erik



Princess Ariel (Julia Duffy), King Baaldorf (Thomas Hill), and Wizard Tranquill (Ian Wolfe) cheer on the sidelines as Prince Erik does battle with evil

money."

The cancellation of the show was a disappointment to all. They believed in what they were doing and had fun doing it at the same time. The cast got along great and loved the writers, but apparently it was not meant to be. Conaway said that the week they were cancelled, "...we were picked by *People* magazine

or something like that as one of the hits of the season...there were two hits of the season picked, ours and *The A-Team*. *The A-Team* went on for five years and *Wizards and Warriors* had eight episodes."

Reo feels that if the show had been "...exposed in a different time-slot it would have had the opportunity to catch on." He says that the show "had an awful lot of adult appeal." Reo goes on to say that "because it was so enormously expensive to do, if it wasn't a hit right away, it didn't justify continuing production." If the ratings had justified the expense, it might have had a chance. Conaway felt that the network never really gave it a chance to get an audience and hold it." As he puts it, the show, "...got caught somehow in network hell."

- Mary Jo Hanold



DUNCAN REGEHR

THE DRAGON'S EYE



AN ARTIST'S VIEW

This illustration, which adorns the cover of Duncan Regehr's published artworks, seems very much in tune with the medieval, sword-wielding hero motif of *Wizards and Warriors*.

THE UNICORN OF DEATH (2/26/83)

An explosive birthday present sent to Princess Ariel causes havoc in the kingdom of Baaldorf
Joseph Robert Sicari, Christine DeLisle, Ken Hixon, Brent Huff, Lonnie Wun, Kathleen McIntyre, Mark Douglas Sebastian, Steven Strong, Nancy Thiesen
Written by Bill Richmond; Directed by Bill Bixby

THE KIDNAP (3/5/83)

Prince Greystone can survive poison darts, quicksand, an attack by the Bonerack Demon, and hand-to-hand combat with Prince Blackpool; but he can't stop the kidnapping of the dumb-but-darling Princess Ariel
Christine De Lisle, George McDaniel, Robert Alan Browne, David Ankrum, Michael Crabtree, Elyse Donaldson, M.C. Gainey, Emerson Hall, Chuck Hicks, Fred Lerner, George Marshall Ruge, Steven Strong, Steven Williams
Written by Don Reo; Directed by Richard Colla

THE RESCUE (Pilot; 3/12/83)

Prince Greystone and Marko embark on a mission to rescue Princess Ariel from the tyrant Blackpool and his co conspirator, Wizard Vector
Art La Fleur, Piper Perry, Tara Perry, Bobby Porter, Professor Toru Tanaka, Lonnie Wun
Written by Don Reo; Directed by James Frawley

NIGHT OF TERROR (3/19/83)

Prince Greystone and Princess Ariel find out that swatting an insect inside the curse-plagued castle of the madman Karnaj is a no-no that can definitely be dangerous to one's health
Written by Bill Richmond; Directed by Bill Bixby

SKIES OF DEATH (4/9/83)

A magical, long-range cannon, created by Prince Blackpool and Wizard Vector, threatens to win the war of conquest against Prince Greystone, but Greystone has a shell game of his own Robert Gray, Robert Carnegie, Chris Hendrie, Warren Munson, Alex Daniels, George Marshall Ruge, Lonnie Wun
Written by Don Reo; Directed by Bill Bixby

THE CAVERNS OF CHAOS (4/30/83)

To save his father's life, Prince Greystone seeks the fruit of the Astrid tree in the dreaded Caverns of Chaos, only to find another serpent in the Garden of Evil, Prince Blackpool, who is also plotting to pluck the magic pear
Michael Currie, Richard Fullerton, Steven Strong
Written by Don Reo; Directed by Paul Krasny

THE DUNGEON OF DEATH (5/7/83)

Prince Greystone leads a hired band of cutthroats and thieves through a terror-filled tunnel to rescue Marko from the Dungeon of Death
Jerry Maren, John Bennett Perry, Monique Van de Ven, John Ratzemberger, Stephen Nichols, Alan Shearman, Patrick Wright, Chuck Hoyes, Ron House, Ryland G. Allison, Troy Evans, Rodger Bumpass
Written by Judith D. Allison; Directed by Kevin Conner

VULKAR'S REVENGE (5/14/83)

Arch foes Prince Greystone and Prince Blackpool, huddled together under a flag of truce, find themselves in the eye of a hurricane mounted by the fury of the monstrous zombie-demon, Vulkar
Bruce M. Fischer, Richard Blum, Lonnie Wun
Written by Robert Earll; Directed by Kevin Conner

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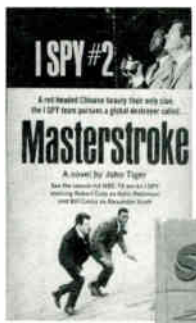


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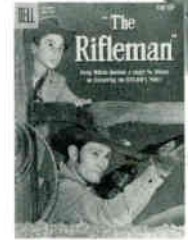


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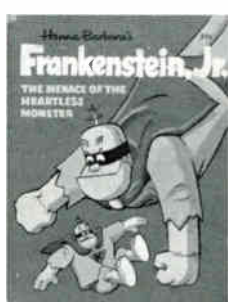


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